

# Women Representation in Indonesian and American Marriage Movies: A Feminist Stylistics Analysis

Danti Atikasuri Bado

English Literature Study Program, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang

[dantibado@gmail.com](mailto:dantibado@gmail.com)

DOI: .....

Copyright © Danti Atikasuri Bado



This work is licensed under a [Creative Commons Attribution-ShareAlike 4.0 International License](https://creativecommons.org/licenses/by-sa/4.0/).

How to Cite: .....

---

## Submission

### Track:

Received:

xx-xx-2020

Final Revision:

xx-xx-2020

Available online:

xx-xx-2020

Corresponding

Author:

Danti Atikasuri Bado

[dantibado@gmail.com](mailto:dantibado@gmail.com)

## ABSTRACT

*Feminism has been a big issue in society since long ago. Furthermore, it is frequently discussed in the mass media. Not only that, but the issue of feminism is also often incorporated into literary works such as novels, narratives, and films. Many movies have brought gender equality matter as an element of their story. One of the ways to know that is by analyzing their discourse and language style in representing women. Therefore, the researcher used the feminist stylistics analysis theory by Mills (2005). The research was conducted on two movies from Indonesia and America with romantic genre and marriage life. The two movies titled "Surga Yang Tak Dirindukan" and "The Other Woman". This research using the qualitative research method and constructivism, aims to get a detailed and newest result. Based on many previous types of research, this research aims to give the latest update on women's representation in Indonesian and American marriage movies using an analysis of the language style used in the movies. The researcher also hopes to find differences and similarities in the language style used to represent women in those two movies. Research results found that women are represented differently in Indonesian and American marriage movies.*

**Keywords:** *feminist stylistics, critical discourse analysis, feminism, patriarchy, women representation.*

---

## INTRODUCTION

Women are usually portrayed as vulnerable and weak in many literary works (Shapiro, 2017). In novels, women are generally described as beautiful and waiting for their prince or ideal man to come. This representation plays a vital role in society's view of women. The ideal woman is usually reflected in what they are promoted in media, such as beautiful, calm, and needs to be protected. Women's perfect life is expected to be blessed with the ideal marriage, ideal sexual life, and loving child (Sarkar, 2014). Movies play a

huge role in creating illustrative women representations. People's affection towards films usually affects their view of life.

Discourse analysis is a study that examines the language used by a person anywhere and in any context. It aims to discover the discourse marker's intent, purpose, rationale, and even ideology. Moreover, feminist stylistics focuses on how women realize that they can fight for their social and political rights and challenge assumptions against them. Whether in verbal form or an act in the film, this is one of the main factors for researchers to conduct discourse analysis on films. The rise of cinema that elevates female characters to prominent and critical roles is also interesting to research. Most of these films have a feminist ideology and produce feminist discourse. This feminist discourse itself is a discourse that shows that marginalized women in social life are usually more inclined toward patriarchy.

Feminist discourse is a perspective on social language use's unequal colonial settlement, to conduct social transformation and emancipation. The essential purpose is to understand the complex order of power and ideology in discourse in sustaining a gendered social order. The topic is pertinent since, at present, the issues of gender, ideology, and power have been increasingly complex and precise. Feminist stylistics raises the ability of discourse as a medium to create something new. Meanwhile, discourse can make or break assumptions made in discourse (Mills, 1995).

In this study, the researcher analyzed the discourse and feminism of the Indonesian movie "*Surga yang Tak Dirindukan*" by Kuntz Agus in 2015 and the American movie "The Other Woman" by Nick Cassavetes in 2014. The two movies talked about "the third person in marriage. However, the two movies represent women differently. This research aims to find how the two movies represent women and how they differ from one another in the representation according to the words, phrases, and discourse used.

Sara Mills proposed feminist stylistics in 1995 and talked about how women are oppressed in text. Feminist stylistics not only focused on how sexist language occurred in a text but also paid attention to power, metaphor, transitivity, and point of view (Mills, 2005). Women are usually portrayed as vulnerable and weak in the same role and discourse. The theory of feminist stylistics has three levels of analysis. They are the level of words, level of the sentence, and level of discourse.

There are several previous studies about women in movies that can be found such as, Anjarwati (2008); Morrison (2014); Shahzadi (2015); Shapiro (2017); Darta and Kristina (2018); Yuan (2019); David (2020); and Alsarairh, et al. (2020).

