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FEMINIST CRITICAL DISCOURSE ANALYSIS TO THE LANGUAGE USE IN NETFLIX SERIES *THE END OF F***ING WORLD* 2017

THESIS

Submitted to the School of Foreign Language – JIA as a partial fulfillment of requirements for the undergraduate degree in English Literature Programme

ANGGELA IVANI
43131510200006

ENGLISH LITERATURE PROGRAMME
SCHOOL OF FOREIGN LANGUAGES - JIA
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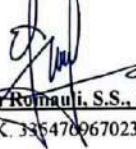**ANGGELA IVANI**
43131.51020.0006

Supervised and approved by

Advisor I

Yeni Noryatin, S.S., M.Hum.
NUPTK. 1557759660238022

Advisor II

Esterria Romauli, S.S., M.Pd.
NUPTK. 3354780670230273

The Chairman of STBA JIA

Ali Khamainy, S.T., M.M.
NUPTK. 7339760661130193

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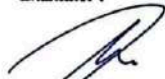Bekasi, 25 Agustus 2024

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Student Number :   43131.51020.0006
Title   :   Feminist Critical Discourse Analysis to the Language
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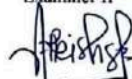
Supervised and approved by

Examiner I   Examiner II

Fitra Mandela, S.S., M.Hum.   **Inta Masni Sinaga, S.S., M.Hum.**
NUPTK. 0748769670130312   NUPTK. 9562768669237003

The Chairman of STBA JIA

S.T., M.M.
9760661130193

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MOTTO AND DEDICATION

MOTTO

"*Door Duisternis tot Licht.*" –R.A Kartini

DEDICATION:

This undergraduate thesis is dedicated to:

- My lectures in STBA JIA,
- All of English Literature Students clash of 2020,
- For all schizophrenia fighters.

FEMINIST CRITICAL DISCOURSE ANALYSIS TO THE LANGUAGE USE IN NETFLIX SERIES *THE END OF F***ING WORLD* 2017

ANGGELA IVANI

ABSTRACT

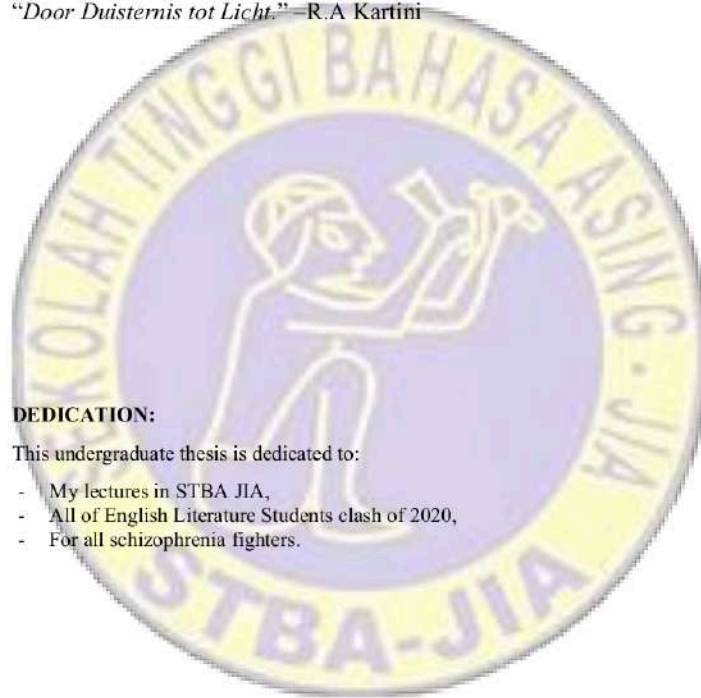This study aims to analyze the use of language by female characters in the Netflix series *The End of F***ing World* (2017) from a feminist perspective, using a Critical Discourse Analysis approach. The main focus of this study is (1) how female speakers use language to shape the feminist approach *in The End of F***ing World* (2017) series and (2) what causes the characters to use the language to influence the feminist approach in *The End of F***ing World* (2017) series. Qualitative description method was used for this research. This research is based on Sara Mills' (1995) feminist theory which relates that presentation, point of view, and how characters are portrayed, are influenced by subject and object positions. The data in this study is taken from the transcription of dialog in the film. There are four subjects and 1 object that make up this research are: (1) the subject in fighting for her life, (2) the subject who does not care about anything, (3) the subject in resistance to the stepfather, (4) the subject who has someone who supports, and (5) the subject as a leader. One the object in this research is leads the investigation case. Through critical discourse analysis, this research studies how language not only reflects gender hierarchy but can also be a tool to challenge and change gender-biased power structures. The results of this study are expected to make theoretical and practical contributions in linguistic studies, especially in critical discourse analysis related to feminism.

Keywords: feminism, critical discourse analysis, The End of F***ing World

ANALISIS WACANA KRITIK FEMINIS DALAM PENGGUNAAN BAHASA PADA NETFLIX SERIES THE END OF F***ING WORLD 2017

ANGGELA IVANI

ABSTRAK

Penelitian ini bertujuan untuk menganalisis penggunaan bahasa oleh karakter perempuan dalam serial Netflix The End of F**ing World (2017) dari sudut pandang feminis, dengan menggunakan pendekatan Analisis Wacana Kritis. Fokus utama dari penelitian ini adalah (1) bagaimana penutur perempuan menggunakan bahasa untuk membentuk pendekatan feminis dalam serial The End of F***ing World (2017) dan (2) apa yang menyebabkan karakter menggunakan bahasa tersebut sehingga mempengaruhi pendekatan feminis dalam serial The End of F***ing World (2017). Metode deskripsi kualitatif digunakan untuk penelitian ini. Penelitian ini didasarkan pada teori feminis Sara Mills (1995) yang mengaitkan bahwa presentasi, sudut pandang, dan bagaimana karakter digambarkan, dipengaruhi oleh posisi subjek dan objek. Data dalam penelitian ini diambil dari transkripsi dialog dalam film. Terdapat empat subjek dan 1 objek yang membentuk penelitian ini adalah: (1) subjek dalam memperjuangkan hidupnya, (2) subjek yang tidak peduli dengan apapun, (3) subjek dalam perlawanan terhadap ayah tiri, (4) subjek yang memiliki seseorang yang mendukung, dan (5) subjek sebagai pemimpin. 1 objek dalam penelitian ini memimpin kasus penyidikan. Melalui analisis wacana kritis, penelitian ini mempelajari bagaimana bahasa tidak hanya merefleksikan hierarki gender, tetapi juga dapat menjadi alat untuk menantang dan mengubah struktur kekuasaan yang bias gender. Hasil penelitian ini diharapkan dapat memberikan kontribusi teoretis dan praktis dalam kajian linguistik, khususnya dalam analisis wacana kritis yang berkaitan dengan feminisme.

Kata Kunci: feminis, analisis wacana kritik, The End of F***ing World

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First of all, the writer would like to thank ALLAH SWT, for His blessings, health, strength and guidance for the writer can complete this thesis entitled "Feminist Critical Discourse Analysis to the Language Use in Netflix Series *The End of F***ing World* (2017)".

Social inequality against gender differences is still prevalent in today's society. Although various efforts have been made to achieve gender equality, injustice is still often seen in various aspects of daily life. Women are often placed at a disadvantage, due to stereotypes and patriarchal norms. This challenge points to the need for increased awareness and further action to address gender inequality at all levels of society.

The writer experiences many difficulties. Therefore, the writer would like to take this opportunity to thank all those who have provided advice and support to complete this paper, especially to:

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13. All Chidori family, and ATF 48 group.

14. Last but not least, the writer hopes this paper will be useful especially for everyone who reading this research paper.

Bekasi, August 24th 2024

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CHAPTER I

INTRODUCTION

A. Background of the Research

Many opinions reveal that women's participation is considered unnecessary. Women's struggle to achieve equal rights with men through developing their best abilities aligns with the principles of feminist struggle. Women's weakness and ignorance are not due to their nature; however, they exist because they are not accustomed to and do not have the same opportunities as men. In reality, fields of work are divided by gender, which places women only in the family sphere while men are capable in the public sphere. As workers in the public sphere, men control the production area.

However, women do not control the material because, as housewives, they have no income. This makes women oppressed, and men can produce material economically. Patriarchy puts women under the power of men. Women only occupy a second-class position, so they are limited in their freedom to carry out daily activities, (Handono et al., 2014, p. 138). Even though the country already independent, even though democracy has built, injustice for women always occurs in the intricacies of life. This triggers the emergence of feminist theories and stereotypes due to women demanding full equality of rights between women and men.

In today's increasingly developed era, not a few people still adhere to the gender patriarchy system, especially for women. Women have been prioritized

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in their lives compared to men since ancient times. Many women cannot vote in social, political, and ideological movements. Many people think that women only have to learn good and polite language. This can also be said to be Feminism.

Feminism is a movement of women who want to fight for their rights as women. In the eyes of society, women must have a gentle nature, good speech, and polite. Not a few people consider that a woman who does not have those characteristics is said to be an evil woman. Feminism incorporates the position that society prioritizes the male point of view and that women are mistreated within that society. Efforts to change this include combating gender stereotypes and establishing equal educational and professional opportunities with men. According to feminist theory, language naturally reflects patriarchal attitudes in society.

Every human being communicates with other humans using language to exchange knowledge, inspiration, and so on to achieve specific goals. Language changes as time goes by. Even in its small dynamics, the language used will change with whom they speak. Language is dynamic, meaning that it continues to change and evolve. These changes can occur due to various factors, such as cultural development, socialization, and societal changes. When language is dynamic, it is essential to understand and accept these changes as a natural part of language evolution. This also reflects language's adaptability and sustainability in following society's development.

Within the framework of feminist theory, language is considered one of the most potent tools for reproducing, reinforcing, and reflecting existing gender hierarchies in society. Since the rise of the feminist movement in the 20th century, feminist thinkers have highlighted how language is a medium of communication and an arena where patriarchal power is implied and embodied. Feminist theory considers language an index of patriarchal attitudes and the sexual distribution of social roles and status. (Humm, 2003, p. 143) For example, nouns or phrases that demean women, the emphasis on masculinity as the norm, or excluding women in linguistic representations. This is reflected in the male-centered language structure, where men are often regarded as universal representations, while women are regarded as "variations" or "deviations" from the norm.

In addition, language also plays a vital role in reinforcing the sexual distribution of social roles and statuses. In language, women are often associated with traditional roles such as "mother" or "wife," while men are more often associated with positions of power and authority. These representations in language not only reflect existing gender power structures but also shape perceptions and expectations about gender roles and identities in society. While several studies have explored the relationship between language, power, and gender, there is still a lack of understanding of how language influences and reproduces gender hierarchies in local cultural and societal contexts. Therefore, this research aims to explore Feminist Critical

Discourse Analysis of The Language used in the Netflix Series *The End of F***ing World*.

Feminist CDA focuses on how gender ideology and gendered power relations are reproduced, negotiated, and contested in representations of social practices, social relationships between people, and people's social and personal identities in texts and talks (Lazar, 2005, p. 11). Over the past few decades, feminist CDA research has become increasingly crucial in revealing gendered power dynamics in language and communication. These studies not only highlight how language is used to reinforce existing gender norms but also how language can be a tool to challenge and transform existing gender power structures.

In the explanation above, the writer provides an example of data analysis regarding the feminist approaches. The writer uses one of the movies entitled *The End of the F***ing World*. This Netflix series is based on the graphic novel *The End of the F***ing World* by Charles S. Forsman. On the IMDb website, this movie received a rating of 8/10, with over 800 thousand users in 2022.

This movie tells the story of a 17-year-old girl named Alyssa who feels alienated in her family because her biological mother has a new family: a successful husband and two cute twins. Alyssa becomes uncomfortable, coupled with her stepfather's bold attitude. Then she meets a boy who is the same age as her named James, a boy who labels himself a psychopath. One day, James and Allysa meet. Then, they decide to run away from home in the shortest possible time. While on the run, James and Alyssa must deal with

many events that require them to survive. In this movie, the female characters often use words/clause/sentence that referring to feminism.

The researcher of this thesis is focus on the dialogue by female characters approaches to feminism in Netflix's series *The End of F***ing World*. Discourse portrayed are analyzed and discussed in data analysis. The writer chooses the title "*Feminist Critical Discourse Analysis to the Language Use in Netflix Series The End of F***ing World (2017)*" for this paper as it is understandable.

B. Question and Scope of The Research

1. Question of the Research

a. How do female speakers use language to shape the feminist approaches in *The End of F***ing World* series 2017?

b. What causes the character to use that language, thus influencing the feminist approaches in *The End of F***ing World* series 2017?

2. Scope of the Research

In this research, the writer is focused on feminist approaches in the series *The End of F***ing World*. To limit the data, the writer only discusses the language the female characters used in the series. The aspects considered are discourse, discourse analysis, and feminist approaches. The theory that the writer uses as a reference is a feminist theory from Sara Mills (1995).

C. Objective and Significance of the Research

1. Objective of the Research

a. To analyze how female speakers use language to shape the feminist approaches in *The End of F***ing World* series 2017.

b. To identify the causes of the female characters' use of that language, thus influencing the feminist approaches in *The End of F***ing World* series 2017.

2. Significance of the Research

The writer hopes that this research will yield several benefits. The benefits readers expect the writer to yield are divided into two parts: theoretically and practically.

Theoretically, the writer hopes this research can be used by future readers who are researching the same researcher. This paper will help provide knowledge and find solutions for the use of language which refers to feminism.

Practically, the writer hopes this research can help increase readers' knowledge about linguistics, especially in critical discourse analysis studies. Thus, readers will understand language and know how to use language that refers to feminism.

D. Operational Definition

The data of the research used a documentation technique; there are several terminologies in this discussion and described as the following:

1. **Critical Discourse Analysis**

   Critical discourse analysis is the examination and evaluation of texts or communications within a particular social, political, or cultural context that focuses on the ways language is used to construct, express, and enforce ideology, power, and values.

