From Marginalization to Empowerment: Depicting Black Women Workers in Self Made Miniseries - A Feminist Stylistic

THESIS

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2023

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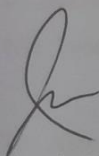
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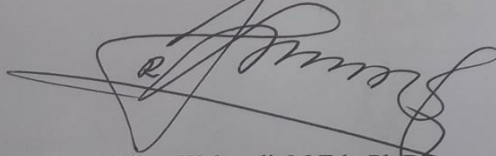
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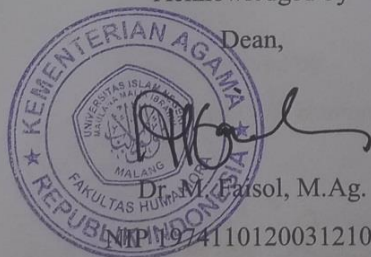
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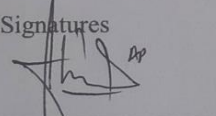
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MOTTO

"If you don't go after what you want, you'll never have it."

-**Nora Robert -**

DEDICATION

I dedicate this thesis to my beloved father and mother, who have always prayed for me at all times, so that I can strive to finish my education. Also, to my three younger siblings, who also pray for and support me. Without the prayers and support from all of them, my thesis would not be finished. Lastly, I would like to thank myself for wanting to learn and struggling to finish this thesis.

ACKNOWLEDGMENT

All praise be to Allah SWT, whose grace and love have enabled me to overcome the various challenges I faced, culminating in the successful completion of my thesis titled "From Marginalization to Empowerment: Depicting Black Women Workers in Self Made Miniseries – A Feminist Stylistic," fulfilling the requirements for the degree of *Sarjana Sastra* (S.S.) in the Department of English Literature. In this moment of achievement, I extend my heartfelt blessings and greetings to our beloved Prophet, Rasulullah Muhammad SAW, whose teachings continue to illuminate humanity's path towards a brighter and better era.

I express my deepest gratitude to my advisor, Dr. Agwin Degaf, M.A., for the invaluable guidance and direction provided throughout the process of preparing this thesis. Additionally, I extend my appreciation to all the lecturers in the humanities faculty, particularly those in the English Literature department at the State Islamic University of Maulana Malik Ibrahim Malang, for imparting their knowledge, which has greatly contributed to my understanding of the subject matter.
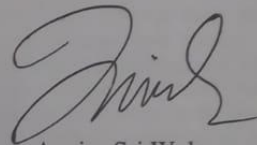
I am indebted to my parents, Kaimuddin and Masiani, for their unwavering support and prayers during the arduous journey of working on this thesis. My heartfelt thanks also go to my siblings, Dewanti Maisah Ayu, Rahma Fithriah, and Muhammad Fathur Rahman, whose constant encouragement has been a source of motivation for me. I would also like to express my gratitude to my best friends, Nayla Maghfiroh Dzil Fadli and Dian Eka Riyanti, whose

have been instrumental in keeping my spirits high during times of stress throughout the thesis compilation process.

I humbly acknowledge that this thesis may not be without flaws, and I recognize the importance of constructive criticism and suggestions for its improvement. I sincerely hope that this work can serve as a valuable reference for other researchers delving into similar research topics.

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ABSTRACT

Physical appearance, especially beauty standards influenced by social constructs, plays an important role in shaping a woman's self-confidence and employment. Unfortunately, black women, especially African-American women, often face marginalization due to social beauty standards, race, and gender discrimination in patriarchal environments. Therefore, through the miniseries "Self Made", this research aims to analyze how the dialogue texts spoken by the characters in the miniseries represent black women workers. This research uses a qualitative descriptive research method with a feminist stylistic discourse analysis approach by Sara Mills. Through word, phrase, or sentence level analysis and discourse level analysis, it was found that black women were portrayed negatively and degraded in terms of their physical appearance, profession, and role as women and belonging to the Negro race. However, there are also findings when black women workers are positively identified through analysis of phrases or sentences in their transitivity choices, which show representations of women who are brave and empowered in challenging racial stereotypes and the domination of patriarchal power. By shedding light on the representation of black women in the context of their intersectional identities, this study contributes to a deeper understanding of the challenges they face. Furthermore, it emphasizes the importance of addressing stereotypes and bias in media portrayals, ultimately advocating for a more inclusive and equitable society.

ABSTRAK

Wulan, Annisa Sri (2023) *Dari Marginalisasi menuju Pemberdayaan*: *Representasi Pekerja Wanita Kulit Hitam dalam Miniseri Self Made: Sebuah Analisis Stilistika Feminis. Skripsi. Program Studi Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Malang. Pembimbing* Dr.Agwin Degaf, M.A

Kata Kunci : *Marginalisasi, Pemberdayaan, Perempuan kulit hitam, Negro, Stilistika Feminis*

Penampilan fisik, terutama standar kecantikan yang dipengaruhi oleh konstruksi sosial, memainkan peran penting dalam membentuk rasa percaya diri seorang wanita dan perekrutan dalam pekerjaan. Sayangnya, wanita kulit hitam, khususnya wanita Afrika-Amerika, sering menghadapi marginalisasi akibat standar kecantikan sosial, ras dan juga diskriminasi gender dalam lingkungan patriarkis. Oleh karena itu, melalui miniseri "Self Made", penelitian ini bertujuan untuk menganalisis bagaimana teks dialog yang diucapkan oleh tokoh-tokoh dalam miniseri tersebut secara lingiuistic merepresentasikan pekerja perempuan kulit hitam. Penelitian ini menggunakan metode penelitian deskriptif kualitatif dengan pendekatan analisis wacana feminist stylistics dari Sara Mills. Dengan analisis tingkat kata, frase atau kalimat, dan analisis tingkat wacana, ditemukan bahwa wanita kulit hitam digambarkan secara negatif dan direndahkan dari segi penampilan fisik, profesi, dan peran mereka sebagai wanita yang memiliki ras Negro. Namun, ada juga temuan ketika wanita pekerja kulit hitam digambarkan secara positif teridentifikasi melalui analisis frase atau kalimat pada pilihan transitivitasnya yang menunjukkan representasi perempuan yang tangguh dan berani berdaya dalam menentang stereotype ras dan dominasi kekuasaan patriarki. Dengan membahas representasi wanita kulit hitam dalam konteks identitas interseksional mereka, penelitian ini berkontribusi pada pemahaman yang lebih mendalam tentang tantangan yang mereka hadapi. Selain itu, penelitian ini menekankan pentingnya mengatasi stereotip dan bias dalam representasi media, yang pada akhirnya mendorong masyarakat yang lebih inklusif dan adil.

ملخص

وُلان، أَنِيسَةُ سِرِّيّ (2023) تهميش للتمكين المرأة: تَمْثِيلُ العَامِلَةِ السُّوَدَاءِ في مِنْيسِرِيْ الْحَيَاةِ الْخَاصَّة ـ دِرَاسَةٌ أَسْلُوبِيَّةٌ نِسَائِيَّةٌ. رِسَالَةُ تَخَرُّج لِلْبَكَالُوْرِيُّوْنَ. قِسْمُ الْأَدَبِ الْإِنْجِلِيزِيّ، كُلِّيَّةُ الْعُلُومِ الْإِنْسَانِيَّةِ، جَامِعَةُ إِسْلَامِيَّة نِيْجِيرِيّ مَوْلَانَا مَالِكِ إِبْرَاهِيْمَ مَالَانْج. المُسَاعِدُ: د. أَجُوِيْنُ دِيْجَاف، م.أ. الْكَلِمَاتُ الرِّئِيْسِيَّةُ: التَّمْثِيلُ، الْمَرْأَةُ السُّوْدَاءُ، التَّمِيِيْزُ بِنَاءَ عَلَى النَّوْعِ الاجْتِمَاعِيّ، الْأَسْلُوْبُ النِّسَائِيُّ.