## RESEARCH METHOD

The author used the qualitative research method and critical discourse analysis in this research. The author chose critical discourse analysis because it focuses on domination, power abuse, and societal inequality. Therefore, this method suits this study that discussed women's representation in marriage movies—combined with Mills' theory of feminist stylistics analysis to analyze the form of feminism in the text. Feminism tries to break a construction constructed by society that glorifies men and oppresses women in general. The construction came from the assumption that men always dominated women in any aspect of society.

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

The data are from the scenes and the dialogue of the characters' movie "*Surga yang Tak Dirindukan*" and the movie "The Other Woman." "*Surga yang Tak Dirindukan*" talks about the married life of Arini, a writer and storyteller. Her fairytale about having an ideal family was wrecked when her husband secretly married another woman behind her back. Meanwhile, "The Other Woman" talks about a successful attorney, Carly Whitten, who falls in love with a man and finds out that he has a wife, which makes her a mistress, and her boyfriend's wife catches her. The two movies captured the women in marriage differently, although they have a similar marriage problem.

## **FINDINGS & DISCUSSION**

Indonesian movie utterances have already been translated into English subtitles. The data were analyzed using a three-step feminist stylistic approach. The Indonesian movie will be analyzed first, then move to the American movie. The data were analyzed using a three-step feminist stylistic approach. The first step is to analyze the level of words. The second step is analyzing phrases/sentences. The last step is analyzing the level of discourse.

### ***Word Level Analysis***

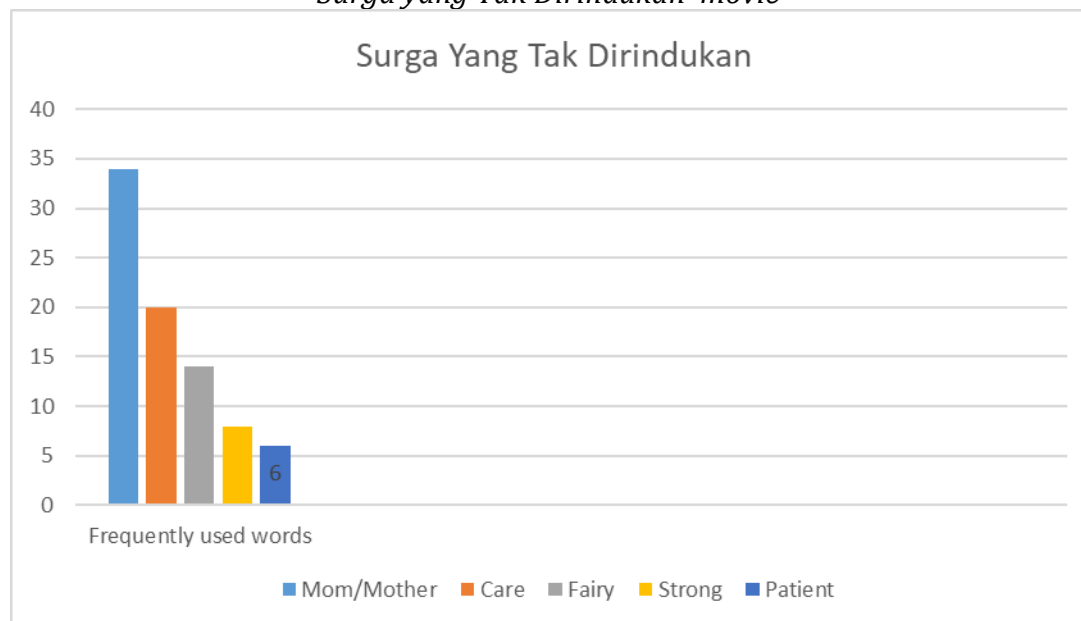
Analyzing discourse at a word level using Sara Mills' theory focuses on sexism in language and sexism and meaning. The two focuses contain generic nouns and pronouns, euphemism and taboo, naming and androcentrism, semantic and derogation of women, and endearments and diminutives.

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

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

In the Indonesian movie, 'mom' and 'mother' came as the most frequent word used to address and describe women characters in the movie. It is followed by the word 'care', 'fairy', 'strong', and 'patience'. The most prominent role of women here is the mother figure that has to be patient and strong for their family and also a graceful woman who gives care to others.

Figure 1. The most frequent word used to address and describe women characters in 'Surga yang Tak Dirindukan' movie



### Endearment

*Endearment* is a word expressing affection towards others. It was found in the scene where Amran and Hartono were going after their friend, Pras, who was accompanying Hasbi, the child he rescued, to the mosque and met Arini. Endearment may seem sweet and lovely, but sometimes it is used to control and manipulate people.

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

Pras: Yes, darling, but--

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

Pras: Yes.