2. **Feminism**

   Feminism is an ideology and social movement that fights for gender equality and women's rights, aiming to end discrimination and injustice experienced by women and build a society where everyone has equal opportunities regardless of gender.

3. **Feminist Critical Discourse Analysis (FCDA)**

   Feminist discourse analysis is an approach that combines the basis of discourse analysis with a feminist perspective to gain an understanding of how texts and communications demonstrate, reinforce, or refute gender-based structures of control.

4. **Movie Series**

   A movie series is a collection of films that are linked together through a common narrative, characters, or concept, with each series typically featuring a similar storyline to the others.

E. Systematization of the Research

Systematization of research means how the paper is structured perfectly. This thesis is divided into five chapters as follows:

Chapter I is introduction. This chapter includes a brief explanation of what the paper is about. It consists of the background, questions, and scope of the research, the objective and significance of the object, and the writer's reasons for choosing the research title, operational definition, and systematization of the study.

Chapter II explains the theoretical description. It presents and explains the theories use in this research. This chapter explains Critical Discourse Analysis, feminism, the history of feminism, feminist critical discourse analysis, and its characteristics, which the writer takes from books and journals.

Chapter III describes the research methodology. This chapter concerns procedures for the object. It describes the data collection techniques, methods of data analysis, and data sources in this research, and the writer will use the object from the film series *The End of F***ing World* 2017.

Chapter IV discussed the data analysis. This chapter presents the data in the movie series. Data analysis is where the writer analyzes all the data that the writer finds in the data, interprets the data, and discusses the objects that the writer chooses.

Chapter V is conclusion. The final part of the research is that the writer finally found the research answer and suggestions from the writer regarding the

importance of the study. The writer provides a summary of conclusions related

to the discussion and considers the benefits if the reader reads this research.

CHAPTER II

THEORETICAL DESCRIPTION

A. Discourse

Discourse is understood as a type of social practice in addition to how language is used in speech and writing. In this instance, discourse is a close-knit tool that can engage both explicitly and implicitly with people's lives. Discourse is utilized as a movement to accomplish certain aims because of the variety of media that may be covered and the degree of communication quality that can be developed. Reaching the objective will have an effect in line with the objectives the discourse's author wishes to accomplish. (Ratnaningsih, 2019)

1. Definition of Discourse

The study of discourse is how language is used in spoken or written communication, depending on its context. Discourse has a broader definition than clauses and sentences since it encompasses a text's idea and concept. Both spoken and written discourse can be used as the discourse text. People use language to express their views to one another all across the world. The study of discourse examines the relationship between form and function in spoken communication. (Renkema & Schubert, 2018) also state in the second book edition, that "the field of discourse studies is devoted to examining how form and function interact in spoken communication." (p. 1).

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Discourse, according to Darma cited in (Ratnaningsih, 2019, p. 9), is the highest, biggest, and most comprehensive level since socially relevant situations back it and includes a variety of intricate language components, including phonology, morphology, syntax, and semantics. Tarigan, on the other hand, although emphasizing the structure or breadth of discourse, broadly concurs with Darma's point of view. This illustrates that both believe discourse is essential to language communication and that comprehending and producing discourse necessitates a deep mastery of complex language components. Thus, Darma and Tarigan's perspective offers a sound theoretical foundation for understanding the importance of speech in linguistic contexts, emphasizing its complexity and social influence. This is significant in linguistic research and text analysis because a thorough understanding of language structure and usage in conversation can reveal deeper and more complex meanings in human communication interactions.

According to (Ratnaningsih, 2019), discourse is more sophisticated language production than sentences or clauses. Constant consistency and cohesiveness are other features of discourse. Both written and spoken forms can effectively communicate the continuity created by the coherence and cohesion components, which can also establish a true beginning and conclusion. Discourse has a deep relationship with its users in addition to linguistics and its branches. Discourse is said to arise from a language user's production of language.

(Rohana & Syamsuddin, 2021) the goal of discourse analysis is to identify any patterns or hierarchy that are expressed in a text. It is possible to understand the meaning of a language unit, including the message to be sent, the necessity of communicating it, and the method of communicating it. Discourse analysis studies language components that fall under the purview of macro linguistics (sociolinguistics, pragmatics, psycholinguistics) as well as microlinguistics (syntax, pragmatics, morphology, and phonology).

Discourse, according to Fairclough quotes in (Alek & -, 2023, p. 91), is a sort of communication in which ideas, views, beliefs, and facts are expressed through language in a particular social, cultural, and historical context. The Latin word *discursus*, which means dialogue or discussion, is where the word "discourse" originates. A similar meaning was mentioned by (Alek & -, 2023, p. 1), discourse is a term that has been the subject of various definitions across different academic disciplines. Nonetheless, there are some shared understandings regarding its usage within the context of discourse analysis.

Discourse, according to Fairclough (2013, p. 59), is a complex of three elements: text, social practice, and discoursal practice (the production, dissemination, and consumption of texts). Research in each of these three dimensions and their interactions is necessary to analyze a particular discourse. It is hypothesized that there are important

relationships among textual characteristics, reader construction and interpretation processes, and social practice characteristics.

At least three key findings may be drawn from each of the definitions of discourse provided by the specialists above: Discourse is the highest, broadest, and most comprehensive level in linguistics; Discourse is a type of language output that can be conveyed in spoken and written forms. It also possesses aspects of cohesion and coherence. Lastly, discourse is a component of the communication process. According to the definition given above, a text satisfies the following conditions or features in order to qualify as discourse:

a. Theme: A theme is a brief statement that includes more details so readers and listeners can understand it. The topic revealer, speech participant, or writer performs specific speech acts as a means of expression.

b. Cohesion and coherence: coherence is the language record of a communication event that is semantically intact, whereas cohesion is the harmony between one syntactic element and another, including the context in a speech.

c. Purpose (function): A discourse might be associative, persuasive, emotional, instructive, or attitude-based. Order is characterized by coherent and consistent logic throughout words, phrases, clauses, and sentences.

d. Context, ko-text, and text. Context is a situation that resembles text well, such as a situation including a person, group, time, place, object, man-made structure, code, and medium. Context refers to the coordination, alignment, and relationship between one text and another.

2. **Definition of Discourse Analysis**

Bahaziq (2016) asserts that speech is crucial for conveying ideas and concepts. A similar definition is mention by Johnstone (2007) who states "we also studied discourse and cohesiveness in semantics." People in different departments and disciplines use the word "discourse analysis" to describe what they do, how they do it, or both. Many of these individuals though not all have training in general linguistics, and some even identify as linguists. Some, on the other hand, identify more with other academic disciplines anthropology, communication, cultural studies, psychology, and education, to mention a few while others concentrate on multidisciplinary discourse studies projects. A few people put employment. Discourse analysts offer a variety of queries and suggested responses.

According to Schiffrin et al., (2001, p. 1) discourse analysis is a fast-expanding and changing field of study that draws on research from several quite different academic disciplines. Naturally, these include the fields like linguistics and anthropology where the earliest discourse analysis techniques and models originated. However, fields including

communication, cognitive psychology, social psychology, philosophy, literary criticism, and artificial intelligence are also included because they have extended and applied these models and methodologies to issues inside their respective academic domains.

Understandably, academics in various domains would use the terms "discourse" and "discourse analysis" differently given this disciplinary diversity. "Discourse" has traditionally been defined by many, especially linguists, as anything "beyond the sentence." Others argue that the study of discourse is the study of language use according to Fasold cites in Schiffrin et al., (2001, p. 1). All of these definitions center on particular linguistic incidents or occurrences. However, critical theorists and people who are influenced by them can talk about, for instance, "discourses of racism" and "discourses of power," where the word "discourses" not only becomes a count noun but also refers to a large collection of ideological presumptions and linguistic and non-linguistic social practices that collectively create or maintain racism or power.

Moreover, Paul (2011, p. 14) states "the study of language in action that is, language used not just to say things but also to accomplish things is known as discourse analysis." People use language for a wide range of purposes. They use it for business, communication, and assistance to others. They utilize it to create institutions, marriages, and reputations. They also use it to deceive, hurt others, further their interests, and ruin institutions, marriages, and reputations. Discourse analysis can be

approached from a variety of angles. Some of these are under linguistics, and there is a close relationship between the study of grammar and these discourse analysis techniques.

Furthermore, discourse analysis is an activity to understand discourse thoroughly and representatively, according to Ratnaningsih, (2019, p. 15). Comprehensive indicates that the intended audience must accurately understand the discourse, and representative means that the discourse must serve the intended goal for which it was generated. The communication process includes discourse, which can be communicated orally or in writing. To accomplish communication goals, the communicator must comprehend the communication process. In actuality, language production is developing at an accelerating rate and is becoming more complicated and broader, which leads to several misconceptions about the communication that is established during a dialogue or conversation.

In addition to the quick advancement of language production, variations in linguistic proficiency and understanding also affect the frequency of these mistakes. In this instance, discourse analysis offers another method to reduce mistake rates and help different language policy makers carry out language policy implementation, even though its primary goal is still to study and comprehend language more thoroughly. (Ratnaningsih, 2019, p. 15).

Based on the explanations provided by the experts, the writer concludes. In basic meaning, discourse analysis examines the linguistic units above the phrase. Discourse analysis is used in several academic disciplines, including language studies.

B. Critical Discourse Analysis (CDA)

1. Definition of Critical Discourse Analysis

According to Schiffrin et al., (2001, p. 352) discourse analysis study that focuses on how text and talk are used to enact, reproduce, and oppose social power abuse, dominance, and inequality in social and political contexts is known as critical discourse analysis (CDA). Critical discourse analysts have a clear stance in their dissident research and seek to comprehend, reveal, and ultimately reject societal inequity.

In the second book, (Schiffrin et al., 2008) state "discourse analysis study known as Critical Discourse Analysis (CDA) focuses on how text and talk in social and political contexts are used to enact, reproduce, legitimize, and oppose social-power abuse and injustice." Critical discourse analysts use an explicit stance in their dissident research, aiming to comprehend, reveal, and eventually confront social inequity. This is another reason why CDA might be described as a social movement of discourse analysis who are politically active.

Being explicitly aware of their place in society is essential for critical discourse analysis. They maintain that science, especially scholarly

discourse, is fundamentally a part of, influenced by, and created in social interaction, continuing a tradition rejecting the idea of a "value-free" science. They beg that these relationships be examined and considered on their own and that academic practices be examined as well, rather than rejecting or downplaying the relationship between scholarship and society.

Furthermore, Paltridge (2012, p. 186) states that an examination of how gender, ideology, and identity concerns are represented in particular texts could be the focus of a critical analysis. Discourse analysis can be the first step, followed by an explanation and an interpretation. From here, the study can be dissected and question the texts, identifying the underlying ideologies and presumptions that underlie the discourse and connecting them to diverse experiences, viewpoints, and beliefs.

Fairclough (cites in Ratnaningsih, 2019, p. 18) clarifies that critical discourse analysis (CDA) is a component of a systematic transdisciplinary analysis that examines the relationship between discourse and other social process elements. It goes beyond simply analyzing discourse. It incorporates some methodical text analysis in addition to being a general discourse remark. It is not normative; it is not merely descriptive. Accordingly, critical discourse analysis examines systematic forms of linkages between many components in social processes in addition to text analysis. Providing commentary on speech is simply one aspect of critical discourse analysis; another is the methodical examination of texts (narratives and descriptive texts).

Rohana & Syamsuddin (2021, p. 20) While critical discourse analysis studies discourse phenomena related to social society, such as investigating the reasons behind a discourse's particular structure—which is a social relationship between the parties involved in the discourse— discourse analysis looks at linguistic phenomena on both a micro and macro level. You can examine the two journal title samples below to see how this explains gender representation in nationalist novel phrases in English and Indonesian. Critical discourse analysis was used to study it in the first Journal, focusing on expressions as linguistic units connected to the phenomenon of social discourse practice—specifically, gender representation. Of course, the idea that gender and expression are inextricably linked is a reflection of local culture.

Accordingly, the study of critical discourse is positioned as one component of the discourse analysis involved in the events leading up to the development of these meanings in the following stage. The analysis of critical discourse can provide theories and techniques for empirical research on the connections between discourse and social and cultural development in various social domains. Discourse is understood in the analysis of critical discourse as more than just research.

2. **Characteristics of Critical Discourse Analysis**

Ratnaningsih, (2019, p. 19) quotes Eriyanto, who categorizes the traits of critical discourse into five groups. These five qualities are action, context, history, power, and ideology. Action denotes that discourse is

generated as an action with specific objectives, such as urging, rejecting, condemning, or persuading, and the discourse producer's awareness generates speech. Context refers to the factors that influence the production of discourse, including who the discourse is produced for, the environment in which it is generated, and the location of the production. Historical refers to the idea that discourse production is inextricably link to the historical context in which it took place. The discourse that is generated might have its content influenced by historical factors. While the features of ideology pertain to views or ideas, which typically originate from minorities, discourse is considered a weapon of power in the characteristics of power: to expand the reach of power, corner opposing forces, and a tool to implement the ruler's policies. Discourse serves as a vehicle for advancing specific viewpoints and fostering societal acceptance of minorities.

3. **Discourse Analysis by Sara Mills**

Sara Mills is a writer of discourse analysis theory whose focus is on feminist discourse. She explains how women are represented through text and images. Sara Mills shows how texts favor women. In texts, women are usually presented as wrong and inferior to men. The main target of Mills' writing is injustice and bad perceptions of women. Sara Mills, (1995) says "Feminist Stylistics aims to make explicit some of the untenable assumptions underlying conventional stylistics and, by not simply adding gender to its list of interesting elements to analyses, to take stylistics into

a new phase." (p. 13) This happens a lot in news texts about women. She focuses on how women are portrayed and abused in news texts, and the types and ways in which this marginalization occurs.