المبدأ الجمال الذي يشكله بناء الإجتماعي له دور كبير في تشكيل ثقة نفسية النساء و تجنيد الأعمال ، مع الأسف، النساء السوداء من أفريقيا و أمريكا، يواجهن التغريب بسبب مبدأ جمال الإجتماعي وكذلك التفريق الجنسي من قبل الرجال.من أجل ذاللك، بوسيلة فلم الْحَيَاةِ الْخَاصَّة ، يهدف هذا الإستقراء لتحليل كيف المكالمة التي نطقها الأشخاص لغويا في فلم يمثل عمال النساء التي لديها جلود السوداء .استخدم هذا الإستقراء طريقة تحليل التصوير القيمي مع نظر يتتنسوية من "سارا ملس" بتحليل طبقة الكلمة و الجملة و تحليل طبقة المقال. وجد في هذا الإستقراء ان جلد الأسود شكل من جهة السلبية و محقور من ناحية الجسدية و الأعمال و دورهن كاالنساء الزنجية. وكذاك وجد عندما صورت اجابية من تحليل الجملة في اختيار الكلمة تدل على تمثيل المرأة القوية و الشجاعة و قادرة على تدمير نظرية الجنسية السوءة و قيادة الرجال .بتمثيل ألوان الجلود في سياق علاقة الأسباب من التفريق و التغريب .اعطي هذا الإستقراء المفهومات العميقة عن مشكلتهن. و يمنحنا وعاية عن أهمية تغليب النظرية السيئة في وسيلة الإجتماعية هدفا لجعل المجتمع الشامل مع العدالة.

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CHAPTER I
INTRODUCTION

Chapter one contains six subheadings. It begins with the background of the study, research questions, and its objectives. Then, it discusses the significance of the study, its scope, and its limitations. After that, it covers the definition of key terms.

A. Background of the Study

The concept of physical appearance, particularly beauty, holds significant influence over a woman's self-confidence. Society's beauty standards for women are shaped by agreed-upon social constructions. These standards tend to favor characteristics such as white skin, a slim body, cleanliness, elegance, and beauty, as well as black, thick, and beautiful hair, as stated by Bungin (2007: 221). In the realm of work, women who conform to these beauty standards are more readily accepted and tend to find jobs more easily than black women, in addition to their qualifications. Raisa's research (2020) highlights that good looks are often considered a prerequisite by companies since an attractive appearance creates a positive first impression when meeting others. The community generally equates attractiveness with outward appearances, such as physical appearance and clothing choices (Wahyuni and Prasetyo, 2019). Unfortunately, these societal beauty standards lead to injustice for women who do not meet the qualifications of conventional beauty, particularly experienced by black women. Consequently, black women face a dual struggle for equality in the social workspace as women and as black individuals, navigating patriarchal ideologies and racial biases.

Addressing gender discrimination and the impact of race on women's skin color within beauty standards, the miniseries "Self Made" serves as an example of a film that explores this phenomenon. The miniseries, titled "Self Made: Inspired by the life of Madam C.J. Walker," is available on Netflix. It provides a powerful narrative about the struggles of black women in their fight against inequality. The series is based on the true story of Madam C.J. Walker, a black female activist from the late 19th or early 20th century who became the first African-American millionaire in the United States. Madam C.J. Walker achieved this success through her efforts in the haircare products business, empowering herself and other black women while celebrating the beauty of black women's hair. Her story reflects the journey of African-American women who face a life filled with injustices and discrimination based on race and gender. As a black businesswoman and creator of hair beauty products, Madam C.J. Walker is often met with skepticism and prejudice due to her appearance and gender. The miniseries highlights the gender gap faced by black women, who experience double jeopardy as they are oppressed both as black individuals and as women, as noted by Chafe (1976).

In contemporary society, the standardization of women's beauty and racial classification is not only observed but also propagated through mass media. Mass media, including advertising, news, and films, wields symbolic and persuasive power, influencing the minds of readers and viewers to some extent, even if not directly their actions. Films and miniseries, as audio-visual media, convey stories through pictures and words, often containing ideological messages. These stories

reflect the society in which the film was produced, shaping and influencing society through the messages and discourses conveyed, as stated by Sobur (2004: 127).

"Self Made," released in 2020 and based on the biography of Madam C.J. Walker, is a feminist film that challenges stereotypes, particularly those concerning black women in America. Stereotypes, as Cameron (1985) notes, tend to reinforce significant social inequalities despite their falsehoods. Feminist films emerge in response to biased portrayals of women in films, which often construct women's reality in ways that support patriarchal ideologies (Zoonen, 1992: 81).

To explore the contextual relationship embedded in the film's text, Critical Discourse Analysis, as described by Sobur (2016), proves to be a suitable linguistic theory to investigate social issues and ideologies. Discourse analysis aims to uncover the intentions expressed by the subjects communicating a statement. Critical discourse analysis, in particular, examines how socio-cultural processes shape language and language, in turn, influences society and culture in various contexts, such as ideology, politics, and culture (Halliday, 2012).

In addition to Critical Discourse Analysis, feminist stylistic analysis by Sara Mills offers valuable insights into language representation of women. Feminist stylistic analysis, also known as feminist discourse analysis, combines ideas from feminism, critical discourse analysis, and Foucault's theory of power domination (Mills, 1995). It focuses on examining the linguistic representation of women in texts, exposing biases and inequalities. The context within which language is used significantly influences its construction, as stated by Halliday (2012). Feminist

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stylistics analyzes the linguistic choices made by text producers in projecting male or female values and how readers identify gender meanings in the text, according to Montoro (2012).

Other linguists concerned with language's power to influence society and politics include Edelsky (1977), Cameron (1985), and Coates (1986). Edelsky discusses the influence of childhood exposure to language stereotypes on individuals, while Cameron explores how specific terms and phrases represent women and men in sub-groups. Coates examines how group conversations differ based on gender, highlighting that gender is a variable influencing language use.

In this research, the researcher will specifically analyze how feminist stylistics represents black women workers in various social contexts, including their careers and roles within households. As feminist stylistics mainly examines language representation of women, this analysis will help reveal how language constructs and perpetuates gender stereotypes and biases in the film "Self Made." The use of linguistic stylistic theories will be adapted to the film's context and its connection with the feminist movement over time.

The literature review reveals several studies that have analyzed women's representation using critical discourse analysis and Sara Mills' feminist stylistics. For instance, Furoida (2020) examines the representation of women in beauty brand video ads, finding positive representations of women as empowered subjects with control over themselves. Kristina, Diah, and Ramadona (2019) explore the image representation of female CEOs in online media, identifying gender stereotypes and male dominance in the portrayal of women as a minority

in leadership positions. Al-Zubaidi (2019) conducts a feminist stylistic analysis of Iraqi folk proverbs, revealing negative representations of women due to the dominance of masculinity in Iraq.

Additionally, studies have utilized Sara Mills' critical discourse analysis to analyze women's representation in films and series. Bado (2022) compares the differential representation of Indonesian and American women in marriage movies, while Talissa and Ayuningtyas (2021) examine the feminist values and discourse in the film "Hidden Figures," showcasing the struggle of black women against patriarchy in the workplace and education. Ayustin and Christine (2022) analyze the Peaky Blinders series, identifying discrimination against women in their roles as subjects, objects, and audience. Similarly, Rachmadani, A.P., et al., (2022) analyze the film "Marlina the Murderer in Four Acts," identifying the depiction of female characters challenging patriarchal culture in Sumba.

Outside of Sara Mills' theory, other studies have employed critical discourse analysis to analyze women's representation. Badara and Jamiluddin (2020) examine the representation of Indonesian women workers in newspapers with nationalist-secular and Islamic ideological perspectives, while Elyas, T., et al., (2020) explore the representation of Saudi women in local newspapers and magazines. These studies reveal varying representations of women based on ideological perspectives.

In those previous studies that identified women's representation, researcher classified it into three categories. First, women's representation analysis uses Sara Mills' feminist stylistic theory in non-film media, such as advertisements, news

texts, and articles. Second, women's representation uses Sara Mills' critical discourse analysis that focuses on films. Third, research has analyzed the representation of women in the news media using critical discourse analysis theory but has not used Sara Mills' feminist stylistic analysis approach. The classification of previous studies aims to analyze gaps that were missed in previous studies.