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

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

'Darling' is a word that Pras uses to show his love for Arini when he is not at home because he has to stay at his other wife's house. The word 'darling' sounds like an endearment and an expression of affection, but it is a way to make Arini not angry about his absence from home.

### Generalized noun

Some nouns are gendered, especially some occupations that are stereotypically related to some specific gender. We can find gendered nouns when the trio Pras, Amran, and Hartono were debating whether to take or not the building project of a mall. The topic of money was brought up because the head person asked for more money.

*Amran : The headman is asking for more money.  
Hartono : I don't care. This has to be approved!*

*(Surga yang Tak Dirindukan subtitle p. 9)*

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

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

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

*(Surga yang Tak Dirindukan subtitle p. 23)*

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

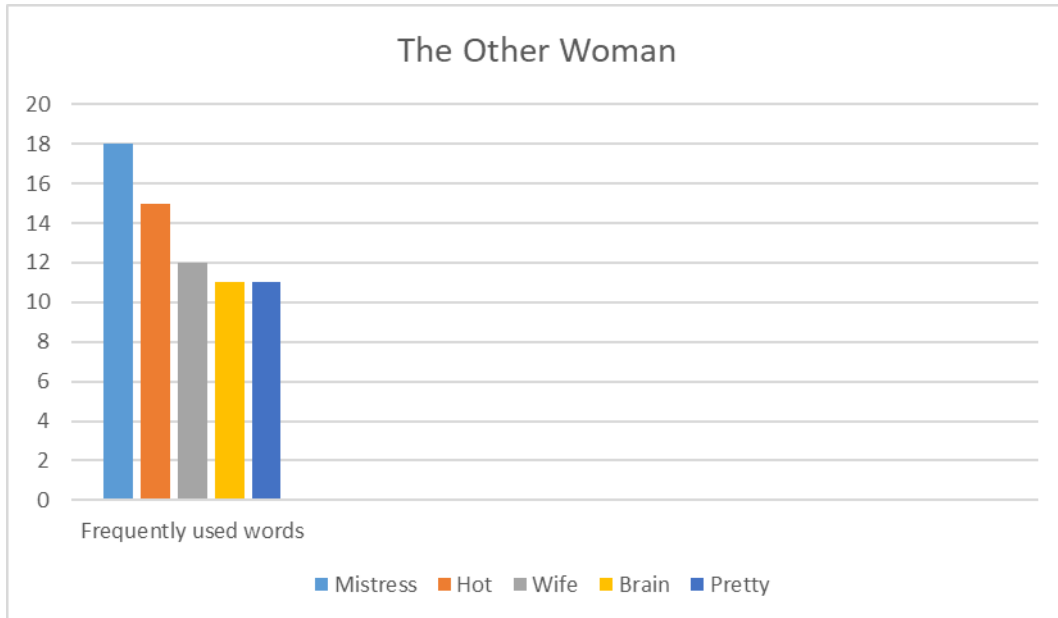
'Headman' and 'foreman' shows that some particular jobs are still presented as male-oriented jobs. The appliance of the lex 'man' implied that people commonly see the referred jobs as occupations only man can do. This word is convenient with Sara Mills' theory of gendered nouns.

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

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

The term "mistress" was the most often used word for women in American film. It was then followed by the phrases "wife," "hot," "beautiful," "brain," and "honey." In contrast to the Indonesian film, various terms were used to describe women. However, the word "wife" was immediately after it. The words that often appeared in this film portrayed women in various ways. Even though they still used negative terms and objectified women's bodies, indicated by how they used the word 'hot' to describe women.

Figure 2. The most frequent word used to address and describe women characters in 'The Other Woman' movie



### Women as the Marked Form

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

Carly's father : Uh, I couldn't read the menu because I left my glasses at Nina's. Want to know who Nina is?

Carly : Not really.

Carly's father : Indian girl. Beautiful. Very soft skin. We met at Trader Joe's.

(The Other Woman subtitle p. 8)

'Indian girl' indicates that women still have a marked form in society, rather than just 'Indian', it must be emphasized by adding the word 'girl' behind. It somehow implied that the word Indian only represents Indian men that we have to specify it by adding 'girl'.

### Naming and Androcentrism

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

Receptionist : Miss Whitten?  
Carly : Yeah?  
Receptionist : There's someone here to see you... Kate King

(*The Other Woman* subtitle p. 11)

Carly Whitten was addressed as a 'Miss' because she was not married yet, showing a contradiction with Kate, whose surname is changed into 'King' following her husband's surname. There are no differences in addressing men before or after marriage using sir or mister. After marriage, women will lose their surname and are expected to stand behind their husbands' names.