This, of course, involves a particular discourse approach, so that women are portrayed poorly in the text. Sara Mills' theory is different from existing critical linguistic models. She pays more attention to how the subject is located in the data text based on the existing linguistic structure and how society's perspective affects it. According to Ratnaningsih, (2019, p. 86) Sara Mills looks more at how the position of the actor is displayed in the text. These positions mean who will be the subject and who will be the object of imagery relate. Sara Mills not only pays attention to the position of the actors, but also how readers place themselves in the text. The positions of the actors affect how the reader understands the text.

In connection with the research to be carried out by the writer is research on a series of films, therefore what is seen is the position of actors using language in a scene. The writer examines who is the subject and object of the data. Thus, it is obtained how language used by female characters and the influence of the atmosphere when they use the language. Then the position of the reader in this study is considered as an audience. The aim is to prevent biased and unobjective researchers.

One of the methods used by feminists to conduct gender analysis is to focus on more complex structures at the discourse level, namely at the sentence level. This section does not talk about content, rather it talks about

the content of the text which is the relationship between elements and codes, as well as the forces outside the text that influence the construction of the text and how we understand it.

In Sobur (2001), according to Mills' view, discourse analysis is a reaction to traditional linguistic forms that are formal. (p. 13) Discourse analysis is more focused than textual analysis on issues pertaining to sentence-level structures, such as grammatical relationships like subject-verb-object. Discourse analysis aims to make sense of the linguistic rules and conventions that are often invisible in written communication. Consequently, it helps reveal how language norms work beneath the surface of texts and how meaning, power, and ideology are hidden there. Finding and identifying hierarchical units—linguistic fragments that are ordered hierarchically and make up the text's overall discursive structure—is another goal of discourse analysis. This hierarchy, which has several levels, from words, phrases, sentences, to complete discourses, enables a more in-depth analysis of the creation and interpretation of texts in social and cultural contexts.

Referring to Foucault's point of view, discourse encompasses not only the words or assertions that are written or said, but also the processes by which power and knowledge. They are created, shared, and preserved in society. Discourse analysis by Foucault has multiple significant layers. The first one is conceptual, that are organized and connected in discourse serve as the cornerstone of our comprehension of reality. Every discourse

has a set of ideas that together create a perspective on a certain subject. The second is theoretical, at this level validated or clarify how concepts operate shape conversation. These theories offer a conceptual foundation for our perception of and interactions with the outside world. The third is context of use, where discourse and its social, political, and historical contexts are inextricably linked. Discourse has various purposes in this context, such as enforcing authority, shaping identity, and regulating behavior. The last is explanation technique, discourse are also employed to provide a proposition legitimacy and plausibility. It includes the text's use of arguments, evidence, and rhetorical devices.

Sara Mills' ideas do have significant differences with the critical linguistics model. The field of critical linguistics is concerned with how language patterns, such as grammar, word choice, and sentence structure, impact the meaning that readers or listeners understand. The study of critical linguistics examines how linguistic features can either reveal or highlight social relations, ideology, and power in a text. For instance, using the passive voice can make it difficult to identify the person who is doing the action, whereas using the active voice makes it easier to identify the agent or actor.

On the other hand, Sara Mills places more emphasis on the roles that the players play in the text, or the social presentation and organization of subjects and objects in discourse. Her area of interest is the social context in which the text's players are placed and how this either reflects or

perpetuates particular social roles and power dynamics. Through her analysis, Sara Mills examines how these representations impact the audience's perspective of the performers. Mills views discourse as a tool used to establish the identity and position of actors.

4. **Sara Mills Discourse Analysis Framework**

a. Subject-Object Position

According to Mills, the subject and object positions in a text or speech are not rigidly set. The one telling the story or the object of the narrative is the subject, whereas the one with the ability to speak is the narrator or the subject. Less dominant groups, like women or other oppressed groups, are frequently positioned as objects in many discourses, whereas dominant groups, like men in patriarchal societies, frequently control the subject position.

b. Reader Position

Understanding the reader's position in a discourse is crucial to comprehending the creation and interpretation of meaning and representation. In contrast, to conventional methods that view readers as passive recipients. Mills highlights that readers actively participate in the process of interpretation and meaning, and that a variety of elements, such as power, identity, and social environment, can have an impact on their perspective.

Sara Mills is concerned in the representation of the reader in the text when it comes to discourse tactics. The tactic has to do with the

issue of how the reader places and identifies with the narrative. This will place the reader in a particular position and affect how the text is understood as well as the positioning of these social actors. In this instance, the reader and author negotiate how the material should be understood. To put it succinctly, the audience in this instance is the subject of the author's imagined writing.

The above-described positioning essentially elevates one group while marginalizing or portraying the other group negatively. Sara Mills claims that women are frequently among them. Many items in the news and on television portray women in ways that are not appropriate. They are described as things in the text, and other people present their images. They are represented by other groups with preconceptions and biases, but they lack a voice.

C. Feminism Theory

1. Definition of Feminism

Feminism is an ideology that has developed in many countries, which gives freedom to women to break out of their nature from the mainstream patriarchal culture that always uses a male point of view. However, many people still consider feminism as a rebellion of women against men. They see feminism as an attempt by women to deny their identity as women and go against the social rules they are supposed to follow. With this in mind, the feminist movement cannot be accepted by the wider community.

Bucholtz (cites in Ehrlich, (2014, p. 23) affirms a diverse and sometimes conflicting set of theoretical, methodological, and political perspectives that have in common a commitment to understanding and challenging social inequalities related to gender and sexuality.

According to Jenainati & Groves (2007, p. 3), feminism is the struggle to end sexiest oppression. Considering this perspective, feminism can be defined as women's efforts aimed at abolishing patriarchy - a system that dominates and oppresses women - and ensuring women's equal rights in various aspects of life. It strives for women to have equal rights with men, including the right to employment opportunities and fair pay, access to education, and participation in decisions. In addition to this, feminism also changes social stereotypes that support injustice and domination. Also, (Darma, 2009) proclaims feminism as a movement concept that strives to realize the emancipation and welfare of women.

2. **Brief History of Feminism**

Lady Wortley Montague and the Marquis de Condorcet were the pioneers of enlightenment for women in Europe, coinciding with the beginning of feminism. Feminism is the belief in women's equality in politics, economics, and culture. It has its roots in early humanity. According to its development history, feminism is divided into three waves.

a. First Wave Feminism

The feminist movement that first emerge in America in the early 20th century is drive by the demand for women to have a voice.

However, the movement come to a halt after women gained that right. In 1963, Betty Friedan publishes a book *The Feminism Mystique*. With this movement, people began to realize that traditional roles had put women at a disadvantage. Muttaqin cited in Uljannah (2017, p. 18) mentions two movements that shocked society, namely the subordination and marginalization of women. In this first wave, six streams of feminism were born, namely: liberal, utopian, marxist, psychoanalytic, and radical.

b. Second Wave Feminism

Second-wave feminism emerges after many countries free from colonialism following the end of the Second World War. This phenomenon reached its peak when women are allowed to vote in parliamentary elections. French feminists Helene Cixous and Julia Kristeva start the second wave of liberal feminism, as deconstructionist theory emerges by Derrida. In *the laugh of the Medusa*, Cixous criticizes the logocentrism influence by masculine norms. As she is not a white woman, she opposes the essentialism that rife in America at the time. Julia Kristeva has a significant influence on post-structuralist discourse, pioneered by Foucault and Derrida.

c. Postfeminism/Third Wave Feminism

The third wave of feminism emerged in the early 1990s as a response to the second wave's failures and initiatives. Women from the third wave believe that the second wave's definition of femininity

overemphasized the experiences of white, upper-middle-class women. Various ideologies from the third wave foam on post-structuralist interpretations of gender and sexuality. A third wave of feminism emerged in the mid-80s, focusing on "micro-politics" and challenging earlier conceptions of what was good and bad for women. Feminists in this wave included Carol Gilligan, who thought there were significant differences between the sexes and those who thought there were no inherent differences between the sexes.

3. **Groups of Feminism**

The feminist movement has produced a number of theories over the past 20 years that have emphasized the role that women play in community life. The feminists are attempting to file a lawsuit against the creation of Patriarchy and other gender stereotypes that have proliferated throughout society. Numerous schools of feminism have emerged as a result of injustice and divergent perspectives on their analysis, including:

c. Liberal Feminism

This group emerges to oppose liberal political theories that espoused individual freedom, togetherness, and autonomy as discriminatory against women. This group's underlying belief is that all people men and women alike—are peaceful and balanced beings who shouldn't interact with one another. According to this feminist liberal's ontological perspective, men and women have

different rights. However, they reject some fundamental elements, like those pertaining to reproductive processes; after all, a woman's reproductive organs serve a purpose that makes sense for people's daily lives. This group is considered to be the most moderate since it supports women working alongside males. Therefore, the dominant sex group no longer exists. Margaret Fuller, Susan Anthony, Angelina Grimke, and other personalities are among them.

Furthermore, liberal feminism is fundamentally a growth of feminist philosophy that is founded on the freedom school of political thought, which emphasizes the necessity for human freedom and a reasonable attitude, according to Amin (2015, p. 80). This school placed a strong emphasis on the idea that since men and women are both rational beings, they should have equal access to political and educational possibilities during the classical era. This group disagrees with the notion of inferiority put forth by political thinkers from the West. Mary Wollstonecraft (1759–1797), J.S. Mill (1806–1873), Harriet Taylor Mill (1807–1858), Elizabeth Stanton (1815–1902), and other notable individuals were active during this time. Mary Wollstonecraft is credited with establishing modern liberal feminism through her writings on women's rights.

d. Radical Feminism

This particular group holds that women are dependent on men not only for sexual desires but also for material fulfilment. Furthermore, male dominance—where the physical subjugation of women by men is regarded as the foundation of oppression—is the cause of women's oppression. They employ a historical perspective to understand the origins of women's oppression, holding that patriarchy is a universal cause that comes before all oppression.

Numerous people have contested this flow, including sociologists and feminists themselves. The main goal of this flow's effort is to halt gender development in society by fighting for men's and women's independence, equality of status, and social roles. Furthermore, Amin (2015, p. 86) states that Radical feminism is another subset of feminism that predates 1970. In actuality, this group is the opposite of the two earlier groups—liberals and Marxists—who are thought incapable of fully offering a solution to address the issues raised above.

According to liberal feminism, some factors lead to men oppressing women. First of all, men are elevated to positions of leadership in a global patriarchal society. As a result, this system has to be rejected and replaced. The woman's biological state, which renders her vulnerable to males during periods and childbirth, is the second factor.

Women must reject the patriarchal society and be granted the choice of whether or not to have children as a result. Prohibiting abortion and allowing same-sex unions. This group essentially emphasizes that the disparities in reproductive sex between men and women are the primary cause of the issue of gender inequality. The fight waged by this group has not gone unrewarded; as of January 2013, eleven nations—South Africa, Argentina, the Netherlands, Belgium, Sweden, Canada, Norway, Portugal, Spain, and Sweden—had authorized same-sex unions.

e. Marxist Feminism

By highlighting the fact that natural cultural variables are mostly to blame for the unequal roles played by the sexes, this flow aims to eradicate sex-based classroom systems in society. According to this perspective, the application of a capitalist system that supports the workforce without paying women in the home environment is what causes gender inequality in society. Going against that, they propose that domestic matters should be turned into a social industry and that criticism of capitalism should be combined with criticism of women's dominance. Transformative in nature, inclusive implications may accept the variety of human conditions.

Marxist feminism exists because of Engel's theory, which holds that capitalism and individual freedom are to blame for

women's degradation and that property only exists in specific circles, particularly among men. In the meantime, women do contribute to poverty. Women must take the lead and join men in the public sector. The independence of women is essentially threatened by capitalism. Amin (2015, p. 82) The economics and men's position are the primary sources of power and authority in the family and society, according to Marxist Feminism. Originally, women played distinct and significant responsibilities in both production and material life within a matriarchal and matrilineal social structure. Then, women lost their significant position when the manufacturing aspect shifted from the home to the outside world. The secret to achieving gender equality in society is for women and men to be economically independent of one another. Thus, it is necessary to eliminate the class structure that typifies feudal society and then implement Marx's desire for a gender-neutral, classless society. (Amin, 2015, p. 82)

f. Feminism-Socialist

According to Amin (2015, p. 83), claims that Marks' feminism, which consistently blamed capitalists for gender discrimination, gave rise to socialist feminism as a response. The issue of women's marginalization, according to socialist feminism, predates the development of the idea of capitalism. Because of this, this school contends that women's independence is contingent upon

their being free from male economic dominance. Economic circumstances also play a significant role in marriage, which is a significant agreement between a husband and wife over their sexual preferences. The primary reasons of women's oppression are capitalism and patriarchy. Charlotte Perkins Gilman (1860–1935) and Juliet Mitchell (1940–...) were significant figures in this movement. (Amin, 2015, p. 83)

Marriage is an insincere agreement in an unnatural family, which will create sadness and frustration. According to Juliet Mitchel, there are eight structures in the capitalist society that put women in a disadvantageous position. These include women's roles in family and society, reproduction, sexuality, and forming social bonds with men. For this reason, she states that feminist organizations should reject the capitalist production model, just as family units do beneath the patriarchal system that places women in subordinate positions. Thus, in the end, this group has a good slogan: "There is no Socialism without Women's Rights." "There Is No Women Power Without Socialism." (Amin, 2015, p. 83)

e. Ecofeminism

This school of thought, which emerged in the 1980s, favors accepting the distinctions between men and women. They started to think that gender differences are innate rather than just a product of social culture. The conceptions of modern feminism that have

evolved from the 1920s to the late 1970s diverge from the notions of ecofeminism. This group believed that modern society became more and more influenced by masculine characteristics as a result of women's successful admission into the traditionally male realm. Competition, domination, and exploitation follow as a result. Sadly, the number of abandoned children is rising. Self-awareness and the natural world serve as this flow's standards. This is done in order to counterbalance the male system's supremacy.

f. Feminism Existentialist

This group contends that women are consistently marginalized, inconsequential, and their status is unimportant in relation to men. In actuality, marriage robs women of their independence. The tyranny stems from their capacity to conceive and raise offspring. Even the decision to become a wife is more reprehensible than being a prostitute. If prostitutes receive payment for each service rendered, a wife's only benefit would be to become her husband's slave. Therefore, the movement's leading figure, De Beauvoir (1908–1986), encouraged women to pursue occupations in order to escape the pitfalls of becoming wives and mothers. (Amin, 2015, p. 84)

"On ne sait pas femme, on ledevient" (One is neither born nor born but rather becomes a woman) is a famous quote by De Beauvoir. This claim that women are inherently "feminine" is

regarded as one of the most radical in the annals of feminist theory163. It is meant to refute the essentialist group thesis. He sees no distinction between males and women. Nonetheless, social circumstances shape the identity of women. He said as follows: Women are, up to a degree, in a good position to characterize society, the world, and the era to which they belong. Works that completely challenge the status quo are considered truly excellent. That woman doesn't do it now. (Amin, 2015, p. 85)

g. Postmodernism feminism

Amin (2015, p. 91), states that a movement known as postmodern feminism developed that oscillated between radical and liberal feminism. Rejecting the binary distinction between male and female identities is at the core of feminism. For this group, the real source of knowledge about men and women is found in texts. As a result, texts that are gender prejudiced must be dissected. This group believes that the framework of vast cultural narratives constructed by men's language, in which women are viewed as having no role, shapes the marginalization of women's position, even though the fundamental ideas of its thinking remain the same as those of other feminist groups. Rebuilding the language is therefore the wisest course of action.