The gap that researcher found in previous studies is the object of the data taken. The miniseries entitled "Self Made" sheds light on the critical period in African-American history when black women were still struggling to find empowerment in society in early 20th-century America. The series not only talks about gender discrimination against black Negro women but also touches on social class and the challenges of women's beauty standards constructed by society. Due to these external factors, the miniseries is considered an important linguistic study. The language and dialogue spoken by the characters in the miniseries can provide critical insights into how language stylistically represents black Negro women. Previous studies tend to focus on discourse level analysis, and the researcher aims to address this gap by conducting a more comprehensive analysis of the representation of black women using Sara Mills' feminist stylistic theory (1995). The persistent presence of gender discrimination influenced by patriarchal ideologies, social classes, and racial discrimination further justifies the importance of this research.

B. Research Questions

Based on the background of the study, to examine the depiction of black women workers in "Self Made" miniseries, the analysis process is carried out through three levels of feminist stylistic critical analysis perspective in the following questions:

1. How are black women workers depicted in the "Self Made" miniseries at the words level?

2. How are black women workers depicted in the "Self Made" miniseries at the phrases/sentences level?

3. How are black women workers depicted in the "Self Made" miniseries at the discourse level?

C. Significance of the Study

The significance of this research encompasses practical aspects. On the practical side, this research enhances the understanding of linguistic students who wish to analyze texts portraying the discourse of black women using a feminist stylistic approach. The findings serve as a valuable educational resource, offering guidance to students interested in exploring the linguistic representation of gender and race in media and popular culture. By applying Sara Mills' theory, the research offers fresh insights into understanding the intricate ways language constructs and perpetuates gender and racial stereotypes in media representations. This enriches the existing body of critical discourse analysis research and deepens our comprehension of the complex interplay between language, gender, and race in media portrayals.

Armed with this knowledge, students can develop their critical thinking skills and media literacy, enabling them to question and deconstruct stereotypical portrayals of marginalized groups in media.

Furthermore, this study empowers feminist stylistics as a valuable approach to introduce and demonstrate analytical methods the linguistic representation of women in various contexts, such as films, news, advertisements, and different media platforms. It emphasizes the need for a critical lens to examine how language shapes perceptions of gender roles and racial identities, urging scholars to consider linguistic choices in media content with a keen awareness of societal implications. This research holds broader societal implications as it raises social awareness about the presence of gender and racial biases in media content. By shedding light on the representation of black women in the "Self Made" miniseries, the study encourages media consumers to be more discerning and critical about the media they engage with. It inspires individuals to develop media literacy and cultivate a deeper understanding of the power dynamics embedded in media narratives. Consequently, this increased awareness can lead to a more informed and engaged audience, ultimately driving media creators and producers to adopt more inclusive and accurate portrayals of women, particularly black women, in society.

Finally, the significance of this research extends to inspire future scholars to explore similar analyses of gender and race representation in different media forms. The methodological framework and theoretical grounding

offered in this study can serve as a stepping stone for researchers seeking to investigate how discourse shapes social perceptions and power dynamics across various media platforms. By building on this research, future studies can further illuminate the ways language perpetuates or challenges gender and racial stereotypes in media, contributing to ongoing efforts to create a more equitable and respectful media landscape.

D. Scope of Limitation

The scope of this research is limited to the miniseries titled "Self Made," which was released in 2020 on Netflix and consists of four episodes. The focus of the study is on scenes that present dialogue texts, specifically those representing black women workers. The researcher utilizes Sara Mills' feminist stylistic approach for the linguistic analysis. While the miniseries may also contain elements of black racism, the analysis does not involve collaboration with Van Dijk's theory.

The primary data for this study is derived from the dialogue texts spoken by black women workers in the selected scenes of the miniseries. The researcher critically examines the linguistic structure in these conversations to understand how black women workers are represented in the series. By adopting the feminist stylistic analysis method, the research delves into the portrayal of black women workers in terms of language use and its potential implications.

However, it is essential to note that the scope is limited to the "Self Made" miniseries only, and the analysis is confined to the linguistic aspects present in

the dialogue texts. The study does not encompass a comprehensive examination of other elements in the miniseries or broader aspects of black representation. Additionally, the research does not incorporate Van Dijk's analysis of black racism in this context. The focus remains on employing feminist stylistics to explore how language is used to represent black women workers in the miniseries.

By acknowledging these limitations, the research aims to provide valuable insights into the linguistic portrayal of black women workers in the "Self Made" miniseries, contributing to the understanding of gender and race representation in media narratives. However, it is important to recognize that the findings may not fully capture the entirety of black women's experiences in society or address all aspects of racial representation in the miniseries.

E. Definition of Key Terms

In order to avoid misinterpretation and give a better understanding, it is crucial to define some key terms used in this research as follows:

Black Woman Representation: In this study, "black woman representation" refers to the portrayal and depiction of Negro women, considering their race and gender, particularly as workers, in the context of the media and society.

Marginalization: In this study, marginalization refers to a form of effort to discriminate against women based on gender status, social class, and race by limiting their access and control to empower themselves.

Empowerment: In this study, empowerment refers to the efforts made by marginalized women to try to create opportunities for them to develop their potential and capacity as women and members of society.

Miniseries: A miniseries is a type of limited series film that typically consists of a few episodes, usually exclusive to streaming platforms like Netflix, and tells a complete story within one season.

Ideology: Ideology refers to a set of beliefs, ideas, or values that individuals or groups hold and may apply in their daily lives to interpret and understand the world around them.

Feminism: Feminism is a social and political movement advocating for the elimination of injustice and inequality experienced by women in various aspects of society, including the household and the workforce.

Feminist Stylistic: The feminist stylistic analysis, based on Sara Mills' Critical Discourse Analysis, is a linguistic theory that focuses on examining women's discourse from a feminist perspective. It seeks to understand how gender issues are linguistically encoded in texts and the ways readers interpret gender meanings within the text.

CHAPTER II

REVIEW OF RELATED LITERATURE

The review of related literature, Chapter Two, encompasses several significant theories related to this study. Within this chapter, various theories are explored, including Stylistics, Feminist Stylistics, Gender and Race Discrimination, and the Representation of Black Women Workers in America.

A. Stylistic

Stylistics is the study and analysis of literary texts, often referred to as "literary linguistics" (Burke, 2017). It examines language patterns in texts and explores the meaningful relationship between linguistics and literary interpretation (Giovanelli & Harrsion, 2022). Stylistics is interested in language as a function of the text in context, considering the time, place, cultural, and cognitive factors that influence the production of speech, whether it is literary or non-literary (Simpson, 2004).

Language is not just a collection of sounds and symbols but operates at various levels that govern every utterance and text. These language levels encompass areas such as phonology (pronunciation of words), morphology (word arrangement), syntax (sentence formation), pragmatics (meaning in context), and discourse analysis (use of language in everyday situations). Stylistics applies linguistic theory to analyze the structure of text production and interpretation in literary works.

While literature is the preferred object of stylistic studies, stylistics also recognizes the creative and innovative use of language in other forms of discourse, including advertising, journalism, popular music, and conversational dialogue (Simpson, 2004). Contemporary stylistics goes beyond analyzing smaller units of language and also considers cultural and historical elements in literary scholarship. It examines the context of reception by conducting empirical studies of readers in specific social settings (Giovanelli & Harrsion, 2022).

The field of stylistics has evolved to include various branches, one of which is feminist stylistics pioneered by Sara Mills. This approach incorporates critical discourse analysis and is applied to conversational texts in films and other media (Simpson, 2004). By integrating various perspectives and theories, stylistics continues to expand its scope and contribute valuable insights into the relationship between language and literary interpretation.

F. Feminist Stylistic

Feminist stylistics emerges from the broader feminist movement, which aims to challenge and reject the various forms of oppression experienced by women due to the dominance of patriarchal culture. Originally, the feminist movement focused on advocating for the rights of women workers. It was a response to the natural oppression and exploitation of women in the workplace (Friedman et al., 1987). Feminism encompasses not only individual actions but also organizations and ideologies (McBride & Mazur, 2008). It addresses issues beyond gender inequality and also critiques the objectification of women's bodies, which is often perpetuated by patriarchal norms (Kartono, 2016).