### The Semantic Derogation of Women

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

Kate : I can't believe I'm in the mistress's closet.  
Carly : I am not a mistress. A mistress knows she's dating a married man. I didn't know, so I'm not a mistress.

(*The Other Woman* subtitle p. 24)

The word 'mistress' is the pair of the term 'master,' and shows that women are under men's control even in a paired word. Mistress is interpreted as a woman who intrudes on someone else's marriage, while master means a man who controls everything, the boss.

### **Phrase Level Analysis**

After analyzing the words, the next step is to analyze the phrases/sentences. These are related to their co-text and context, but also their background information and history of usage. Many aspects will be analyzed in this stage. There are analyses of ready-made phrases, presupposition and inference, metaphor, jokes and humor, and transitivity choice.

### *Phrase Analysis of "Surga yang Tak Dirindukan" Movie*

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

### Presupposition and Inference

There are several phrases that have presupposition and inference in this movie. We can find one of them when Pras tried to stop Meirose to jump off from the rooftop because she was not ready to be a single mother.

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

*(Surga yang Tak Dirindukan subtitle pp. 15-16)*

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

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

We can also find another presupposition and inferences when Amran asked Pras about the actual reason why Pras married Meirose and did not tell his first wife.

- Hartono: *Pras, just be honest. You like Meirose, don't you?*  
Amran : *Har, I don't even know her. This isn't about whether or not I like her. This marriage is only intended to save a life.*

*(Surga yang Tak Dirindukan subtitle p. 17)*

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

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

### Metaphor

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

- Pras : *She wanted to commit suicide. She's an orphan, just like me.*  
Arini : *Good! Then you should be with her and not with me. Just go be with her.*  
Pras : *Arini, listen!*  
Arini : *Enough! The more you explain, the more my heart hurts. You've destroyed the heaven we built together. And I don't even long for that heaven anymore*

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



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

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

*Meirose : I knew you would be angry. I'm willing and ready to be considered an adulterer.*  
*Arini : Of course! One thing you must know. You've succeeded in destroying my fairy tale just to build your own.*

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

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

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

*Sabrina : And finally, Princess Sabrina hugs the evil fairy. And that fairy becomes kind.*  
*You're as good as your mom.*

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

When the second wife is referred to as "evil fairy," this signified that they thought the second wife intentionally came to destroy their family and then changed herself to become a good person because she was accepted in the family. It is unfair because she was not the one who insisted on the idea of it.

### Transitivity choice

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

- *(he) Propose to her* = Material action intention (Actor: Male) (Affected: Female)
- *I will create our heaven with you.* = Relational process (Actor: Male)

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

Men are always in charge of deciding on marriage, while women are framed as wives who need their husbands to lead them to be good women. The phrases that have men as their actors are disproportionately contained material action intentional shows that they can control themselves and also the environment. Only two out of ten phrases above have women as the actor.

#### *Phrase Analysis of "The Other Woman" Movie*

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

#### Ready – made phrases

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

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

*(The Other Woman subtitle p. 23)*

Kate's body was described as 'bald,' 'fig leaf' and 'a pretty little patch of happiness'. The phrases show how women have to take special care of their bodies to make men

attracted to them. Even when a man does something wrong, there are ways to blame the woman, especially blaming their 'unperfect body'.

### Metaphor

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

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

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

*(The Other Woman subtitle p. 20)*

The phrase 'my whole world just blew up' expresses the marriage life of the wife. It shows that she had no job at all, and that she was confused about where to go after when her marriage ended. When she addressed her marriage as her whole world, it specifies that her marriage is everything to her.

The second metaphor can be found in the dialogue between Kate and Carly when they meet in a night club and Kate told Carly about her marriage life. She was desperate knowing that her husband was having an affair behind her and might divorce her.

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

*(The Other Woman subtitle p. 14)*

Kate described her dating pool as a 'shallow puddle' which means that there are not as many as before she married to her husband. The reason was because she got older and her physic was not as appealing as before. This means that physical appearance really matters on women.

### Jokes and humor

Humor usually talks about the stereotypical knowledge about women. When Kate went to Carly's house and then get drunk together, they were joking about women's undergarments.

*Kate : This looks like a box of bungee cords.*

*Carly : What it does is hold your tits up.*

*Kate : That's so awesome. This is like a logic puzzle.*

*Carly : It would look so hot on you.*

*Kate : I don't know why men find these sexy. Mouse hammock.*

*(The Other Woman subtitle p. 14)*

Carly and her friends were talking about what kind of underwear they wore to make men more attracted to them. The 'bungee cords' refer to the undergarments in Carly's collection. They were joking about how it was shaped really weird and how they had to wear those weird things in order to impress men.