Derrida, cited by Amin (2015, p. 92), asserts that there are three crucial facets of feminism that require analysis. First, because

it is viewed as merely "text," the comprehension of the essence of women can be deconstructed. Second, the writings as they stand are interpreted differently as a result of their deconstructing. The experiences of women come to light, highlighting distinctions and even demonstrating how women's construction of values is by no means inferior. Third, the deconstruction of books that were written by men gave rise to texts written by feminists and feminine voices, which in turn gave rise to portrayals of women who had historically been subjugated by the great ideas of masculine philosophy.

h. Psychoanalytic Feminism

According to Amin, (2015, p. 89), group of psychoanalytic feminism developed, reinterpreting Freud's definition of psychoanalysis from a feminist standpoint. They disagree with the idea of "biological determinism," which holds that men should always have the upper hand over women. According to Freud, there are two sexes—men and women—but only one essential kind— men. The idea that "anatomy is not destiny" is emphasized by psychoanalytic feminism. The issue that defines women's identities and casts them in a helpless, egotistical, and painful position stems from patriarchal culture. Women's inferiority complexes stem not from biological differences but rather from cultural interpretations of biological culture. This is why women's independence depends critically on the psychological makeup of women changing.

Furthermore, Karen Horney quoted in Amin (2015, p. 90) asserts that social subordination rather than physical issues or sexual encounters is the root reason of women's feelings of inferiority. Women need to view "femininity" as a protective adaption against patriarchy because of this. Therefore, women must shed their femininity—not to become men, but rather to break free from the social power that men hold over them.

D. Relation Discourse and Feminism

Discourse and feminism are related because both highlight how language reflects, maintains, and shapes ideology, power, and social norms. In sociolinguistics and critical analysis, discourse encompasses more than ideas, values, and social norms being communicated, and interpreted by society. Discourse includes any kind of communication, whether oral or written, that impacts on people's understanding of social realities, such as social relations, gender, and power.

Feminism, on the other hand, is a social movement and political ideology that seeks to fight for gender equality, stop discrimination, and challenge the patriarchal system that has put women in charge. According to the feminist perspective, patriarchy is a social structure in which male power and privilege are institutionalized, often through the mechanism of language that appears neutral but actually reinforces gender injustice.

Feminist critical discourse analysis (CDA) in this context emphasizes how language creates and maintains gender inequality. Attempts to understand how texts, conversations, and other means of communication systematically benefit men and oppress women are the subject of this analysis. For example, the masculine form is considered a universal standard in many languages, while the feminine form is considered an exception or variant. This language supports the idea that men are the norm, while women are the exception.

Overall, feminism and discourse are intertwined as both recognize that language is a key place where social power is shaped and maintained. It is not only social policies and practices that hinder feminism, but also language and communication, linguistic norms that appear neutral but are actually biased towards reinforcing and maintaining patriarchal power. As a result, feminist discourse analysis looks not only at how women are represented in language but also how language can be used as a tool to challenge and change patriarchal power structures.

Here are some aspects where discourse and feminism are interconnected:

1. **Language as a Reflection of Patriarchal Power**

   In feminist theory, language is often thought to reflect and reinforce patriarchal power. For example, the use of words, phrases and expressions that demean women or prioritize male experiences demonstrates how language can reinforce gender inequality. This includes gender stereotypes used in everyday language that portray women as weak, emotional, or inferior to men.

2. **The Struggle of Feminism through Critical Discourse Analysis** [36]

Feminist Critical Discourse Analysis (FCDA) is an approach used by feminists to analyze how gender and gender power are reproduced and maintained through language. Feminists reveal how views about gender are influenced by texts, conversations and communication media. Also, how language can serve as a tool to challenge and change unjust social structures.

3. **Resistance to Gender Stereotypes**

Additionally, discourse can be a place where feminists challenge traditional conventions. Feminists seek to reinforce stronger, more independent representations of women by changing language. For example, discouraging the use of common masculine language in various contexts and incorporating more inclusive terms.

4. **Language and Gender Identity**

This discourse influences society's perception of gender and individual gender identity. According to feminism, language can limit or facilitate individuals' freedom to express their identities, especially for women and non-binary groups who are often marginalized in gender-biased social systems.

E. **Movie**

1. **Definition of Movie**

A movie is a collective effort to deliver a message through color, moving images, and sound. According to the KBBI, a movie is defined in two

senses. First, a movie is a thin film made of celluloid for negative images. Second, a movie as *lakon* or a live picture. Movies always record the lives of people who change from time to time. Movie always be influential and can shape the minds of a society based on the messages they convey. Because they are made to appeal to the public, movies made with audio visuals work well to make the audience not easily bored and can easily remember information. Barsam & Monahan (2016, p. 3) film is often applied to a motion picture that critics and scholars consider to be more serious or challenging than the movies that entertain the masses at the multiplex. Movies are very different from two-dimensional graphic arts. Many greats created basic compositional concepts, including the arrangement of visual components and the interaction of light shadows. Film, in contrast to photography or painting, consists of discrete shots, i.e. continuous ranges of action that are recorded. This allows visual elements to be rearranged and the viewer's point of view to be changed in any form.

2. **Genre of Movies**

According to Barsam & Monahan (2016, p. 85) genre refers to the categorization of narrative films by the stories they tell and the ways they tell them. Genre is defined as the narrative of a movie based on the storyline and methods used. There are only a few movie genres in the West which are Action, adventure, comedy, documentary, film noir, serial, melodrama, horror, science fiction, war. Although there are different movie genres, each movie with the same pattern will differ based on the topic, era, and setting.

The use of symbols, storylines, and characters usually influence how the movie is portrayed. (Bergan, 2011) divides 25 genre movies. Here are some explanations.

a. Series

Series in the context of film and television can take several forms, including sequels, prequels, and films with different plots but featuring the same characters. Each of these forms offers a unique way to continue or expand upon a story, often building a larger narrative universe or deepening the exploration of its characters and themes.

Sequels are movies that carry on the plot of a first-generation movie, frequently picking up where the first one left off or delving into the events that followed. Sequels expand on the groundwork laid by the first movie by giving characters more depth and presenting fresh problems or conflicts. Usually created with the intention of building on the original's popularity and success, they seek to give viewers more of what they loved while telling a longer story.

Prequels are movies that take place before the events of the original movie. They frequently delve into the pasts of the main characters or the genesis of important plot points. Prequels offer more background information and understanding of the occasions that influenced the setting or characters in the first movie. They frequently disclose unspoken relationships or motives that were not evident in the original

version, and they can provide fans with a deeper grasp of the mythology of the tale.

Movies with distinct storylines but identical characters center on the same group of people but set them in new settings or tell new tales unrelated to the films that came before them. These can be viewed as stand-alone narratives that are situated in the same world or universe, allowing for a range of genres and storylines to be explored while keeping the same cast of characters. With this structure, authors can be free to experiment with various ideas and narratives without being constrained by a predetermined plot.

Filmmakers and television writers can create intricate character arcs, vast narrative universes, and compelling stories by incorporating prequels, sequels, and several plotlines within a series. This diversity makes it possible to explore issues and concepts in depth over the course of several chapters and keeps viewers interested.

b. Teen

The film industry started to detect an increasing trend of youth-oriented films in the 1950s. Many reasons contributed to this change, such as the younger generation's growing influence, the emergence of youth culture, and the post-World War II economic boom's increased disposable income for teens and young adults. Young people's films began to take off, tackling subjects and topics that spoke to their interests and way of life. The number of films targeted at young people increased

over the course of the 1960s and 1970s; however, the trend saw a dramatic upsurge in the 1980s. The 1980s youth-focused film boom was caused by a multitude of cultural and economic factors. John Hughes's popular teen dramas and flicks ("Sixteen Candles," "The Breakfast Club," and "Ferris Bueller's Day Off") helped define the era and attract a new viewership.

New media also began to appear in the 1980s, including home video and cable television, which facilitated the distribution of youth-oriented movies to a wider audience. The popularity of these movies also encouraged other directors and production companies to create additional work targeted at younger audiences, which fueled the trend even further. During this time, the film business saw a dramatic change as it became evident that there was a sizable and profitable market for films that directly addressed the interests, experiences, and goals of young people. Youth-oriented movies are still a common and significant genre in the film business today, which is influenced by the legacy of this era.

F. **Element of Drama in Series** *The End of the F***ing World* **2017**

1. **Theme**

This series is influencing James and Alyssa's emotional journeys as well as the story's gloomy, tragicomic tone. These topics delve into profound psychological and social difficulties. That are entwined with deeply felt emotions and personal hardships.

James and Alyssa are both extremely cut off from the people and things in their immediate. James feels emotionally distant from everyone, even his father, and thinks he is a psychopath. In contrast, Alyssa feels abandoned by her family—especially her mother and stepfather—and longs to break free from the constraints of suburban life. In an effort to forge their own world apart from social criticism, their road journey serves as both a practical and metaphorical get away from their estrangement. This common sense of solitude leads to the development of their friendship.

From their pasts, both characters have severe emotional scars. James's mother's death shocked him, leaving him emotionally detached and numb, which made him believe he was a psychopath. Alyssa endures emotional abuse from her family and her biological father's desertion. Throughout the series, their actions and choices are influenced by these unresolved traumas. A large portion of the characters' behavior is motivated by trauma, and when they face new difficulties, they start to face these upsetting feelings. Their partnership helps them process their hurt, but it also makes them vulnerable and compels them to deal with the consequences of their unsolved problems.

In this series, love is shown as both a comforting energy and a cause of suffering. James, who is violent and emotionally distant at first, learns that he is capable of love via his relationship with Alyssa. Despite her mistrust and emotional detachment, Alyssa comes to care for James in return. However, the violence and danger all around them complicate their relationship as well. James's metamorphosis and his commitment to defend

Alyssa, even at tremendous personal cost, are motivated by love. But their love is equally entwined with the mayhem they produce, emphasizing the conflict in their connection between tenderness and devastation.

2. **Plot**

James, a 17-year-old who thinks he is a psychopath, is introduced in the novel. He has been killing animals for years as a method to express his apathy since he feels emotionally cut off from the outside world. He has developed a fixation on his classmate Alyssa and now wants to kill people. Conversely, Alyssa is an irascible, rebellious adolescent who feels estranged from her family—her violent stepfather and mother in particular. Unaware of James' murderous intentions, Alyssa approaches him in search of a way out of her existence and offers they flee together.

While covertly plotting Alyssa's murder while they are away, James consents to accompany her. They drive off with his father's stolen vehicle, starting a chain of events that quickly gets out of hand. Though for different reasons, they both view the travel as a means of escaping their chaotic lives. Alyssa is yearning for freedom and a meaningful connection, while James is looking for a chance to indulge his sociopathic impulses.

James battles his need to murder Alyssa as they drive across the nation. He becomes confused and begins to ponder on himself as he begins to feel something for her over time. Alyssa's tough and rebellious façade gradually crumbles as she becomes more open with James, even if she doesn't know about his original scheme at first.

Along the journey, the two run into a number of obstacles, such as running out of money and having to break into a stranger's home to stay the night. When the owner of the house they select returns, they find out he is a dangerous man who has done horrifying crimes and is a sexual predator. Following a violent altercation, James kills the man in self-defense to keep Alyssa safe at a crucial juncture. This act of violence drastically changes the course of their journey, as they are now on the run from the law.

After committing the crime, James and Alyssa flee the scene. As they are being sought by the police, who are led by two investigators who are beginning to piece together their role in the crime, the suspense in the story increases. In the meantime, James and Alyssa's bond grows stronger as they learn to rely on one another for emotional support as well as survival. They struggle with their developing affections for one another as they consider the moral ramifications of their behavior. As they travel, Alyssa makes an effort to get in touch with her father, who she believes will be able to assist them. Her father, however, proves to be untrustworthy and self-centered, which further demoralizes her and intensifies her sense of abandonment.

As the police draw in on them, the scene gets more heated. James recognizes that Alyssa's father is trying to turn them in to the police and comes up with a strategy to keep Alyssa safe. Their decisions finally catch up with them in terms of the murder and their inner agony. James ultimately shows his change from a would-be killer to a protector when he chooses to

accept the responsibility for their illegal acts in order to spare Alyssa from the repercussions.