Patriarchal culture plays a significant role in constructing beauty standards for women, imposing concepts that require women to conform to specific ideals, leading to marginalization for those who do not meet these standards (Ade, 2017). Feminist stylistics, as proposed by Mills (1995), emphasizes the importance of cultural elements, particularly in Western culture, that distinguish individuals based on their gender. Through linguistic analysis, feminist stylistics goes beyond merely identifying discriminatory messages about sex differences in texts. It aims to uncover implicit messages and analyze how readers respond to these messages.

By adopting a feminist perspective, feminist stylistics delves into the analysis of texts, moving beyond immanent criticism of the text itself to explore broader theoretical concerns that originate from external factors, yet are connected to the elements present within the text. This approach involves three levels of analysis: the word level, the phrases/sentences level, and the discourse level (Mills, 1995). Through feminist stylistic analysis, researchers attempt to shed light on how language perpetuates gender stereotypes and inequalities, and how it influences the representation of women in various contexts, including literary works, films, and other forms of discourse.

1. **The Word Level**

At the word level analysis in feminist stylistics, the focus is on addressing gender bias in language. Darma (2014) explains that gender is employed as an analytical tool to understand the root causes of inequality between men and women in various aspects of life. Mills' theory aims to analyze the use of sexist language and its different types. She criticizes the unnecessary differentiation

between men and women through gendered language and proposes strategies to counter the use of sexist words (Mills, 1995).

In this level of analysis, the goal is to identify and challenge language that perpetuates stereotypes and reinforces unequal gender relations. Sexist language often contributes to the marginalization of women and reinforces traditional gender roles and expectations. By examining the words used and their underlying implications, feminist stylistics seeks to bring attention to language that may be discriminatory or exclusionary based on gender.

Mills' approach highlights the importance of language in shaping perceptions and reinforcing societal norms. Through critical examination and awareness of sexist language, feminist stylistics aims to promote more inclusive and equitable language usage, challenging the gender biases embedded in everyday communication. By rejecting sexist language and advocating for linguistic equality, feminist stylistics contributes to the broader feminist movement and the ongoing quest for gender equality in society.

a. Sexism in Language

Sexist language, as defined by Mary Vetterling-Braggin, refers to statements that unfairly exploit differences between men and women. When discussing this topic, Mills (1995) emphasizes two considerations. Firstly, whether language merely reflects the world or whether it is influenced by efforts to shape our perception of the world. The linguistic determinism theory proposed by Sapir and Whorf (Mills, 1995) argues that different language structures indicate variations in

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society's perception of the world. In essence, language can shape our perceptions and understanding of reality.

However, feminists argue that language reform alone may not be effective in a society where sexism is deeply ingrained. Sexist interpretations can persist within the culture despite linguistic changes. Some feminists, including Casey Miller and Kate Swift, acknowledge that much of sexism is unintentional and propose that reform is possible (Miller and Swift, 1979, as cited in Mills, 1995). They see sexist language as a symptom of more extensive discrimination and advocate for intentional language reform to address these issues.

In describing sexism in language, Mills highlights how generic pronouns, generic nouns, and the marked form of women contribute to perpetuating gender biases. Generic pronouns and nouns are often used to represent both men and women, but they tend to default to male terms, reinforcing the idea of male dominance and invisibilizing women's presence (Mills, 1995). Moreover, women are frequently marked as the exception rather than the norm, further marginalizing their roles and contributions.

Feminist stylistics aims to challenge and counteract these sexist linguistic patterns by raising awareness, promoting gender-inclusive language, and encouraging a more equitable representation of men and women in communication. By addressing sexism in language, feminists aims to contribute to broader efforts in dismantling gender discrimination and achieving greater gender equality in society.

1) Generic Pronouns

In feminist stylistics, the use of generic pronouns is a significant aspect in discussing gender-specific or sexist language. According to Mills (1995), one of the most well-known examples of gender-specific language is the use of the pronoun 'he'. Numerous researchers, such as Kidd (1971), Eberhardt (1976), Martyna (1978 and 1980), Brannon (1978), and Mackay et al. (1979), have examined this issue. Their findings consistently show that the pronoun 'he,' as a male pronoun, is often associated with professions or occupations. As a result, many professions are implicitly linked to the pronoun 'he' and are stereotyped based on gender.

For instance, consider the following scenario from Mills' book: when someone says, "I'm going to complain to the director," their friend, who does not know the sex of the director, responds with, "Do you think he'll be able to do anything?" This response illustrates the assumption that the director is always male, based on the use of the generic pronoun 'he.'

Such language usage perpetuates gender bias and contributes to the marginalization of women in various domains, including professional settings. By defaulting to male pronouns, certain professions become associated with men, reinforcing gender stereotypes and limiting opportunities for women in those fields. This use of generic pronouns reflects broader societal gender norms and inequalities. As a result, feminist stylistics advocates for gender-inclusive language, where pronouns and nouns do not reinforce gender biases and instead accurately represent all genders in a more equitable manner.

2) Generic Nouns

In feminist stylistics, sexist language is also reflected in the use of generic nouns, where male-oriented experiences are presented as the norm or the default. One common example of this is the use of the noun 'man' as a prefix or an affix in various words. For instance, terms like 'man-power' or 'man-hours' use 'man' as a prefix, while professions such as 'craftsman', 'seaman', 'policeman', 'fireman', 'postman', and 'fisherman' use 'man' as an affix (Mills: 1995). Such language choices imply that these professions are inherently associated with men, reinforcing the notion that men are the norm and women are the exception.

To address the gender bias in language, efforts have been made to reform the use of generic nouns. Alternative designations have been introduced to be more inclusive of all genders, often involving the use of the '-er' affix. For instance, 'salesman' has been changed to 'salesperson,' 'policeman' to 'police officer,' and 'craftsman' to 'craftworker,' among others. While these changes represent progress, Mills argues that they may still create ambiguity in identifying the gender of the noun being referred to.

Despite the efforts to be more gender-inclusive, the root of the issue lies in the societal norm that often associates certain professions with a specific gender. By continuing to use generic nouns that are gender-specific or male-oriented, language perpetuates stereotypes and reinforces the idea that certain professions are reserved for men. To overcome this challenge, it is essential to further evolve language usage, promoting truly gender-neutral terms that do not inadvertently

perpetuate gender bias. This evolution in language can contribute to breaking down gender norms and fostering greater equality and inclusivity in various aspects of society.

3) Woman as the Marked Form

In feminist stylistics, one crucial aspect of sexist language is the use of affixes that refer to women but often carry derogatory or trivializing connotations. This linguistic phenomenon portrays women as "marked" terms, while men are perceived as "unmarked" terms. Mills emphasizes that various affixes are employed to designate women, such as 'lady', '-ess', '-ette', '-enne', and '-trix'. For instance, terms like 'poetette' or 'female doctor' often imply an amateurish or less serious connotation compared to their male counterparts (Mills: 1995). This linguistic trend reinforces the societal perception of women as being less accomplished or significant in certain fields, perpetuating gender stereotypes.

Even in professional contexts, when women work as writers, they may be labeled as "woman writers" while male writers are simply referred to as "writers." This distinction illustrates the subtle ways in which sexist language continues to influence how women are perceived and addressed in various domains. These connotative terms have been extensively studied and documented by researchers like Spender (1980), Kramarae, and Treichler (1985), who have shown that these terms can indeed carry derogatory implications for women.

Numerous studies, such as those conducted by Eberhardt (1976), Martyna (1980), and Adamsky (1981), have demonstrated that sexist language has profound and pervasive effects on interpersonal relationships and people's

perceptions of their environment. The use of gender-free or anti-sexist language is a conscious choice made by speakers to demonstrate that they do not view the world through the lens of male dominance (Mills: 1995). By promoting gender-neutral language, individuals can contribute to breaking down stereotypes and challenging the societal norms that perpetuate gender inequality. Such language choices can foster more equitable and respectful communication and contribute to the advancement of gender equality in society.

b. Sexism and Meaning

In feminist stylistics, the study of sexism and meaning delves into the structure of language, particularly the gender-related terms that evoke specific connotations. Mills highlights the existence of certain strategies feminists have proposed to confront and challenge the sexist meanings embedded in our language. These strategies aim to shed light on the origins of words and expressions that have been shaped by patriarchal culture, ultimately influencing how women are perceived and treated.