### ***Discourse Level Analysis***

In this section, the discourse of the movie will be analyzed and sorted to four categories, they are characters and roles, focalization, fragmentation, and schemata. This analysis analyzed longer and deeper than the two previous analyses. The analysis of the words and phrases will be more concerned with more largely notion of ideology.

### ***Discourse Analysis of "Surga yang Tak Dirindukan" Movie***

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

### ***Characterization and roles***

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

- Amran : *She's truly an Indonesian beauty.*
- Hartono : *This romance will cost me my graduation.*
- Amran : *Pras, when you find someone like her, you should propose to her immediately. Marry her and make it official, Pras.*
- Pras : *Why do you love storytelling so much?*
- Arini : *Storytelling is my way to give. Through tales, I can educate children.*
- Pras : *You're smart and poetic.*
- Arini : *You're just sweet-talking me.*
- Meirose : *Ever since you left, many different men came into her room. Her room was filthy, dirty. And I was all alone.*
- Arini : *You are amazing. Amazing!*
- Meirose : *I knew you would be angry. I'm willing and ready to be considered an adulterer.*
- Pras : *Mei was devastated. She wanted to commit suicide.*

From the dialogues above we can see how women's characters are being described in the movies through its discourse. Just because Pras and his friends saw Arini pretty at a glance, he already has a thought to marry her. It shows how important physical appearance was for a woman as if it was the most first thing that can attract men.

The second dialogue talks about how Pras thought Arini was clever and poetic because she loves telling children stories. This dialogue somehow sticks with the traditional gender role that women would be caring and sentimental kind of individuals. It came with the stereotype that women should be a person giving extra care and love to people especially children.

The next dialogue shows Meirose's mother's room was described by the words 'dirty and filthy' because they were many men come and go there after her father left them. It elicits the fact that after being left by a man, a woman's life will be really miserable until she could not pay any attention to her daughter.

The fourth dialogue is between Arini and Meirose when Arini confronted Meirose and got angry at her. Meirose was ready to be considered as adulterer and got blamed, although the marriage was not her choice and Pras was the one who did not tell Arini about the marriage.

Meirose was described as 'devastated' and really need Pras to marry her in order to stay alive. It implies that when a woman comes to the lowest point on her life, a man is the only thing they need and by marrying them was the only way to help.

After seeing how women characters being described, then we will see how the movie set the characterization and roles for the men characters.

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

Pras and his friends are known to be architect. Architect is one of the ideal occupations for some men in society. They had this 'leading' role in their job, compared to the women characters that are mostly housewives. This implicitly shows that women are still expected to stick to their traditional role that was to be gentle and giving care to children.

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

The third dialogue talked about the case where Arini's late father secretly married a widow. Although Arini was really mad about that, her mother thought that her father was really wise and fair because he had a reason of why he did that.

Meirose's dialogue with Pras was about how she blamed herself for forcing him to marry her. It was Pras's idea and initiative to marry Meirose for the thought that he can save her by marrying her. Even though she had to share him with another woman, she called him her hero and praised him.

Men are portrayed as responsible, wise and hold the leading role in the film. On the other hand, women are shown as caring, loving and dependent. Women hardly survive by themselves without men's presence in their family or marriage. They need men to lead them and keep them alive.

### *Focalization*

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

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

That was the ending narration of the movie. The details show Meirose's struggle to sacrifice for another woman happiness as they share the same husband together. Although, the whole story mostly focused on how Pras live with each of his wives and also the reason why he chose to marry another woman and did not tell his wife. Therefore, the story here used omniscient point of view that really explain everything and did not frame any gender badly.

### *Discourse Analysis of "The Other Woman" Movie*

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

### *Characters and roles*

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

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

In the discourse of the movies above, first we can see that women can be lazy and not serious in doing their job because they were pretty. It was framed in the way that by being pretty, they can rely on men fully. Using their attractive physical appearances, women were framed as a lazy dependent person.

Carly's secretary described her partner's ex by her physic as like 'fat and no sexual charisma' that made the marriage did not work for them. When a marriage was failed, many people blame it on the women's looks rather than their physical appearance.

The next sentence was about when Kate felt scared to go back home and the Carly suggested them to work together. She described them as 'the lawyer' for herself, 'the wife' for Kate, and 'the boobs' for Amber. The description of Amber was purely based on her physical appearances because she had nothing better than that.

Mark thought his wife Kate was dumb and not capable of doing something powerful. He said that his wife was not a killing machine and his wife need a brain camp. This meant that the whole time of the marriage he thought that she was stupid and couldn't think for herself.