James takes a selfless decision in the last moments of the show to offer Alyssa a chance at freedom. James is being sought by the police as he flees toward the beach, and just before the screen goes black, there is a gunshot, leaving it unclear what will happen to him. The ambiguous ending, which leaves viewers wondering if James lives or dies, reflects the doubt and unresolved feelings that have pervaded their whole journey.

3. **Character**

a. **Alyssa**

Figure 2. 1 Alyssa

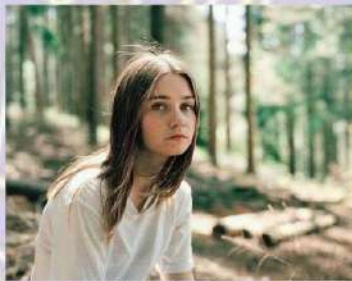Alyssa's personality is teenage rebellion, outspokenness, and anger characterize. Her mother and stepfather in particular make her feel as though they are misinterpreting her and neglecting her. Because of her impatience and fearlessness in expressing her opinions, Alyssa frequently gets into arguments. She hides a very sensitive side and emotional wounds from her father's desertion beneath her gruff appearance.

In its characterization, Alyssa's trip is to tear down her emotional barriers. She is harsh at first and uses her rebellious attitude as a bulwark. Her relationship with James gives her the opportunity to explore her deeper weaknesses throughout the series, and she gains confidence and emotional openness in the process. She feels more abandoned and betrayed because of her complicated connection with her father, but toward the course of the series, she starts to face these feelings head-on.

b. **Detective Eunice Noon**

Figure 2. 2 Detective Eunice Noon

One of the detectives looking into James and Alyssa's misdeeds is Eunice Noon. Because of her empathy and personal investment in the case, she comes to the conclusion that the kids are more troubled than dangerous. She differs from her partner Teri in that she is compassionate.

In the story, Detective Noon acts as a moral compass. Although it is her responsibility to apprehend James and Alyssa, she feels more compassion for their plight and thinks they should be understood rather than punished. The brutality of the world James and Alyssa are fleeing from contrasts with her empathy.

c. **Detective Teri Donoghue**

Figure 2. 3 Detective Teri Donoghue

Detective Noon is partnered with Teri Donoghue. She is less emotionally invested in the situation and more methodical. She is professional and capable, but she doesn't have the same emotional connection to the case that Noon does. Tension between Teri and Noon arises from Teri's colder attitude to the case, especially as the show goes on and their opinions on how to manage James and Alyssa's situation diverge.

G. Relevance of the Research

Several previous studies regarding discourse have been examined by several researchers from various perspectives and sources taken from media article texts. Researchers found three studies that focuses and limits their research. These studies can be distinguished as follows.

First, Gerakan Perlawanan Perempuan Dalam Novel (Analisis Wacana Kritis Sara Mills dalam Novel *Maryam* Karya Okky Madasari) written by Ummamah Nisa Uljannah from Islam State University of Jakarta in 2017. It is a

protest movement carried out by women. By presenting women as strong main characters as subjects who challenge the patriarchal culture that has been established in society as an object and the reader is led to be aware of the mistakes that often-corner women based on novel *Maryam* written by Okky Madasari. Qualitative descriptive research is employed in this research method. In addition to finding out about the study of feminism in a book, the purpose of this method is to identify other components of a novel. The writer analyzed the data based on by dividing the data by subject and object according to the main theory proposed by Sara Mills. In his research also, the author mentions the object as a stream of religion in Indonesia.

Second, Challenging the patriarchal culture; Feminist critical discourse analysis of the Indonesian environmental heroines in 2023 from University of Jambi. This study employs a qualitative methodology that incorporates a content analysis method using library research. This study highlights female representation in the documentary film, Tanah Ibu Kami, which depicts the experiences of women who sell their bodies as slaves in eight different Indonesian provinces. This employs a feminist critical discourse analysis that integrates feminist discourse analysis and feminist studies to reveal the interconnectedness of hegemonic that is compromising. The data used in this analysis comes from the transcripts of the dialogue in the aforementioned film. The four main themes are: (1) women in patriarchal society; (2) women as leaders of their communities; (3) women as symbols; and (4) women's ability to protect the environment. This statement implies that women support traditional

gender roles and influence social interactions. They have become a symbol of strength, courage, and perseverance. They are greeted by Kartini, the well-known Indonesian woman, at all the things they had completed as land buyers.

Third, Analisis Feminisme Sastra Dalam Film 7 Hati 7 Cinta 7 Wanita Karya Robby Ertanto Soediskam written by Andi Ilham Ilyas in 2017 from Universitas Muhammadiyah Makassar. Robby Ertanto Soediskam's analysis of literary feminism in the movie 7 Hearts 7 Love 7 Women. Conclusion. Department of Literature and Language in Indonesian. The Faculty of Education and Teacher Training, Makassar University of Muhammadiyah. This study employs a qualitative descriptive methodology in order to analyze the feminism present in the film 7 Hati 7 Cinta 7 Wanita by Robby Ertanto Soediskam in order to thoroughly investigate the literary works' outcomes. The research's goal is to explain the feminism seen in Robby Ertanto Soediskam's film 7 Hearts 7 Love 7 Women. The study's findings demonstrate that the seven performers in Robby Ertanto Soediskam's 7 Hati 7 Cinta 7 Wanita are capable of representing and comprehending feminism in the movie. As a champion of women, Dr. Kartini plays the lead role in the movie 7 Hearts 7 Love 7 Women. Based on the study's findings, the author advises other academics to expand on the fundamental ideas of feminist theory and apply them to the creation of better literary works.

CHAPTER III

RESEARCH METHODOLOGY

In this chapter, the writer discusses the research method, including some sub-chapters, such as; method of the research, procedure of the research, technique of the data collection, technique of data analysis, and data sources.

A. Method of the Research

1. Time and Place of the Research

The writer prepares this research from March to August 2024, including preparing the research, collecting data, and analyzing the data under study. Conducted at home, dormitory, and STBA JIA library using the writer's computer. The writer herself uses physical books purchased by the writer and several books in the STBA JIA library, as well as journals obtained from websites such as other university libraries, Google Scholar, and other websites that provide references as research. The data object (series) used is watched on Netflix, and the movie transcripts that the writer on the internet search. The research method is a way to get inspiration in problem-solving, perfecting the weakness of the writer's writing ability in analyzing and collecting information.

2. Kind of the Research

This research, which examines feminist critical discourse analysis in the Netflix series *The End of F***ing World,* is qualitative research with descriptive methods. According to Creswell (2018), qualitative research is

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a means for exploring and understanding the meaning individuals or groups ascribe to a social or human problem., as well as for evaluating objective ideas by examining the relationship between factors. This research falls into the category of qualitative research because it analyzes words, clauses, or sentences used by female characters that refer to feminism and describes the background of the situation. The analysis results will be presented in a way that will make it easier for readers to understand.

Creswell in Sugiarti et al., (2020, p.18) mentions there are nine specific characteristics of qualitative research, namely 1) natural settings, very close interaction with data, 2) researchers as data collection instruments, 3) various data sources in the form of words or images, 4) inductive, recursive, and interactive data analysis, 5) focus on participants' perspectives, meanings, and are subjective, 6) framing of human behavior and beliefs along with the underlying context, 7) design is not rigid, 8) fundamental interpretive inquiry (researchers, readers, and participants reflect on their roles and positions in research), and 9) holistic.

The first is *natural settings*; qualitative research is close to interaction. It is appropriate and what it is because the researcher must actually go to the field where the object of his research is located. The second is *researchers as data collection instruments*; according to (Sugiarti et al., (2020, p.18) a researcher also acts as a data collection instrument during the research conducted. This is because, during the

research conducted, the researcher acts as a planner, data collector, analyst, data interpreter, and reporter of research results. The third is *various data sources in the form of words or images*; qualitative research rarely employs a single research data set. Instead, it frequently uses a variety of data sets, including observations, interviews, and documents. Because there is a lot of data, researchers must first give the data context by going through and organizing it into themes or categories before doing an analysis.

The fourth is *inductive, recursive, and interactive data analysis*; by arranging data into information, qualitative researchers construct patterns, categories, and topics in their study in a "top-down" manner. This indicates that the researcher does not predetermine the categories in a survey; rather, they are created based on the conclusions drawn from reading the research data. The fifth is *focuses on participants' perspectives, meanings, and subjective*; in the qualitative research process, researchers should be meticulous about the understanding that results from the research based on the problems and issues faced by the subjects. The sixth is *framing of human behavior and beliefs along with the underlying context*; this means that research should explain the underlying situation of events.

The seventh is *design is not rigid*; that means that the research design will change partially or completely during the research process. The eighth is *fundamental interpretive inquiry*; which means the background, history, and underlying context of the research are used as the basis for this study. The last is *holistic*; that means the researcher must make a clear

explanation of the problem being studied. Qualitative research provides researchers with different perspectives, such as the ability to examine various elements that emerge and discover different events that occur during the research. In addition, in situations like this, a researcher must consider the large amount of information and situations they collect to use as a basis for interpretation of research data.

B. Procedure of the Research

The writer prepares the sequence of theses orderly and systematically to accomplish the research goals. The steps are as follows:

1. Preparation

In the first step, the writer watches the movie and chose one as the research object. Then, the writer looking for theories related to the chosen theme. Furthermore, the writer searches in the STBA JIA e-library for similar titles and theories in the previous two years. After the writer feels secure with the title, she submits the title for approval from the lecturer. After approves by the lecturer, the writer begins to compile and supported by two selected advisors.

2. Implementation

The writer watches the Netflix original series, *The End of F****ing World*, directed in 2017. While watching, the writer reads each episode's transcript, which the writer gets through from https://8flix.com/transcripts/the-end-of-the-fucking-world-season-1-

dialogue/. After that, the writer notes the points in the series, especially the words or sentences expressed by the female characters, and limits the topic to be discussed to determine the problem and purpose of the research according to feminist critical discourse analysis.

3. **Finishing**

a) **Composing the Analyzed Data**

The writer first composes the data analysis before reporting the result to complete the thesis. This procedure entails assigning grades and gathering information depending on feminist critical discourse analysis.

b) **Discussing with the Advisors**

The writer discusses the theory, object, data found, and analysis with the first and second advisors so that the writer can get the idea to compile this thesis. In addition to discussing this paper with the advisors, the writer also discusses with the discourse analysis lecturer.

c) **Revising the Result**

The recommendations provided by both advisors very important to this research. The writer searches and asks for advice in their study on feminist critical discourse analysis to the language use in Netflix series *The End of F***ing World*. These recommendations include criticisms and corrections for the paper. Better results also achieve by using these suggestions to correct mistakes and errors in the paper.

d) Concluding the Result

The final process is to conclude all chapters to create a complete and thorough research. The result with conclusions and recommendations. Furthermore, as the writer's responsibility in conducting research, the writer makes a research report.

C. Technique of Data Collection

Data collection is important to obtain accurate data in research. Data are all facts deliberately collected to be used to conclude something. Data collection strategies are the procedures and systematic ways to collect data Sugiarti et al., (2020, p. 17). Sugiarti divides data collection techniques into observation, interview, and documentation. Here is the explanation.

1. **Observation** usually studies behavior, an event, or an observable change process. It requires the results to match the reality, the intention, or the target of the research.

2. **Interview** is a technique used in literary research, especially research that goes directly to the field. It can be used to obtain oral information in conversation and face-to-face.

3. **Documentation** data that can be obtained from various sources needs to be analyzed first for the authenticity of the documents.

From the three types of data collection techniques above, the writer uses observation and documentation methods. The writer observes by watching the movie series and reading the film transcript obtained by the writer via the

internet to maximize the data collection and analysis. The documentation method is obtained through screen captures of the movie series clips. The following are the steps taken by the writer:

1. Repeatedly rewatching *The End of F***ing World* movie series while reading the movie script the writer got from the internet;

2. Selecting dialogues of female characters that are considered to fall under the feminist approach;

3. Screenshot the scene to illustrate the situation of the use of words/clauses/sentences expressed by the female characters and record the second time in the movie series;

4. Explain what the female characters use in their dialogue with a feminist critical discourse analysis approach;

5. The data collected will be described in detail in qualitative descriptive form.

D. Techniques of Data Analysis

Miles et al., (2018) divides the data analysis technique into three flows of activity: data condensation, data display, and conclusion drawing /verification. With this, the writer will search for and sort out data that fits the context of feminism in the use of language by female characters. Then, the writer explains the situation in the film series and analyze the data using descriptive qualitative methods. After analyzing, the writer concludes.

1. Data Condensation

The process of choosing, concentrating, streamlining, abstracting, and/or changing the data that are included in the entire corpus (body) of written field notes, interview transcripts, papers, and other empirical materials is known as data condensation. Miles and Huberman (2018) also state, "By considering, we're making data *stronger*. We stay away from data *reduction* as a term because it implies that we're weakening or losing something in the process." (p. 16). For this research, the writer looking for the use of words/clauses/sentences that refer to the feminist approach and identify situations in the dialogue in the film series *The End of F***ing World* into a critical discourse analysis approach.

2. Data Display

According to Miles and Huberman, the second flow of analysis activity is data display, which is an organized, condensed assembly of information that allows analytic reflection and action (2018, p. 18). The research data explains in a descriptive narrative. The writer uses narrative description to describe discourse analysis, specifically feminist critical discourse analysis (FCDA), and to analyze the data in words/clauses/sentences referring to feminism that the writer gets from *The End of F***ing World* movie series.

3. Conclusion Drawing/Verification

(Miles et al., 2018) state, "Qualitative analysis records patterns, statements, propositions, explanations, and causal flows to understand the

meaning from the beginning of data collection." After analyzing the data, the writer makes a conclusion related to the analysis of feminist critical discourse analysis and how the situation is when the female character speaks. This makes it easier for readers to find the final results written by the writer in this study.