One aspect analyzed by Mills is the issue of naming, where certain words and terms are used to identify or categorize individuals based on their gender. This process can reinforce traditional gender roles and stereotypes, further entrenching inequalities between men and women. Additionally, the semantic derogation of women involves using words or expressions with negative associations to describe women, perpetuating harmful and derogatory attitudes towards them.

Gender-specific conventions are another area examined by Mills, referring to linguistic norms that ascribe specific gender roles and attributes to individuals. These conventions can limit women's opportunities and portray them as inferior to men. Similarly, endearments and diminutives, such as using terms like "sweetie," "honey," or "girl," can be problematic as they can infantilize or trivialize women, undermining their professional status and expertise.

Moreover, taboos in language can also contribute to the marginalization of women, as certain words or topics related to women may be considered inappropriate or offensive. This avoidance of open discussion may prevent critical conversations about gender inequality and hinder progress towards gender equality. By examining these strategies and the ways in which language is used to construct and perpetuate gender-related meanings, feminist stylistics aims to raise awareness about the power of language in shaping societal attitudes and perceptions towards women. This analysis encourages a critical examination of language use and the adoption of gender-inclusive and respectful language to challenge and dismantle sexist connotations, contributing to a more equitable and just society.

1) **Naming and Androcentrism**

The practice of naming in patriarchal cultures often reflects androcentrism, which places men at the center and prioritizes male identity and lineage. One prominent example is the tradition of women changing their surnames after marriage. This practice reinforces the idea that women are somehow subordinate to men and suggests that their identity is tied to their husband's family name. In

contrast, men typically do not face the same societal pressure to change their surnames, thus perpetuating the idea that male identity remains unchanged and unaffected by marriage.

This loss of surname for women after marriage reflects a deeper issue of women's visibility and recognition within society. It implies that a woman's individual identity and achievements are less important than her role as a wife and a member of her husband's family. This practice is a manifestation of how patriarchal norms prioritize and value male lineage and family over women's autonomy and individuality.

Moreover, the usage of titles like 'Mrs.' instead of 'Ms.' further emphasizes this gender disparity. A married woman is often addressed by her husband's name, further erasing her individual identity and emphasizing her role in relation to her husband. This naming convention reinforces traditional gender roles and perpetuates the idea that a woman's primary identity lies in her marital status. In contrast, the use of 'Ms.' as a title does not reveal a woman's marital status and allows for a more neutral and gender-inclusive form of address. However, even the use of 'Ms.' has not been widely accepted or practiced in many patriarchal societies.

Overall, the issue of naming in patriarchal cultures reflects the broader struggle for gender equality. It highlights how language and societal norms can reinforce and perpetuate gender inequalities, and how feminist stylistics aims to challenge and transform these linguistic structures to promote gender-inclusive and respectful language. By analyzing the naming practices and their implications on women's identities, feminist stylistics aims to raise awareness about the power of

language in shaping societal perceptions and encourage the adoption of more equitable and inclusive naming conventions.

2) The Semantic Derogation of Woman

The semantic derogation of women in language is a manifestation of deep-rooted gender biases and stereotypes that exist in society. It is reflected in the use of certain words or terms that have negative or derogatory connotations when referring to women, while similar terms for men do not carry the same negative associations. This phenomenon underscores the unequal treatment and perception of women in linguistic and cultural contexts.

The contrasting terms in English that indicate gender specificity often reveal underlying biases that favor men over women. For example, words like 'hussy', derived from 'housewife', and 'spinster', are used to derogate or demean women based on their marital or domestic status. These terms reinforce traditional gender roles and expectations, associating women with domestic responsibilities and implying a lack of worth or value outside of these roles.

Additionally, the use of terms like 'ladies' and 'lords' further illustrates the unequal treatment of women and men in language. While 'lords' is used neutrally to refer to men, 'ladies' can take on a derogatory meaning when used in a sexual context. This highlights the objectification and sexualization of women that can be perpetuated through language.

The phenomenon of semantic derogation of women is not limited to English but can be observed in many languages. This suggests that these biases are deeply ingrained in culture and history and have influenced the development and usage of

language over time. Feminist stylistics seeks to challenge and expose such derogatory language by shedding light on the linguistic structures that perpetuate gender biases. By analyzing and critiquing these terms, feminist stylistics aims to promote language that is more inclusive, respectful, and gender-neutral. This critical analysis of language helps to raise awareness about the power of words and the need for linguistic reform to create a more equitable and just society.

In conclusion, the semantic derogation of women in language is a reflection of gender inequalities and biases that persist in society. It is essential for feminist stylistics to uncover and challenge such language use to promote gender equality and empower women by creating a language that respects and values them as equal members of society.

3) Endearments and Diminutives

According to Mills (1995), there are words in English which are forms of affection but can have humiliating meanings. For example, when older women address younger girls as 'my little doll', it may seem like an affectionate term, but it also reinforces traditional gender roles that associate women with passivity and fragility. Similarly, Mills points out that when men use terms like 'babe', 'doll', 'ducky', 'hen', 'pet', and others to refer to their female partners, it can objectify women by reducing them to mere objects of affection, rather than recognizing them as equal and autonomous individuals.

Furthermore, as Mills (1995) highlights, the prevalence of these endearing terms directed towards women compared to men indicates a gendered pattern in language usage. This pattern suggests that society may view women as needing

more affection and care, reinforcing the idea that women are inherently more emotional or dependent than men.

Feminist stylistics, as explained by Mills (1995), focuses on these linguistic practices and seeks to challenge the objectification and diminishment of women through language. By analyzing the usage and implications of endearments and diminutives, feminist stylistics aims to promote language that respects and empowers women, treating them as equal partners in relationships and interactions.

Language reform, as advocated by Mills (1995), is crucial in addressing these gender biases and fostering a more equitable society. Encouraging the use of gender-neutral and respectful endearments, as proposed by feminist scholars like Mills, can contribute to dismantling harmful stereotypes and promoting healthier, more egalitarian relationships between individuals of all genders.

In conclusion, the analysis of endearments and diminutives in feminist stylistics, as discussed by Mills (1995), reveals how seemingly affectionate language can perpetuate harmful gender stereotypes and objectify women. By raising awareness of these linguistic practices and advocating for gender-neutral and respectful language, feminist stylistics aims to contribute to a more inclusive and equitable society that values and empowers individuals regardless of their gender.

4) Female Experience: Euphemism and Taboo

According to Mills (1995), euphemisms are often used to soften the impact of certain words or expressions that might be considered blunt or uncomfortable.

In the case of female experiences, euphemisms are commonly employed to avoid direct or explicit references to topics that may be considered taboo or socially sensitive, such as menstruation.

The use of euphemisms for menstruation, as described by Mills, reflects a societal discomfort and reluctance to openly discuss the natural biological process. Instead of directly using the term 'menstruation,' people may resort to phrases like 'getting period,' 'red flag is up,' 'a friend has come,' or 'under the weather' to refer to the menstrual cycle. By employing euphemisms, society indirectly acknowledges the existence of menstruation while avoiding direct acknowledgment or discussion of the topic.

However, Mills (1995) argues that the use of euphemisms can perpetuate the taboo surrounding female experiences, reinforcing the idea that certain aspects of women's bodies and experiences should remain hidden or unspoken. This perpetuates a culture of silence and discomfort around female reproductive health, which can lead to misunderstandings, misinformation, and stigma.

Feminist stylistics seeks to challenge the use of euphemisms in relation to female experiences by encouraging open and honest discussions about women's bodies and health. By addressing linguistic taboos and promoting direct and respectful language, feminist stylistics aims to create a more inclusive and informed discourse around female experiences.