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

- *Carly's Assistant* : *What happened to Model Man Boy and Dr. Not So Smart...?*
- Carly* : *Gone.*
- Carly's Assistant* : *The Hot Rabbi? And the Hot Rabbi's Cousin?*
- Carly* : *Cut them loose.*
- *Carly* : *He's your brother.*
- Kate* : *What would you do with him?*
- Carly* : *So, is everybody like hot-hot Phil in your family, or are most of them like you?*
- Kate* : *I'm cute-cute Kate.*
- Carly* : *What about your father?*
- Kate* : *Leave Dad out of this!*
- *Carly* : *He used you to create the company and put everything in your name. He's neck-deep in fraud and if anything goes down, they'll come after you first!*
- *Carly* : *Listen, Mark's shady. He finds out you have a lawyer, you become the enemy. If he thinks... you're clueless, you have an edge. Get your ducks in a row.*

There is not really much talk about men characterization and roles in this movie. The first one was how Carly portrayed the guys she used to date. She did not even remember their names. Instead, she gave them nick names based on how they look and their jobs.

The second dialogue talked about how Carly attracted to Kate's brother because of his physical appearance. Men here also judged based on whether if physical appearance attractive or not.

In the first two parts of the film, they talked about how Mark is a professional fraud that used his wife's name. It shows how men fooled women and did crimes at the same time. The character of men here is a bad person who framed his wife into his wrong doings.

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

After analyzing the characterization and roles of women and men in the movie's discourse, the result was different from the previous movie. Women's characters are portrayed had different roles with different jobs and passion, some can live independent meanwhile some need a man in their live. Just like women characters the men in this movie also judged by their physical appearances. It shows that physical appearances that fit other person's ideal standard play a vital role for two genders.

### Fragmentation

Fragmentation of women into anatomical or physical appearances usually can be found in some texts. Women are being viewed by the gaze of men and their characters were explained by exploit their body. Here are some fragmentations showed on the movie's discourse.

- Kate : *What if the top part of me hated him, while the bottom part of me...did all the dirty work? What if he just put it in halfway...*
- Carly : *She makes me look like I'm wearing a diaper!*
- Kate : *You think she had that made?*
- Carly : *No. When you have a body like that, everything fits you perfectly.*
- Carly : *This is just so unoriginal, Mark! So cliché!*
- Carly : *She's the perfect ten lemon tart...*
- Kate : *Maybe an eleven.*
- Carly : *double-D, natural double-D.*
- Kate : *A triple-D.*
- Carly : *It's like a midlife crisis mistress! She's like a cliché of every wife's waking nightmare!*
- Kate : *You have to admit, that's pretty good. Seriously.*
- Carly : *Okay, fine. She's beautiful*
- Kate : *He's always going to wind up on top because he's a killer and I'm not.*
- Carly : *That's not true. You're not alone.*
- Amber : *You have us.*
- Carly : *Exactly. Put the Lawyer, the Wife and the Boobs together... you have a perfect killing machine.*

Amber's character was called 'every wife's walking nightmare' because she portrayed to have perfect body that will be wanted by every man. Her body was scored by 'ten perfect lemon cake' shows that her body can be compared with objects like cake. Also, when they described Amber's character with predicting the size of her undergarment and called her 'boobs'.

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

### Focalization

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

- Kate : *You know why? Even if you meet a nice guy... and by "nice"... I mean that he's not an obvious sociopath... you can't get excited about it... because it's just a matter of time before someone gets bored and unhappy and is saying it's over. And that's a happy ending.*
- Kate : *I quit my job so we could focus on his job. I put off having kids... because he wasn't ready.*
- WOMAN 1 : *My husband likes this pasta.*
- WOMAN 2 : *Milk? My husband prefers goat,*
- WOMAN 3 : *My husband likes a meaty sauce.*



The story here showed that women always sacrifice for men, take care of them, and still will be cheated or abandoned by men they took care of. Men here portrayed in a bad type of person as unfaithful, selfish, inconsiderate and possessive.

### **Discussion**

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

The differences in the results showed that women are presented better in the Indonesian movie than in the American movie. It was because the majority of Indonesian citizens were Muslim. In Islam, men were taught to respect women and treat them like a queen. Although, women also have to obey men in a marriage. This, for some people, might be seen as a patriarchal belief. However, they still see women as noble figures to cherish and love.

In the American movie, women were addressed using words that have a negative meaning. After getting married, they have to use their husband's last name for their name. It proved that they still got the patriarchal side. Also, the movie describes the housewife as clueless and easy to deceive. They demeaned women who stuck to the traditional role of women. This act does not go with the feminist ideology that supports all women.