E. Data Source

(Sinaga, 2023) divides the data source into three: primary data, secondary data, and arranging data in sequence, organizing it into patterns and categories. Primary data in this research is *The End of F***ing World* movie series from 2017, directed by Jonathan Entwistle and Lucy Tcherniak, produced by Clerkenwell Films, and aired on channel 4. The first series release on October 24, 2017 in the UK. It consists of 8 episodes, each lasting 19-24 minutes.

The secondary data sources in this study are from books, scientific journals, and sources from internet sites about feminist critical discourse analysis. The main reference is the book *Feminist Stylistic* by Sara Mills, which analyzes the language use by female characters in feminist critical discourse analysis.

CHAPTER IV

ANALYSIS DATA

In this chapter, the writer discusses data description, data analysis and interpretation data of research findings.

A. Data Description

In this chapter, the writer applies the use of language by female characters. The writer uses the theory to explain the five subject categories. The writer takes from 1 - 4 of 8 episodes for data analysis. This research concentrates on the language use of female characters with reference to Feminist Critical Discourse Analysis. For the analysis of this study, the writer obtains eleven data. To provide a better understanding of the data, each data is given an analysis, and discussion.

B. Data Analysis

1. Subject Position

a. Subject in struggling her life

Alyssa is a young lady who always appears to be submerged in intense melancholy. Her face wears a disgruntled, tired expression every day, as though the weight of the world is too much for her to bear. She does not smile very often, and her sad eyes convey the hopelessness that consumes her thoughts. For her, life consists only of rituals that

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never end, leaving her feeling empty and disappointed as though all hope has been sucked out of his soul.

Alyssa feels lost and angry in her heart. She has the impression that there is no end in sight and that her path is unending. She starts to question whether there was any use to living when it seemed like every action she takes was in vain. Nevertheless, she keeps her sentiments to herself because she does not think anyone can truly get how depressed she is. She can only communicate her inexpressible pain by her facial expressions.

Figure 4. 1

Alyssa: "I get these moments when I have to lie down, because everything feels, sort of, too much. And I look up and see the blue or the grey or the black and I feel myself melting into it."

(Minute 00:02:10)

Alyssa's life takes a significant turn when her parents' divorce when she is eight years old. Divorce shocking the household she has previously loved, overturning its foundations like a hurricane. After serving as a guardian and mentor for Alyssa and her mother, her father

abruptly disappears without providing a satisfactory explanation, leaving them both distraught and confused. Alyssa's heart was left with a deep wound from this loss that will never fully heal.

As time go on, the disappointment and anger grow stronger. Alyssa feels unlove and abandon, as though her father should stay away from her because she is unimportant. She starts to internalize this suffering and thinks she is to blame for her family's disintegration. She feels different from her friends who have stable households, and the nickname "broken home kid" becomes a weight that she accepts constantly. She starts to feel more and more resentful of herself and the outside world in her daily life. Alyssa feels as though something is cutting her heart every time she sees a happy family, reminding her of everything she has lost. Her perspective on life is shaped by this early trauma, and she finds it hard to accept that genuine happiness and love might ever again be a part of her life. Alyssa is stuck in a never-ending cycle of grief, and even though she longs for peace, she is unable to break free from the darkness that has surrounded her for years.

Her outlook on life is shaped by this childhood trauma, which makes it hard for her to believe that true happiness and love can ever again be part of her life. Alyssa is trapped in a non-stop cycle of sadness, and although she desperately wants some peace, she does not know how to get out of the darkness that has enveloped her for years. Her every attempt to get out of this rut always failed, making her even more

desperate. She feels like her life would only be filled with disappointment, that there is no way out of the suffering that she has become a part of. Alyssa often dreams of a different life, a life where she can feel loves and accepts, but every time she wakes up, the reality she faces is the same sense of loneliness and emptiness. Hope for a better future seems more and more distant, and Alyssa begin to doubt whether she can ever find her way to the happiness she once dreams of.

Although there were brief moments when she felt like there was hope, just maybe, darkness soon followed, covering up any glimpses of light that appeared. Alyssa lives behind her past, and every day she struggles to find a reason to continue living. She knows that her life doesn't have to be this way, that there is a chance to be happy, but she doesn't know how to get there. Alyssa is a young woman who feels more grief than she should, and although she wants to step out, she feels trapped in an endless cycle of suffering, a thick wall that she finds difficult to break through. As evidences by the dialogue.

Figure 4. 2
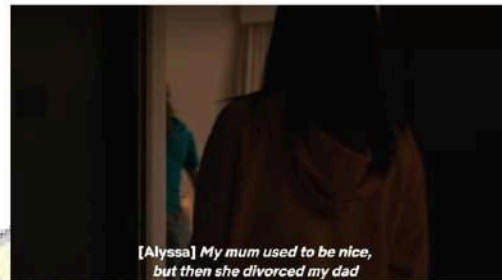
Alyssa: "My mum used to be nice, but then she divorced my dad."

(Minute 00:02:57)

Figure 4. 3

Alyssa: "I haven't see my dad since I was eight. He never fitted in. He couldn't settle. So he had to leave. I don't blame him."

(Minute 00:03:27)

Alyssa still remembers the day her father leaves her. It is a very painful day, filled with excruciating silence and a mood filled with deep pain. When her father decides to leave, he gives an explanation, which although painful, shed some light on his decision. His father explains

that he feels like a stranger in the world that is supposed to be his home, a world where he feels alienated and separated from everything that is expected of him. He says that she feels trapped in a marriage and a life that she would never be able to live honestly.

Alyssa, as a young child, may not have fully understand the complex reasons behind the decision taken by her father, but she realized that there is something bigger than just an everyday incompatibility. She understands that her father does not really fit into their environment. His father is introverted and often avoided social interactions. Most of the time, he chooses to be alone, stays away from the crowd, and refused to socialize with neighbors or family friends. As time went on, his anti-social attitude became more noticeable, and Alyssa begin to realize that her father lived in a world apart from others, where he feels safe despite his isolation.

For years, Alyssa witnesses how her father avoids interacting with other people and chose to concentrate on activities and isolated spaces that were not filled with other people. It's as if her father illustrates boundaries around her, creating a comfortable place where she can escape outside pressure and rules. Alyssa witnesses how difficult it was for her father to adjust to his environment, and even though she was only a child, she could feel the intensity of the internal struggle her father was experiencing.

Even though Alyssa experiences the intense pain of being abandoned, she never holds her father accountable. Even at an early age, she senses in her pure heart that her father is locked in an unwinnable internal conflict. She is aware that even though her father may have pushed himself to lead the life that is required of him, he ultimately is unable to leave his comfort zone. Although her father's absence leaves a great vacuum, Alyssa views her father as someone who is locked inside the limitations that he himself imposes and is never upset. Her main sorrow is that her father is never able to reach the contentment and serenity he seeks.

She believes that her father has only partially succeeded in his efforts, and even at this young age, she can tell that he is only a human being constrained by fear and a lack of flexibility. Even though her father is no longer with her, Alyssa's love for him never fades, and she feels both sorrow for his loss and compassion for the inner hardships he must endure. Even though her life is made extremely difficult by the realization that her father's departure was the consequence of a deep internal battle, she still treasures the memory of her father figure who is constantly trying to find his own place in the world.

In the sentence **I haven't see my dad since I was Eight**, even though Alyssa suffers a great loss upon losing her father figure, she proves to herself that she can go on and thrive without him. Her shown independence is a result of enduring and overcoming severe emotional

pain rather than a purposeful decision or goal. It is the outcome of years of repressing the strong feelings that formerly consumed her; it is an unconscious coping technique she adopts to protect herself from more severe, incapacitating suffering.

Alyssa's childhood experiences of intense and unrestrained loneliness have influenced her path towards independence. She struggles to fill the seemingly unfillable vacuum left by her father's absence. Her need to adjust to a life without the affection and support she once received from her father is what leads to her emotional independence rather than a conscious decision. As time passes, Alyssa gains the independence to overcome obstacles in life without the assistance of others. Because of her previous experiences with desertion, she began to see reliance on others as a possible source of additional pain.

Despite the outward appearance of strength and resilience, Alyssa's independence is not without its burdens. She often feels overwhelmed by the weight of handling everything alone, a situation that frequently leaves her yearning for someone she can trust implicitly. This sense of isolation is compounded by the fact that, beneath her outward strength, lies a profound emptiness that she struggles to fill. Her independence, though a crucial aspect of her survival, also isolates her from forming deeper, more meaningful connections with others.

Her emotional scars that drive her independence have two drawbacks. Alyssa's self-reliance has helped her overcome obstacles in life, but it has also put a barrier in the way of her potential to find greater happiness and closeness. She understands that being independent is not a conscious or intended state of being, but rather the outcome of rejection and abandonment. This insight is accompanied by a bittersweet realization: while she manages her life with her hard-won independence, a part of her still yearns for the warmth, encouragement, and meaningful connection she once experienced.

The intricacy of Alyssa's emotional terrain is demonstrated by her internal turmoil. She struggles with the conflict between her need for and fear of connection; although her independence keeps her safe from more harm, it also prevents her from experiencing the very fulfilment she seeks. Her projects strength serves as a barrier and a jail, enabling her to live but keeping her apart from the chance of a richer, more fulfilling existence. Alyssa accepts that although independence is necessary for her survival, it serves as a continual reminder of the relationships and emotional stability she has lost as she strikes this precarious balance. Her path has been characterized by a persistent battle to balance her deep-seated need for closeness with her need for independence.

b. **Subject with no concern about anything**

Alyssa becomes a grumpy and frequently annoying person to others around her as time goes on. She does not intentionally want to be icy and furious; rather, her emotional scars from childhood are what caused them. Unknowingly, Alyssa erects a tall wall around herself, turning away people before they have a chance to do her any harm. She frequently greets those who try to approach her with acerbic remarks or a callous demeanor that pushes them away. Although Alyssa is aware that her attitude makes it harder to accept and love someone, she feels powerless to alter it. She believes within that she is already too deeply entrenched in her behavior pattern, so she doesn't think it would be worthwhile to attempt to be a nicer, softer person.

She often thinks to herself, "It's not what I want, but let's make it what it is." Alyssa uses her nasty and annoying behavior as a coping method to keep herself from experiencing the more intense anguish that could arise from allowing other people into her life. She comes to terms with the fact that this is who she is now, even if it means having fewer deep relationships and spending more time alone. confirmed by a few conversations that followed.
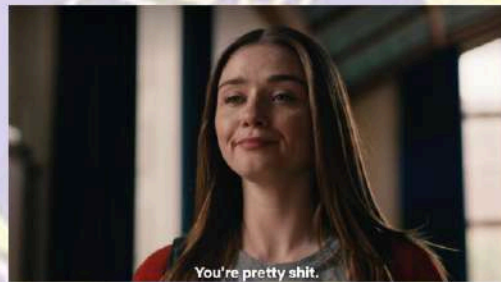
Figure 4. 4

Alyssa: "What the fuck?"

(Minute 00:04:08)

Figure 4. 5

Alyssa: "You're pretty shit."

(Minute 00:04:58)

Figure 4. 6

Alyssa: "…banana split with extra cherries. Some blueberry pancakes. And an extra fucking spoon."

(Minute 00:06:32)

At minute 00:02:04, the subject deliberately spoke harshly with the intention of emphasizing his request because she is talking to a man. At minute 00:04:08, the subject is relaxing in the school cafeteria with his friends. Then a friend who was sitting with her sends a message. The subject feels it is unnecessary because they being together. At minute 00:06:32, the subject orders a menu at a restaurant, but the subject uses harsh language as a joke.

Abusive language is now frequently used in social situations involving people of all ages, from toddlers to adults. But the way society views this use of aggressive language, particularly when it comes to women, differs significantly. Many people think that because women are supposed to have softer and more polite "natures," they should not use offensive words. Because of the ingrained nature of this image, women are under constant pressure to control their language and

conduct. Society often takes a more severe stance when a woman uses abusive words than when a guy does the same. Since a woman's behavior is thought to represent her gender as a whole, when one woman "breaks the norm," other women may be held accountable or subject to stigma. Women are unfairly burdened by this, being forced to act in accordance with social norms that are frequently inflexible and unrealistic.

In contrast, it is frequently seen as normal or even a sign of manhood for men to use aggressive words. Men's use of abusive language is typically viewed by society as an individual expression rather than a reflection of their gender as a whole. When a guy commits an error, society typically believes it is his own fault rather than assuming all men are at fault. This disparity in treatment is a reflection of the double standards that are present in language and behaviour, among other facets of social life. Men are frequently allowed more freedom to express themselves, even if it means defying social conventions that are deemed "inappropriate" for women, whereas women are expected to be the moral defenders at all times. This incident demonstrates the pervasiveness of gender inequality today, and it's critical to understand that behavior should be evaluated on the basis of context and intention rather than gender.

c. **Subject in resistance against stepfather**

When Alyssa's mother decided to remarry, Tony, her stepfather, became her stepfather, and her life took a further turn for the worse. A deep sense of betrayal and hatred characterizes this new chapter in Alyssa's life. Alyssa views Tony's presence as more than simply a new family member; it's also a sobering reminder of the unpredictability and broken promises that have dogged her life ever since her father left. The changeover is not smooth at all; rather, it is rife with conflict and emotional upheaval.

As soon as Tony walks into their lives, Alyssa begins to feel increasingly uneasy. Because of her mother's choice to wed him, Alyssa feels as though the family system she knows is being further undermined, and she is left feeling alone and alienated. Feeling that her mother's new relationship is a rejection of her own needs and feelings, she finds it difficult to embrace this new dynamic. Tony's arrival into their home feels like an extra emotional weight for Alyssa to handle, rather than merely a distraction.

The situation gets worse throughout the course of the days. Subtle indications of discomfort quickly turned into more overt abuse. Tony shows Alyssa a darker side to him than she has expected, despite his first portrayal as a loving stepfather. He started acting more and more abusively, both physically and emotionally. Alyssa experiences severe

abuse and unfair judgment, which made her feel even more unworthy and hopeless.