In conclusion, euphemisms play a role in softening the language used to describe female experiences, particularly in relation to menstruation. However, the use of euphemisms can also contribute to the perpetuation of taboos and

discomfort surrounding women's bodies and health. As advocated by feminist stylistics, addressing linguistic taboos and promoting open and respectful discussions about female experiences can contribute to a more empowered and informed understanding of women's health and bodies.

2. The Phrases/Sentences Level

At the level of phrases/sentences, feminist stylistics delves into the use of language beyond individual words to understand how women are represented in discourse. Mills (1998) emphasizes the importance of considering language in its context, as the same word or phrase can convey different meanings depending on the context in which it is used. This level of analysis allows for a deeper understanding of how language can shape and influence representations of women.

One aspect analyzed at this level is the use of ready-made phrases, which are common expressions that have become ingrained in everyday language. These phrases may carry underlying gender bias or reinforce stereotypes about women. By examining these phrases, feminist stylistics aims to identify and challenge gendered language patterns that may perpetuate unequal representations of women.

Presuppositions and inferences are also essential to consider in the analysis. These linguistic elements involve implicit assumptions or suggestions that can shape how women are perceived in discourse. For example, certain statements may presuppose traditional gender roles or infer certain qualities or characteristics about women based on their gender. Unpacking these presuppositions and

inferences allows for a more nuanced understanding of the language used to represent women.

Metaphors, jokes, and humor are powerful tools in shaping discourse and can significantly impact representations of women. Feminist stylistics analyzes the use of metaphors and humor to uncover underlying meanings and potential gendered implications. Metaphors, in particular, can reinforce existing stereotypes or challenge them, depending on how they are employed.

Transitivity choices, or the way verbs are used to represent actions and relationships between different entities, can also be analyzed at the phrases/sentences level. Language choices regarding who performs certain actions and who is acted upon can reflect power dynamics and gender roles. Feminist stylistics examines how transitivity choices may perpetuate or challenge traditional gender norms.

In conclusion, analyzing the level of phrases/sentences in feminist stylistics allows for a comprehensive examination of language beyond individual words. By exploring ready-made phrases, presuppositions, metaphors, humor, and transitivity choices, feminist stylistics sheds light on how language shapes representations of women and uncovers potential gender biases and stereotypes embedded in discourse. This level of analysis is crucial in understanding how women are represented linguistically and how language can play a significant role in perpetuating or challenging gender inequality.

1) **Ready-made phrases**

Ready-made phrases can contain subtle or overt sexist meanings that perpetuate stereotypes and undermine the status of women. These phrases may appear innocuous on the surface, but upon closer examination, they reveal underlying biases and assumptions about gender roles. For instance, the phrase "Women's work takes a very long time" implies that tasks traditionally associated with women are time-consuming or less important. This type of language reinforces the notion that certain roles or responsibilities are inherently inferior based on gender, contributing to the marginalization of women in society. By analyzing ready-made phrases, feminist stylistics aims to identify and challenge such sexist language patterns. This examination helps raise awareness about the ways in which language can subtly shape perceptions and attitudes towards women. It also prompts a critical reflection on the use of language and encourages the adoption of more inclusive and gender-neutral expressions.

2) **Presuppositions and Inferences**

Mills draws upon the insights presented by Brown and Yule (1983: 223) to emphasize that understanding the intention behind a speaker's or writer's discourse requires more than just considering the literal meaning of the words. Instead, it involves a three-step process. Firstly, one must discern the intent of the speaker or writer. Secondly, this intention must be connected to relevant general knowledge or background information that suits the given context. Finally, the interpreter needs to determine the inferences that need to be drawn from the discourse.

In this context, the analysis delves into the concept of presuppositions and inferences, highlighting how certain background knowledge is assumed or taken for granted when texts are directed towards a female audience or when gender-related topics are being discussed (Mills: 1995). This notion sheds light on the implicit assumptions and underlying meanings within language usage, particularly in relation to women's representation, revealing how presuppositions and inferences can play a significant role in shaping the perception of gender in discourse.

3) Metaphor

Metaphor, as described by Lakoff and Johnson (1980), serves as a fundamental tool that shapes our cognitive processes in language acquisition, enabling us to organize words in thought and utilize them beyond their literary form. However, Roger Tourangeau warns that the use of metaphors can sometimes perpetuate conservative stereotypes.

When examining metaphors used for males and females, a distinct disparity becomes evident. Metaphors directed at men often involve comparisons with animals emphasizing negative traits or habits, which are deemed acceptable or typical for men. On the other hand, metaphors aimed at women tend to focus on comparing them with animals in relation to their appearance or physical attributes.

This discrepancy in metaphorical usage further underscores the unequal gender representations present in language, reinforcing traditional gender roles and expectations. As metaphors play a significant role in shaping our perceptions and understanding of gender, it becomes crucial to critically examine and

challenge these linguistic constructs in order to foster more equitable and unbiased representations of both men and women in discourse (Mills: 1995).

4) Jokes and Humor

Mills observes that sexist statements are frequently veiled within jokes, and unfortunately, women often become the target of such humor. In this context, women are often portrayed as the subject of jokes, which tends to reinforce stereotypes and perpetuate forms of mockery. These jokes typically depict women in a demeaning and derogatory manner, emphasizing attributes of stupidity or vulgarity.

Humor can be a powerful tool for social commentary, but when it is used to propagate sexist notions and reinforce harmful stereotypes, it becomes a concerning issue. Jokes that demean and belittle women contribute to a culture that diminishes their worth and perpetuates unequal power dynamics between genders. It is essential to recognize and address the harmful impact of such humor to promote a more respectful and inclusive society (Mills: 1995).

5) Transitivity choices

Transitivity choices play a significant role in shaping the ideological messages conveyed in a text. It involves analyzing how actions are represented syntactically, who performs these actions, and the manner in which they are carried out. The study of transitivity allows for a deeper understanding of the power dynamics and gender representations present in the text. According to Wales (1989) as cited in Mills (1995), the transitivity system in English encompasses six categories of processes: material, mental, verbal, relational,

behavioral, and existential. Each of these categories simplifies the portrayal of human experiences into manageable process types, which, in turn, influence the representation of individuals in the text.

The choice of transitivity in language can shape the depiction of female figures, either as empowered heroes or passive victims. The way actions are attributed to women in the text can influence the reader or audience's interpretation of their roles and agency. Analyzing the transitivity choices provides insights into how gender roles are constructed and reinforced through language within the narrative context. By examining the transitivity patterns employed in the "Self Made" miniseries, this research aims to shed light on how black women workers are represented linguistically, both in terms of their actions and agency, as well as their positioning within the broader social context. Through this analysis, the study seeks to contribute to a more nuanced understanding of the portrayal of black women workers in the media and society at large (Mills: 1995).

3. The Discourse Level

At the discourse level, the analysis goes beyond individual words and phrases to explore women's representation on a larger scale, taking into account the broader ideological context. The process begins with character analysis, where the roles and portrayals of women in the text are examined in depth. This involves looking at how women are depicted as characters, the traits assigned to them, and their agency within the narrative.

Next, the analysis involves studying the fragmentation within the discourse. This refers to how women's experiences and perspectives may be fragmented or

marginalized in the text. It entails examining whether women's voices are given equal weight and representation compared to male characters and whether their stories are fully developed or sidelined.

Focalization is another crucial aspect studied at the discourse level. It pertains to the perspective from which the narrative is presented. The analysis looks at whether the narrative primarily centers on male characters and their experiences, while women's experiences are viewed from an external or secondary standpoint. Focalization is essential in understanding whose viewpoints are prioritized and given authority within the text.

By conducting a discourse-level analysis of the "Self Made" miniseries, this research aims to uncover the underlying ideologies and power dynamics that shape the representation of black women workers. It seeks to explore how the characters are portrayed, the extent to which their experiences are central to the narrative, and how the overall discourse contributes to societal beliefs and attitudes about black women in the context of work and empowerment. Through this comprehensive examination, the study aims to contribute valuable insights into the representation of black women in media and its impact on social perceptions (Mills: 1995).