On the other hand, there are some similarities and differences between this study and other previous research. There is a similarity of this study with Morrison (2014), which has found that women's representation in the movie was influenced by real-life society, religion, and environment. Meanwhile, this study which is focused more on women's representation of the movies is different from Anjarwati (2008), which more focused on the audience.

This research also used the theory of Mills (2005) Like (Darta & Kristina, 2018; and David, 2020). This research, similar to Alsaraireh, et al. (2020), studied the differences between two genders in a movie. Baig, et al. (2021) studied how media's representation of genders as gender socialization for children. Meanwhile, this study is different from (Shahzadi, 2015; Shapiro, 2017; Yuan, 2019), which they were more specific than this study.

### **CONCLUSION & SUGGESTION**

In Indonesian movies, women are represented as graceful, loving, and vital figures that put their families first. On the other hand, women in American movies are portrayed as intelligent, rude, ambitious, and independent. Women in Indonesian marriage movies still stick to the traditional role of women being a wife and a mother. Meanwhile, in American marriage films, women can have many roles in their life by putting themselves first.

There are limitations to the study, but the recommendation for future studies is to compare more movies to get richer data for the research and more general results. It is possible to use qualitative and quantitative mixed methods to make the research more

complex and accurate. The next researcher can conduct a study comparing women's representation in two movies from different eras.

## REFERENCES

- Alsarairoh, M. Y., Singh, M. K. S., & Hajimia, H. (2020). Critical discourse analysis of gender representation of male and female characters in the animation movie, *Frozen*. *Linguistica Antverpiensia*, (1). 104-121.
- Amrutha, P. P., Priyamvada, R., & Babu, S. D. (2018). Male representation in female oriented movies a study focused on parched and lipstick under My Burkha. *International Journal of Pure and Applied Mathematics*, 119(12), 2811-2821.
- Anjarwati, E. (2008). Audience's response on polygamy issue in *Ayat-Ayat Cinta* the movie: a critical discourse analysis approach of Sara Mills. [Undergraduated dissertation, Universitas Airlangga]. Universitas Airlangga Library. Repository. <https://repository.unair.ac.id/27544/>
- Baig, F. Z., Khan, K., & Aslam, M. J. (2021). Child rearing and gender socialisation: a feminist critical discourse analysis of kids' popular fictional movies. *Journal of Educational Research and Social Sciences Review (JERSSR)*, 1(3), 36-46.
- Darta, D. M. S., & Kristina, D. (2018). The representation of women characters in the movie *The Breadwinner*. *International Journal of Humanity Studies (IJHS)*, 2(1), 42-50.
- Darweesh, A. D., & Ghayadh, H. H. (2016). Investigating feminist tendency in Margaret Atwood's "*The Handmaid's Tale*" in terms of Sara Mills' model. A feminist stylistic study. *British Journal of English Linguistics*, 4(3), 21-34.
- David, N. D. (2020). A feminist stylistics study of the representation of women in *The Lion and The Jewel* and *The Trials of Brother Jero* (Undergraduated dissertation, Namibia University of Science and Technology). <https://ir.nust.na/handle/10628/716>.
- Eidelweis, R. V. P. (2018). Liberal Feminism as Reflected in The Main Character of *Joy Movie* (Undergraduated dissertation, Diponegoro University). [http://eprints.undip.ac.id/63840/1/SKRIPSI\\_RAQHUEL\\_VILLY.pdf](http://eprints.undip.ac.id/63840/1/SKRIPSI_RAQHUEL_VILLY.pdf).
- Fairclough, N. (2013). *Critical discourse analysis*. London: Routledge.
- Fowler, R. (1997). Norman Fairclough, Critical discourse analysis The critical study of language London Longman, 1995 Pp XIII, 265. *Language in Society*, 26(3), 421-423.
- Hannam, J. (2007). *Feminism*. Harlow.
- Karkono, K., Maulida, J., & Rahmadiyah, P. S. (2020). Budaya Patriarki dalam Film Kartini (2017) Karya Hanung Bramantyo. *Kawruh: Journal of Language Education, Literature and Local Culture*, 2(1).
- Lazar, M. M. (2008). Language, communication and the public sphere: A perspective from feminist critical discourse analysis. *Handbook of communication in the public sphere*, 89-112.
- Lazar, M. M. (2014). Feminist critical discourse analysis. *The handbook of language, gender, and sexuality*, 180-199.
- Lehtonen, S. (2007). Feminist critical discourse analysis and children's fantasy fiction-modelling a new approach. *Past, Present, Future-From Women's Studies to Post-Gender Research*, 14-17.