Tony's mistreatment of Alyssa severely undermines her already shaky sense of self-worth. It makes worse the sentiments of inferiority and rejection she has grown to experience over the years. Any last delusions Alyssa may have had of security and protection were dashed by Tony's brutal treatment of her. Her house, which had previously served as a haven, has turned into a battlefield where she is frequently attacked emotionally and psychologically. What should have been a place of comfort and safety instead created an atmosphere of oppression and terror.

Once Alyssa's main support system, her mother now appears unaware of or reluctant to handle the escalating issue. Alyssa felt even more betrayed by her mother's lack of involvement. Her cries for assistance or understanding are not heard, and she is feeling more and more alone. The assault was made even more intolerable by the lack of a protective figure in Alyssa's life, who was left to fend for herself in an unsupportive and consoling atmosphere.

Alyssa feels imprisoned in a life she despises as a result of the abuse. She has to fight every day to deal with the mental and physical suffering Tony had caused her. The walls of her formerly idealistic world are now lined with the harsh realities of her new reality, and her sense of autonomy and safety was undermined. The abuse continues,

deepening the sense of loneliness and hopelessness that had already crept into her heart. It reinforced her idea that she was inherently unworthy of love or happiness.

Alyssa's ability to trust and connect with people deteriorated during this chaos. Her encounters with her stepfather solidified her aversion to depending on others, leading her to become more reclusive and obstructive of the chance to build meaningful connections. Her life was already scarred by earlier trauma, and now her stepfather's harshness added to it. As Alyssa's psychological and emotional scars persisted, she was in excruciating pain.

Alyssa remains strong in spite of the difficult circumstances she encounters. She keeps making her way through the shadows, drawing strength from her capacity to persevere and live. But because of the violence and the complicated relationships in her family, she was left feeling deeply unfairly treated and yearning for a more loving life. Her path is characterized by an ongoing struggle to find healing and hope in the face of the enduring suffering and difficulties that shaped her everyday existence.

Figure 4. 7
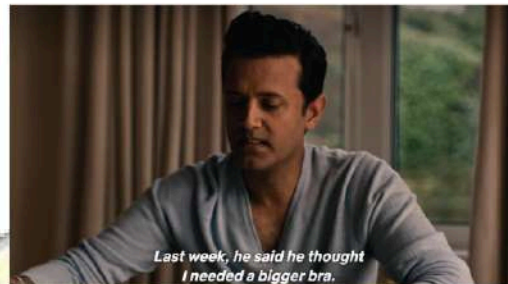
Alyssa: "My mum used to be nice, but then she divorced my dad and met... Tony. Last week, he said he thought I needed a bigger bra."

(Minute 00:02:57)

[20] **Last week, he said he thought I needed a bigger bra**, verbal sexual harassment, also known as catcalling, involves comments, remarks, or behaviors that make someone uncomfortable and undermine their self-esteem. This type of harassment can significantly impact an individual's sense of safety and dignity. It is particularly troubling when such behavior is directed towards someone who is already vulnerable, such as a stepchild who is adjusting to new family dynamics.

Tony, Alyssa's stepfather, causes her a great deal of mental suffering in this scenario. Given that Tony is someone Alyssa does not accept, his actions go beyond what is appropriate in a stepfamily relationship. His behavior reveals a concerning disrespect for the psychological and emotional boundaries that are essential in any family,

but particularly between a stepfather and a stepchild. Such actions not only make Alyssa feel less secure, but they also betray the mutual respect and trust that ought to be the cornerstones of their partnership.

Tony may have engaged in verbal and physical sexual harassment of Alyssa by his words and deeds. His aggressive actions and flirty remarks create a toxic environment in which Alyssa feels humiliated and dehumanized. Because the action is coming from someone who should be offering support and direction rather than causing discomfort and exploitation, it is especially reprehensible. Such harassment intensifies Alyssa's sense of loneliness and betrayal, making it more difficult for her to feel safe or trusted in her own house.

Tony needs to understand the obligations and constraints that come with being a stepfather. If Alyssa's biological parents had been in his position, they would have behaved very differently from how he does. Despite their flaws, Alyssa's biological parents would not have treated her in such a cruel and humiliating manner. Tony's actions thus point to a serious transgression of the behavior that is required in a family.

Alyssa's behaviors and reactions to Tony's abuse reveal her underlying anguish and dissatisfaction. Her actions toward him, which could come out as disdain or disobedience, are a coping method for the emotional pain and verbal abuse she is going through. Alyssa's interactions with Tony, including any hostile or contemptuous remarks,

are a direct result of the harassment she experiences. It highlights her battle to recover her self-respect and authority in the face of extreme violation and lack of protection.

As a result, the conversation between Tony and Alyssa turns into a moving illustration of the mental havoc that verbal sexual harassment can cause. Alyssa's reactions, which are disrespectful or overtly hostile, reveal her intense dissatisfaction and the negative effects Tony's actions have had on her mental health. Their exchanges serve as a powerful example of the wider effects of verbal abuse, showing how it may strain family ties and foster an atmosphere of distrust and anxiety.

All things considered, Tony's case serves as an example of how verbal sexual harassment may pierce interpersonal bonds, particularly when family roles and power dynamics are at play. It serves as a reminder of how crucial it is to uphold boundaries and respect in all interpersonal interactions, but especially in families where mutual respect and support are crucial for mental health. As evidenced by the dialog.

Figure 4. 8

So I threw a Chicken Kiev at his head.

Alyssa: "So I threw a Chicken Kiev at his head. Mum pretended that she hadn't heard him."

(Minute 00:03:06)

In response, Alyssa's mother just kept quiet, as evidenced by the sentence **Mum pretended that she hadn't heard him**. Despite Tony's troublesome conduct, Alyssa's mother's decision to remarry was greatly motivated by her own doubts and concerns. She is motivated by a deep fear of being abandoned once more, a worry stemming from the loss of Alyssa's father in the past. This dread forces her to put preserving her new marriage ahead of Alyssa's welfare, which causes her to ignore or justify Tony's abusive actions.

The agony of losing her first marriage—Alyssa's biological father—has scarred Alyssa's mother for life. She clings hard to her new relationship with Tony, even at the expense of her daughter's happiness and safety, because of the emotional anguish of that desertion. She can't see the negative dynamics in her family because she's afraid of being abandoned again, so she ignores or downplays Alyssa's distress and the obvious indicators of Tony's inappropriate behavior.

Alyssa feels more alone and betrayed because of this scenario. A painful link between Alyssa's previous experience of being abandoned and Tony's verbal abuse and sexual harassment is brought to light by her mother's failure to shield her from his assault. Alyssa felt abandoned and undeserving after her father departed, and her mother's unwillingness to address Tony's actions only made her feelings of rejection and abandonment worse.

Because of her anxiety of being by herself, Alyssa's mother takes activities that put Alyssa in an unfavorable situation. She is forced to put up with Tony's abuse and harassment in spite of her deep-seated resentment. This scenario is similar to the helplessness Alyssa experienced after her father abandoned the family, starting a vicious circle of emotional suffering and desertion.

The interaction between Alyssa's pain and her mother's worry highlights the negative effects of unresolved trauma and terror. Motivated by her own fears and the eerie recollection of being abandoned, Alyssa's mother is blind to the harm being done to her daughter. Her obsession with her own wants and anxieties keeps her from giving Alyssa the safety and assistance that she so much needs.

Alyssa struggles in this situation on two fronts: she is subjected to physical abuse by Tony and emotional neglect by her mother, who is too preoccupied with her own worries to provide any real assistance. The abuse that ensues when Alyssa is forced to accept Tony's presence

serves as a continual reminder to her of her powerlessness and the recurrent theme of abandonment in her life.

Alyssa's reality is made both poignant and agonizing by the interaction of these forces. Her perspective has been influenced by her experiences with emotional neglect and desertion; she feels as though she must continually navigate a place where she cannot rely on the people who are meant to be her protectors and allies. Despite being motivated by fear, her mother's actions make Alyssa feel even more alone and unworthy, which feeds the cycle of emotional suffering that started when her father leaves.

d. **Subject has someone who gets support**

Even though Alyssa experiences hopelessness and sorrow frequently, she is motivated to keep going forward by a lingering flame. Her biological father's memory and the deep, yet painful, optimism he gives her before he departs are what feed this spark. She feels a ray of optimism that her father's final wish for her—a life greater than his own—continues to resonate deeply within her, despite the immense pain associated with his losses.

Alyssa's father expresses his sincere wish for daughter to break free from the cycle of misery and incompatibility that had afflicted his own life before he departs. He wants Alyssa to follow her own path, one that goes beyond the constraints and setbacks that had held him back. Even though he was speaking during a severe personal crisis and

his remarks were colored with the sorrow of leaving, they sent a strong message: Alyssa's life may be different and full of the happiness he could never experience.

Even though it is veiled by layers of hurt and abandonment, this desire is a vital source of inspiration for Alyssa. Through the darkest moments of her life, the promise contained in her father's words serves as a type of beacon for her. Alyssa clings to the idea that she has a responsibility—a silent, unsaid vow—to live a life that fulfills her father's vision for her, even in the face of obfuscation and an entirely hopeless road. It's this dialogue that helps her feel supported.

Figure 4. 9

Alyssa: "But he sends me a card, without fail, every single birthday."
(Minute 00:03:37)

Alyssa's sense of duty is not just about mere survival; it is deeply intertwined with her desire to fulfill the implicit promise her father left behind. She feels an intrinsic obligation to strive for a meaningful existence, even when the path is fraught with obstacles and challenges.

Her father's wish for her to find happiness, a happiness he could never attain, becomes a source of strength that sustains her through adversity. This hope, although fragile and often overshadows by her struggles, becomes a crucial light that illuminates her way in the darkness.

In essence, moving forward for Alyssa is about more than just enduring the trials of her life; it is about honoring the hope and dreams her father entrusted to her. The memory of his wish for a better life fuel her perseverance, allowing her to push through moments of profound despair. This hope, delicate yet enduring, acts as a guiding force that helps her navigate through the fog of her struggles, reminding her that there is a purpose and meaning to her continued existence.

Alyssa's journey is marked by an ongoing effort to reconcile her past traumas with the hopeful legacy left by her father. Despite the pain and hardship, the faint but persistent hope that she can create a life of fulfillment and happiness—one that embodies her father's aspirations—remains a pivotal force in her life. This hope, though often fragile and challenged by her circumstances, is the single thread of light that helps her navigate through the darkness and continue moving forward, honoring the silent promise made to her father.

e. **Subject as leader**

Figure 4. 10

Alyssa: "Go find some bleach."

(Minute 00:02:14)

Figure 4. 11

Alyssa: "Take your shoes off! And clean up that blood."

(Minute 00:02:18)

From the two dialogs above, it can be seen that Alyssa gives direction to James to clean the floor. James' must do it for save Alyssa who is abused by Dr. Clive. He is a doctor who has a perversion of underage children. His depraves actions are recorded by himself. In this

scene he initially considers Alyssa as a victim, but James helps Alyssa by sticking a knife into his neck.

This action is part of Alyssa's strategy to manage the aftermath of a traumatic and violent incident. What is particularly noteworthy is that Alyssa's directive for James to clean up the blood is an action that deviates from typical expectations of women's roles in such contexts. In the face of trauma and violence, traditional views often depict women as passive or purely victimized. Alyssa defies these stereotypes by showcasing remarkable strength and control, even when confronted with the practical and unconventional demands of the situation.

Alyssa's decision to take charge of this aspect of the aftermath reflects the intricate dynamics of her traumatic experiences. She is not merely passively enduring her victimization; rather, she is actively engaging in managing both the physical and emotional ramifications of the violence she has suffered. By instructing James to clean the floor, Alyssa demonstrates an unconventional yet effective approach to dealing with the chaos and distress left in the wake of the incident.

Her role in directing this task, while unconventional, underscores the adaptive responses and coping strategies that Alyssa has cultivated through her prolonged exposure to trauma. The act of having James clean the blood is more than just a practical measure; it represents an attempt to regain a sense of control and normalcy amid the unsettling aftermath. This illustrates that, despite being a victim, Alyssa is actively

involved in the recovery process, striving to restore balance and stability in a situation fraught with emotional turbulence.

This response shows that Alyssa's courage extends beyond mere survival. Her ability to influence the recovery process highlights her resilience and mental fortitude. By managing the situation proactively, Alyssa not only confronts her immediate challenges with bravery but also exemplifies a capacity for leadership and direction in the midst of crisis. This active engagement in the recovery process, despite the severe trauma she has endured, reflects her profound strength and underscores her role as a resilient figure capable of steering her own path through adversity.
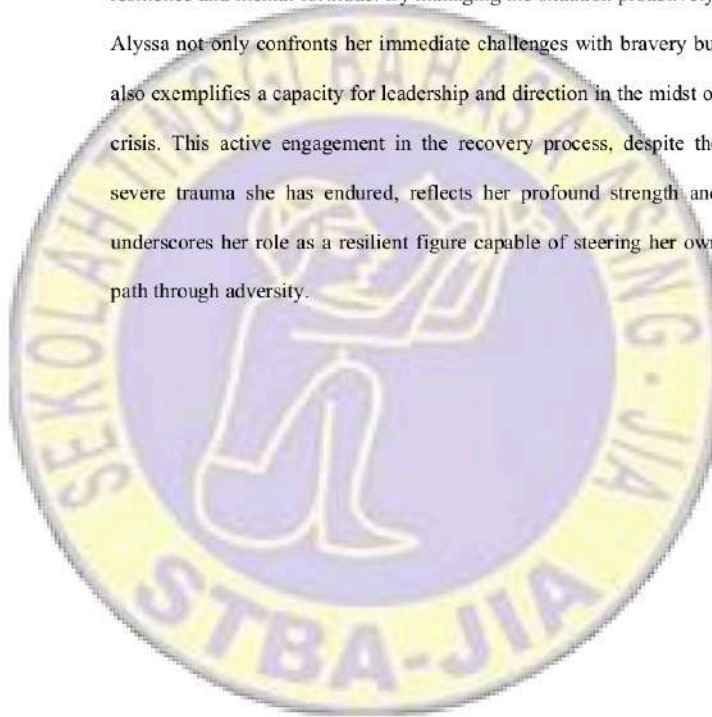
2. Object Position

In *The End of the F**ing World* (2017), the position of the object in the context of subject definition is very visible through the characters of Detective Eunice Noon and Detective Teri Donoghue. They lead the investigation into the murder of Dr. Clive Koch, which was committed by Alyssa and James. From their point of view, the detectives portray Alyssa and James as the perpetrators of the crime with an objective police point of view.

a. Lead the investigation case

Figure 4. 12

Detective Eunice Noon: "I was just gonna say: Clive Koch. Late forties. Probably German. He was found by his mother. Late seventies."