1) **Character/Roles**

At the discourse level, the analysis of character roles in the "Self Made" miniseries is crucial in understanding how men and women are represented in society. Characters are shaped by the words used in the narrative, and these words

carry ideological messages that contribute to the portrayal of gender roles and beauty standards.

Women's representation in the miniseries often revolves around their physical appearance and its relation to their sexual attractiveness to men. They are depicted as objects of desire, emphasizing beauty and charm. On the other hand, male characters are portrayed with a focus on their strength and ability to protect others. This reinforces traditional gender stereotypes where women are seen as objects of beauty, and men are seen as protectors and providers.

Furthermore, the language used to describe characters differs based on gender. Women are often referred to in relation to their family roles or marital status, such as "Mother of Two" or "Mrs. Reign." This further reinforces the idea that a woman's identity is tied to her relationships with others. In contrast, men are frequently referred to in terms of their professions or accomplishments, like "Famous Baker Man." This reflects a societal emphasis on men's careers and achievements.

The representation of women's roles in professions is also limited by stereotypes. Women are often confined to traditional roles such as secretaries, teachers, or domestic workers. This portrayal perpetuates the idea that certain professions are more suitable for women, while men are expected to take on roles that are seen as more prestigious or powerful. By examining the character roles at the discourse level, this research aims to shed light on how gender stereotypes and beauty standards are perpetuated and reinforced in the "Self Made" miniseries. It seeks to uncover the underlying ideologies that shape the representation of women

and men and how these portrayals contribute to societal perceptions and expectations regarding gender roles (Mills: 1995).

2) Fragmentation

Fragmentation, as analyzed at the discourse level, involves the portrayal of the female body in a fragmented and objectified manner. This technique can be observed in various forms of media, including pornographic literature, advertisements, and films. When women are depicted in the text, their bodies are often depersonalized, reduced to mere objects that exist to attract the male gaze. Body parts of women, such as legs, breasts, or lips, are emphasized, while their individuality and personhood are disregarded.

In contrast, male bodies are rarely subjected to the same level of fragmentation and objectification. Men are typically portrayed as whole and complete individuals, with their physical appearance receiving less focus compared to their actions and roles in the narrative. This discrepancy in how male and female bodies are depicted perpetuates a culture of objectification and reinforces the idea that women's bodies exist primarily for the pleasure and consumption of others.

Fragmentation of the female body in the "Self Made" miniseries is significant as it reflects broader societal attitudes towards women's bodies. This portrayal not only perpetuates harmful gender stereotypes but also contributes to the objectification and sexualization of women in real life. By examining fragmentation at the discourse level, this research aims to bring attention to the ways in which media representation can reinforce and normalize the

objectification of women, and how this impacts societal perceptions of gender and sexuality (Mills: 1995). Understanding this aspect of representation is crucial in advocating for more respectful and equitable portrayals of women in media and society as a whole.

3) Focalization

Focalization, a term introduced by Genette (1972), refers to the process of selecting and restricting narrative information based on the point of view and knowledge of the narrator. In the context of women's representation in the "Self Made" miniseries, focalization plays a crucial role in shaping audience awareness and manipulating reader sympathy towards the characters and events presented in the narrative (Mills: 1995).

Analyzing focalization in the miniseries involves examining how the narrative perspective guides the audience's understanding of the characters and their experiences. The position of the reader becomes essential in recognizing their engagement with the text. Focalization determines which aspects of the characters' lives and struggles are highlighted and how the audience perceives them.

In the context of female characters, the choice of focalization can significantly impact their portrayal. By adopting a specific focalization, the series can either present women as fully realized, complex individuals with agency or reduce them to mere objects or supporting roles in the narrative. For instance, if the narrative consistently adopts a male gaze focalization, women may be presented primarily from the perspective of male characters, objectifying them

and reducing their agency. On the other hand, adopting a female gaze focalization can allow the audience to empathize with female characters, understand their struggles, and recognize their achievements. By analyzing focalization in the "Self Made" miniseries, this research aims to shed light on how the narrative perspective shapes the representation of women, impacting the audience's perception and empathy towards female characters. Recognizing and understanding the role of focalization in women's representation can contribute to more inclusive and authentic portrayals of women in media and literature (Mills: 1995).

G. Gender and Race Discrimination

Gender and race discrimination are pervasive issues that intersect and influence the experiences of individuals in society. According to Darma (2014), gender is a social and cultural construct that assigns roles and expectations to men and women based on societal values, myths, and stereotypes. These constructions create relationships and differences in the roles performed by men and women. Mills (1995) emphasizes the importance of gender in shaping the reader's position in a text, as it interacts with external factors and influences how gender relations are interpreted, particularly in the context of race and social class.

Critical discourse analysis often uses gender as an analytical tool to examine the equality or inequality between men and women (Darma: 2014). Gender discrimination occurs when one gender is unfairly assigned roles, leading to a double burden, subordination, and violence experienced by individuals of that gender. Sara Mills further highlights that women's experiences are not only

shaped by gender but also influenced by other aspects of their identities, such as race and social class (Crenshaw, 1991). These intersecting dimensions can exacerbate gender discrimination, with women being particularly vulnerable to experiencing both gender and racial discrimination.

In the "Self Made" miniseries, gender and race discrimination may be depicted in how black women workers are portrayed and treated within the context of the historical setting and societal norms of the time. The representation of these characters and their experiences can shed light on the intersectionality of discrimination and how it affects different aspects of their lives. Understanding and analyzing gender and race discrimination in the miniseries can contribute to raising awareness about these issues and promoting more inclusive and equal representations of marginalized groups in media and society as a whole.

H. Black Women Workers in America

Historically, the experiences of black women or women of color in America have differed significantly from those of white women. While there may be some commonalities between them in terms of their low economic positions and being targets of discriminatory practices in the workplace, there are notable differences in their experiences of discrimination. Shaw and Lee (2007) point out that even though white women's status was inferior to that of white men, they were still treated with deference and enjoyed certain privileges through their association with their husbands. On the other hand, African American women rarely had the luxury of choosing between work and leisure like some white women. They were not included in the image of the traditional "colonial housewife."

Women of color, often referred to as African-American women, have faced double discrimination based on both their gender and race for a long time. While progress has been made in advancing the rights of black and white women alike, patriarchy and racial discrimination have not been completely eradicated even in the present day.

According to Shaw and Lee (2007), as industrialization surged in the 20th century, white working women dominated administrative positions and sales jobs, while black working women were predominantly confined to domestic service work. However, with the rise of the black feminist activist movement in the late 1960s, the number of black women working as domestic servants drastically decreased, with only around 20 percent continuing in such roles. Instead, many black women pursued professional careers in business, similar to white women. This shift contributed to a narrowing employment gap between black and white women. By 1996, a significant majority of African American women in America were employed.

Collins (2000) highlights the awareness of black women or women of color in overcoming intersectional oppression based on race, class, gender, and sexual orientation. This heightened awareness has fueled strong efforts to rise above injustice and oppression, not only to represent them in society but also to empower and assert their identities and perspectives within the wider community.

In conclusion, the historical experiences of black women or women of color in America have been distinct from those of white women. While they share some common struggles, they have faced unique challenges shaped by both gender and

racial discrimination. The efforts of black feminist activism and increasing awareness have contributed to progress in bridging the gap between black and white women's employment opportunities. However, true equality can only be achieved by addressing the deeply rooted systems of oppression and empowering women of color to lead empowered lives.

CHAPTER III
RESEARCH METHODS

This section contains information about research methods, consisting of research design, research instruments, data and data sources, data collection, and data analysis.

A. Research Design

In this research, a qualitative research design was employed to understand phenomena related to the experiences of black women workers in society. Qualitative research aims to delve into the behavior, perceptions, motivations, and actions of research subjects, providing a holistic understanding through descriptive analysis using words and language within a specific natural context (Moleong, 2009:6). This approach allowed for a more in-depth exploration and interpretation of discourse and social phenomena.

The focus of this research was to analyze the representation of black women workers in society, particularly through visual means, using a miniseries available on Netflix as the primary source of data. As stated by Rahardjo (2021), with the development of digital technology, researcher no longer need to directly interact with participants through interviews. Instead, digital data can be collected and analyzed, eliminating the necessity for direct interaction.