- Mayo, L. H. (1997). Age of Second-Language Acquisition and Perception of Speech in Noise. *Journal of Speech Language and Hearing Research*.
- Meniado, J. (2016). First language acquisition: A case study of a three-year old Lebanese child. *Journal of Child Language Acquisition and Development*.
- Meyer, R. W. (2001). *Methods of critical discourse analysis*. Sage.
- Mills, S. (1995). *Feminist stylistics*. London: Routledge
- Mills, S. (2004). *Discourse*. New York: Routledge.
- Nicholson, R. A., Bland-Hawthorn, J., & Taylor, K. (1992). The structure and dynamics of the gaseous and stellar components in Centaurus A. *The Astrophysical Journal*, 387, 503-521.
- Nygaard, T., & Lagerwey, J. (2017). Broadcasting quality: re-centering feminist discourse with *The Good Wife*. *Television & New Media*, 18(2), 105-113.
- Purbani, W. (n.d.). Analisis Wacana Kritis Dan Analisis Wacana Feminis1.
- Purwanti, A., & Suana, S. (2020). Makna Representasi Tokoh Arini sebagai Obyek Patriarki dalam Film Arini. *Commed: Jurnal Komunikasi dan Media*, 5(1), 54-62.
- Putri, A., & Nurhajati, L. (2020). Representasi perempuan dalam kukungan tradisi Jawa pada film Kartini karya Hanung Bramantyo. *ProTVF*, 4(1), 42-63.
- Qazalbash, F., Islam, M., Ullah, I., & Khaleel, B. (2019). Reinforcement of Patriarchal Structures in Pakistani Society: A Critical Discourse Analysis of Chinoy's *A Girl in The River: The Price of Forgiveness*. *Journal of the Research Society of Pakistan*, 56(2), 163.
- Sarkar, S. (2014). Media and women image: A Feminist discourse. *Academic Journals Vol.* 6(3), 48-58.
- Shapiro, B. (2017). Examining Portrayals of Female Protagonists by Female Screenwriters Using Feminist Critical Discourse Analysis. *The Young Researcher*, 1(1), 37-47.
- Sheikh, A. R. (2020). Discursive Construction of New Female Identity in Latest Hollywood Blockbuster Movies. *International Journal of English Linguistics*.
- Siregar, S. F., Setia, E., & Marulafau, S. (2020). A Feminist Stylistics Analysis in Rupi Kaur's *The Sun and Her Flowers*. *Journal of Language*, 2(2), 170-186.
- Sims, D. (2019, December 25). *Little Women* Is a Sparklingly Clever New Take on a Classic. Retrieved from The Atlantic: <https://www.theatlantic.com/entertainment/archive/2019/12/little-women-review-saiorse-ronan-florence-pugh/604114/>
- Sparks, G. (2019, April 21). Voter excitement for the 2020 election is already on par with the days before the 2016 vote. Retrieved from CNN: <https://edition.cnn.com/2019/04/21/politics/fox-poll-vote-interest/index.html>
- Sriwimon, L., & Zilli, P. J. (2017). Applying Critical Discourse Analysis as a conceptual framework for investigating gender stereotypes in political media discourse. *Kasetsart Journal of Social Sciences*, 38(2), 136-142.
- Stubbs, M. (1983). *Discourse analysis: The sociolinguistic analysis of natural language* (Vol. 4). University of Chicago Press. *The Representation Of Women Characters*. (n.d.).
- Van Dijk, T. A. (1993). *Principles of critical discourse analysis*. Discourse & Society.
- Van Dijk, T. A. (1998). *Ideology*. London: SAGE.

- Van Dijk, T. A. (2001). Multidisciplinary CDA: a plea for diversity. In R. W. (Eds.), *Methods of Critical Discourse Analysis* (pp. 95-119). London: Sage.
- Van Dijk, T. A. (1995). Discourse Analysis as Ideology analysis. In C. S. (Eds.), *Language and Peace* (pp. 17-33). Dartmouth: Aldershot.
- Van Dijk, T. A. (2011). Discourse and Ideology. In *Discourse studies: A multidisciplinary introduction*, (pp. 379-407).
- Whittier, N. (2016). Carceral and intersectional feminism in congress: The violence against women act, discourse, and policy. *Gender & Society*, 30(5), 791-818.
- Xu, H., & Tan, Y. (2020). Can Beauty Advertisements Empower Women? A Critical Discourse Analysis of the SK-II's "Change Destiny" Campaign. *Theory and Practice in Language Studies*, 10(2), 176-188.