In series *The End of the F***ing World* (2017), the interactions between Detective Eunice Noon and Detective Teri Donoghue provide deep insight into the process of criminal investigation and how biases and assumptions can affect our understanding of individuals. Eunice's opening conversation, in which she provides

basic information about Dr. Clive Koch's victims, is not only introductory, but also creates the foundation for a more complex of how society defines and perceives others.

Detective Eunice Noon starts the discussion by mentioning that Dr. Koch was probably of German origin due to his last name. This approach shows how stereotypes and generalizations often form the basis of initial understanding among law enforcement. The use of names as determinants of identity reflects a trend where individuals are often grouped based on easily recognizable attributes, without considering deeper context. This can be dangerous, as unfounded assumptions can lead investigations down the wrong path or overlook important information.

In the context of an investigation, detectives often operate under pressure to find answers immediately. Therefore, the use of stereotypes can be a time-saving strategy, but at the same time poses great risks. Viewers are invited to consider the impact of this approach – "do we, as a society, also fall into the same mindset when dealing with different individuals?" This question leads to a broader reflection on how bias can shape our narratives about others.

When Eunice mentions the time of her mother's discovery of the body, the emotional dimension of the case emerges clearly. Dr. Koch's disappearance was not just a violation of the law, but also had a profound impact on his family and those closest to him. Here, the

series successfully highlights that behind every news report or investigation, there are more complex lives and stories. Viewers are invited to look into how Alyssa and James' actions affected many people, and not just as statistics in a criminal record.

The emotional consequences of crime are often forgotten in discussions of crime. By depicting this impact, *The End of the F***ing World* (2017) not only presents a case of crime, but also raises awareness of a more human reality. The series encourages viewers to feel the loss that Dr. Koch's family experienced, showing that there is more at stake than just law and justice.

The conversation between Eunice and Teri reflects the dynamic and often complicated nature of criminal investigations. The process of investigation is often rooted in assumptions and quick analysis, which, if not accompanied by deep understanding, can lead to mistakes. For example, if detectives rely solely on stereotypes, they may miss important clues that could lead them to the truth. This emphasizes the importance of a more holistic approach to investigation, where the context and background of the individual are considered.

The use of these interactions as a mirror to show the complexity of the criminal world invites the audience to reflect on the importance of understanding individuals in a broader context. In this sense, *The End of the F***ing World* (2017) functions not only as a crime drama,

but also as an in-depth character study. When detectives investigate, they not only seek the truth about the crime, but also seek to understand the circumstances behind the act.

The series also explores how identity and morality are shaped. Alyssa and James, as perpetrators, are often perceived as criminals by the legal system, but their perspectives show that there are reasons behind their actions. Through the lens of inquiry, the series questions how society shapes narratives of good and evil. It invites viewers to reflect on what makes someone "good" or "evil," and how decisions made in certain situations can be influenced by external factors, such as trauma, social pressure, and environment.

In addition, the working dynamic between Eunice and Teri reflects the importance of collaboration in law enforcement. They have to support each other and work together to overcome challenges that arise, both from within themselves and from the external environment. It illustrates that investigations are not just about finding facts, but also about building relationships and trust between peers. The pressure to deliver quick results can disrupt the investigation process, so it is important to have a solid team that supports each other.

Through all of these elements, *The End of the F***ing World* [20] (2017) manages to create a rich and complex narrative that is not only thought-provoking but also emotional. By presenting the complexities of criminal investigations, biases in judgment, the emotional impact

of crime, as well as the challenges of collaboration, the series offers an insightful look into how we understand and define individuals. In the end, we are reminded that everyone has their own story, and that understanding the context behind someone's actions is key to building empathy and justice.

C. Interpretation Data of Research Findings

The results show the categories of feminism in *The End of F***ing World* movie series, as well as the percentages of the subject categories. The purpose is to make the description of these percentages easier. The following chart illustrates the subject of feminism:

Table 4. 1 Total Data Subject Position Found

No.	Subject Position	Amount	Percentage
1	Subject in struggling her life	3	28%
2	Subject with no concern about anything	3	27%
3	Subject in resistance against stepfather	2	18%
4	Subject has someone who gets support	1	9%
5	Subject as leader	2	18%
	Total	11	100%

Table 4. 2 Total Data Object Position Found

No.	Object Position	Amount	Percentage
1	Lead the investigation case	1	100%
	Total	1	100%

The graph above shows that after classifying the feminist subject categories used by Mills (1995), the writer found variations in the percentages during the analysis process. The writer finds 12 data, with 11 subject position category and object position category. In Subject Position there are, "Subject as struggling in her life" having the largest percentage at 28%. And the category "Subject have someone who gets support" has the lowest percentage of 9%. In object position, the writer only found 1 data, "Lead the investigation case". These percentages show that the movie *The End of F***ing World* (2017) uses very little language that refers to feminism.

CHAPTER V

CONCLUSION AND SUGGESTION

In this chapter, the writer explains about conclusion and suggestions for students and readers for understand about the research.

A. Conclusion

This is the conclusions that the writer reaches after reviewing and analyzing data on the language used by female characters referring to the scope of feminist critical discourse analysis.

1. The results of the research analysis show that the language used by women often shows their ongoing struggle for feminist rights. By using this language, they can express their experiences, support equality, and demand that their rights be recognized and protected. Women communicate their collective difficulties, desires, and struggles to achieve social, political, and economic equality through this linguistic expression. The planned language can be used to encourage social change and show gender gaps.

2. Based on the research, the writer finds 11 data from 5 categories in the movie series *The End of F***ing World*. Here are: "Subject as someone who gets support" having the largest percentage at 28% with 3 data and the category "Subject as struggling in her life" has the lowest percentage of 9% have 1 only data.

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B. Suggestion

The writer would like to convey several recommendations based on research conducted in the movie series *The End of F***ing World* 2017 episodes 1-4:

1. **To the students**

    Some STBA JIA students are interested in discourse analysis, but very rarely in the field of feminist critical discourse analysis. The writer provides this writing as a learning material and as a form of reference that can expand the scope of this research because it is highly expected in conducting research on language and feminism. In addition, the writer hopes that the theories used by the writer in this study can help STBA JIA students explain or use this research as relevance.

2. **To the readers**

    The writer gets the conclusion that readers can use this study to gain a better understanding of how to use language to fight for their rights, especially for women, and understand the situation describes through discourse analysis to imagine what is happening.

3. **To the writer**

    The writer hopes that this study will teach readers about the use of language that refers to feminism. The writer also hopes for criticism or recommendations that can help this study to be better.

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APPENDICES

Appendix 1 *The End of F***ing World* (2017) poster series
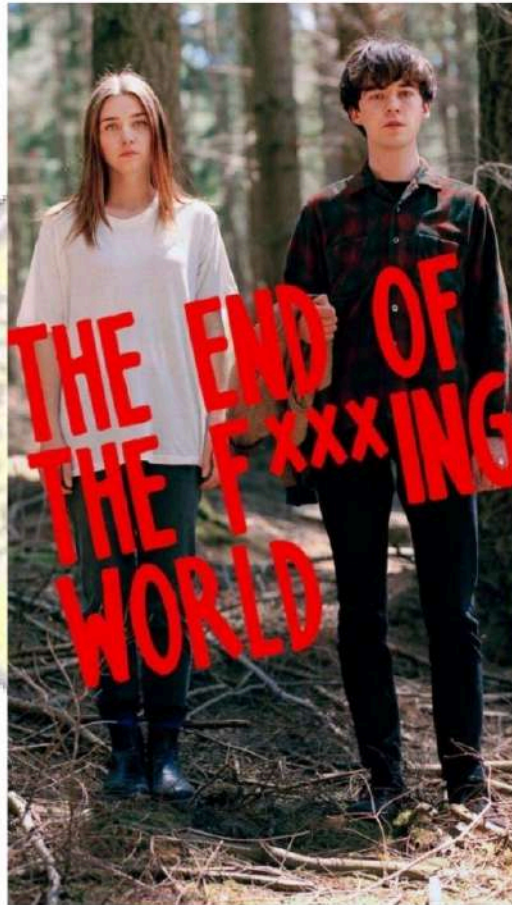
Appendix 2 Website to access *The End of F***ing World* series (2017)
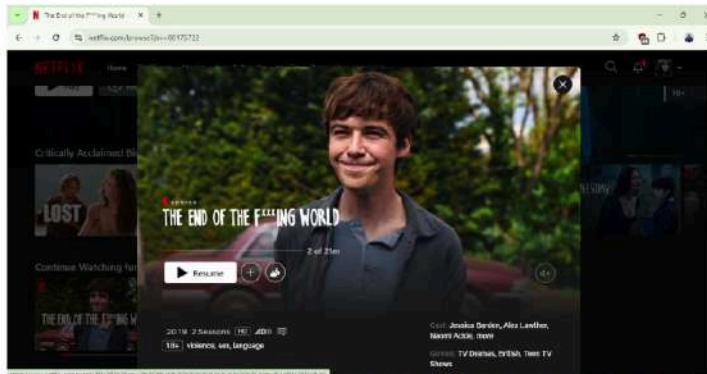
Appendix 3 Thesis Consultation Card (Advisor 1)

SEKOLAH TINGGI BAHASA ASING JIA

Jalan Cut Muthia Raya No. 30 No.Telp/Fax : (021) 8822727

KOTAMADYA BEKASI

KARTU BIMBINGAN SKRIPSI

NAMA MAHASISWA : Angaela Wani

NIM/NPM :

PROGRAM STUDI : Sastra Inggris

JUDUL SKRIPSI : Feminin Critical Discourse Analysis In the Language use in Netflix

series The End of F***ing World 2017

NAMA PEMBIMBING I : Yeni Norganin. S.S. M Hum

NO	TANGGAL BIMBINGAN	MATERI BIMBINGAN	TANDA TANGAN PEMBIMBING
1	17th May 24	Cek Bab 1	*signature*
2	5th June 24	Chapter 1 OK, Go to Chapter 2	*signature*
3	11 July 24	Check Chapter II	*signature*
4	08 August 24	Revise Chapter II	*signature*
5	15 August 24	Check and discuss Chap III	*signature*
6	16 August 24	Revise Chapt III	*signature*
7	19 August 24	Chapter III OK. Continue Chap IV	*signature*
8	20 August 24	Discuss Chapt IV	*signature*
9	21 August 24	Check and Revise Chapter IV	*signature*
10	22 August 24	Check and Revise Chapter V	*signature*
11	23 August 24	Check All	*signature*
12			
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Appendix 4 Thesis Consultation Card (Advisor 2)

SEKOLAH TINGGI BAHASA ASING JIA

Jalan Cut Muthia Raya No. 30 No. Telp/Fax : (021) 8822727

KOTAMADYA BEKASI

KARTU BIMBINGAN SKRIPSI

NAMA MAHASISWA : Anggela Ivani

NIM/NPM :

PROGRAM STUDI : Sastra Inggris

JUDUL SKRIPSI : Feminim Critical Discourse Analysis to the Language the VI Netfix

series The Maker (*** night 2021)

NAMA PEMBIMBING II : Estarita Ramadi Panjaitan S.S, M, Pd.

NO	TANGGAL BIMBINGAN	MATERI BIMBINGAN	TANDA TANGAN PEMBIMBING
1	31. 06. 24	Chapter I. the Background	
2	03. 06. 24	Chapter I. Must Be Revised	
3	26. 07. 24	Chapter I. Done	
4	20. 08. 24	Chapter II. Theories	
5	20. 08. 24	Chapter III. Methods	
6	21. 08. 24	Chapter VI. OK	
7	22. 08. 24	Chapter IV. Revised	
8	22. 08. 24	Chapter IV. Revised	
9	23. 08. 24	Chapter IV. OK	
10	23. 08. 24	Chapter V. Revised	
11	24. 08. 24	All OK	
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BIOGRAPHY

Anggela Ivani was born in Karawang, November 9, 2001, the second child of Ivan Zulkarnaen. The writer education history is graduate from Adiarsa Barat 2 Elementary School in 2013. Then she continues 1 year in boarding school at Al-Muhajirin 3 Purwakarta Junior High School. Next 2 years, the writer continues to study at Al-Mushlih Karawang Junior High School until she graduates. After graduating from junior high school, the writer continues to Senior High School of 1st Telukjambe and she graduates in 2019. After graduating from high school, the writer briefly continues to study at the Karawang Singaperbangsa University by majoring in Midwifery. Due to heavy pressure, the writer decides to change direction. In 2020, the writer continues studying at STBA JIA and receives a Bachelor of Literature degree in 2024.

During the 2019 covid pandemic, the writer learns to do business by becoming a reseller of a make-up brand from Sweden, Oriflame. This not last long because the writer feels that there so many responsible. Furthermore, the writer joins the STBA JIA Student Executive Board in 2021-2022 as secretary 2. The writer does many activities, and the most memorable being the Chief Executive of PKKMB in 2022. During the 7th semester, the writer chooses to take part in an internship program at the Utut Adianto Chess School for 8 months.

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