The analysis in this research was carried out using a combination of critical discourse analysis theory by Sara Mills and feminist stylistics analysis theory (1995). This approach was particularly suited to the study's context, which involved analyzing a film's portrayal of black women workers in American

society across different time periods. By utilizing this research design and the chosen data collection methods, a comprehensive understanding of the representation of black women workers in society through the miniseries on Netflix was obtained. This approach allowed for a thorough exploration of the evolving depiction of black women's experiences in America, shedding light on the complexities of their portrayal in the media.

B. Research Instrument

In qualitative research, the primary research instrument is the researcher themselves. As an observer and interpreter, the researcher played a crucial role in analyzing every dialogue and scene presented in the miniseries under study. The researcher carefully examined and interpreted the interactions and actions of the characters to gain insights into the representation of black women workers in the film. By being actively involved in the analysis process, the researcher could capture the nuances and subtleties of the portrayal of black women, allowed for a deeper understanding of the themes and messages conveyed through the miniseries. The researcher's subjective perspective and expertise in critical discourse analysis and feminist stylistics further enhance the qualitative analysis, ensured a comprehensive examination of the film's depiction of black women's experiences in society.

C. Data and Data Sources

The researcher took the data from a miniseries on Netflix. The title of the miniseries is "Self Made" and consists of four episodes, each lasting approximately 46 to 50 minutes. The first episode, titled "The Fight of The

Century," delves into the early 1990s when Sarah Breedlove, also known as Madam C.J. Walker, embarks on creating and selling her own haircare products for black women. Moving on to the second episode, "Bootstraps," it portrays Sara's dream of opening a factory, which hinges on securing the support of a local Black Businesswoman and seeking an endorsement from a famous booker. In the third episode, "The Walker Girl," Sarah's ambitions to expand her empire to New York face betrayal from people she once trusted. Lastly, the fourth and final episode, "A Credit to The Race," illustrates how Sarah must confront tragedy and health problems, leading her to make tough decisions regarding her life, her business, her female employees, and her legacy.

The data took from the scenes of the series and actor's dialogues text was transcribed by the researcher with the help of English subtitles from the series. The data's form of words, phrases, or sentences, and also discourse are essential for the critical discourse analysis component of Sara Mills's (1995) theory, enabling the examination of how black women workers are represented through the series.

D. Data Collection

The data collection process for this study involved searched the series on Netflix, then watched the "Self Made" miniseries, and transcribed relevant dialogue text in the series related to the representation of black women workers in every scene of the series. The collected episodes from the miniseries are meticulously watched, transcribed, and classified into relevant categories to facilitate in-depth analysis. English subtitles are utilized to aid in the transcription

process, ensuring accuracy and thoroughness. By scrutinizing those episodes, the researcher classified the utterances found in the actor's dialogue text into three categories: words, phrases, sentences and also discourse in accordance with the analytical process of feminist stylistic theory to gain valuable insights into the portrayal of black Negro women's experiences in early 20th-century America to the various contexts and scenarios depicted throughout the miniseries.

E. Data Analysis

In this research, the data analysis process centers around using Sara Mills' feminist stylistics to examine the language style used to represent black women workers in the miniseries "Self Made." The collected data, consisting of transcribed dialogues and categorized scenes from each episode, serves as the foundation for the analysis.

The data analysis followed three main stages of Sara Mills' feminist stylistics (1995). Firstly, at the word-level analysis, the researcher scrutinized the dialogue texts of the actors in the miniseries, paying close attention to words that contained sexist elements. This step involved identifying language choices that could perpetuate stereotypes or discriminatory representations of black women. Secondly, at the phrase and sentence level, the researcher delved deeper into the identified sexist elements contained in phrases or sentences to understand how black women are represented in the miniseries. This entails analyzing the context and implications of these linguistic choices and shedding light on the portrayal of black women's experiences, challenges, and empowerment. The third stage of analysis is the discourse level. It involved identifying the characters and roles of black women

within the miniseries to discern the level of discourse attributed to them. The researcher investigated whether black women are portrayed as active subjects with agency or as passive objects with limited influence.

Moreover, the researcher also identified the positions of the author and the intended audience in the miniseries. By doing so, the analysis aims to understand how the miniseries constructs and conveys its messages about black women workers to its viewers. Based on these findings, the researcher interpreted and elaborated on the representation of black women workers in the discussion section. This analysis provides critical insights into the miniseries' portrayal of black women, addressing potential biases, stereotypes, and power dynamics present in the narrative. By applying Sara Mills' feminist stylistics to the data collected from the "Self Made" miniseries, this research seeks to contribute to a deeper understanding of how black women workers are depicted in the media and the implications of such representations on societal perceptions and attitudes.

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter contains the findings and discussion of research that has been conducted by the researcher following the three steps of Sara Mills' theory as stated in the research questions after collecting the data. In this case, how black women represented is seen from the analysis at the level of words, phrases/sentences, and discourse in the "Self Made" miniseries.

A. Findings

In this research, the data has been carefully analyzed and categorized by the researcher using selected dialogues from the "Self Made" miniseries, consisting of four episodes. Each dialogue has been identified and labeled as Example 1, Example 2, and so on, along with details about the episode, scene, and time it appears in the miniseries. The main objective of this analysis is to examine the representation of black women workers in the miniseries "Self Made: inspired by the Life of Madam C.J. Walker" through three levels of critical discourse analysis proposed by Sara Mills.

To begin with, the first level of analysis focuses on word-level examination. It delves into individual words used in the dialogues and their connotations, aiming to uncover any implicit biases or underlying meanings associated with the portrayal of black women workers. Moving on, the second level of analysis centers on phrase or sentence-level scrutiny. This stage involves investigating the structure and composition of phrases and sentences used in the miniseries. By doing so, it seeks

to reveal any patterns or stylistic choices that might influence the perception of black women workers in the narrative. Finally, the third level of analysis deals with discourse-level examination. At this stage, the researcher will take a broader approach, looking at how the dialogues and interactions among characters contribute to the overall representation of black women workers in the film. This level of analysis aims to identify any recurring themes or discursive strategies that shape the portrayal of these women and their experiences.

By employing these three levels of Sara Mills' critical feminist discourse analysis, the researcher intends to gain a comprehensive understanding of how black women workers are depicted in "Self Made" through the data has been collected and classified. The data is in the form of words, phrases, and sentences that contain sexist elements in the dialogue text. The use of dialogue from the miniseries allows for a close examination of the characters' voices and interactions, providing valuable insights into the representation of this particular group. Ultimately, this research will shed light on the way media narratives can impact perceptions and attitudes toward black women in the workforce.

1. Word Level Analysis

In the Word Level Analysis section, Sara Mills' theory primarily focuses on identifying and examining sexist words in language and understanding the relationship between these words and their meanings. The analysis begins by identifying generic pronouns and generic nouns, which often default to male terms, and how women are marked as a specific gender. Additionally, the analysis explores the use of sexist words and their implications, including naming and

androcentrism, which center on male perspectives, and the semantic derogation of women. Furthermore, endearments and diminutives are considered as they can reflect underlying attitudes towards women.

1) **Woman as the Marked form**

Woman as the marked form intends to explain that women, like also men, have an identity or marked form that places themselves. Unfortunately, the mention of the marked form on the placement is not always equal between men and women. This can be found in the dialog below. A scene when Sarah, the main character in this film, is having her hair decorated by a woman named Addie who has hair growth products.

Example 1 (Episode: 1/Scene: 3/06.34)

> *Addie's female customers : What do I say when the customer complains about the Sulfur smell from the product?*
> *Addie   : Oh, smile and say "That's how you know the product is working".*
> *Sarah   : I put it on the night. Tie it up real good. By Morning the smell's gone. Mostly.*
> *Addie's female customers : Now, that's a tasty idea. Thanks.*
> *Addie   : If **a washerwoman** like Sarah can figure it out, you all should have no problem. You've just go to convince the customers that by using my product, they'll look like me or you all at least. (Addie said that with a chuckle)*

In this dialogue from the miniseries "Self Made," we can observe the concept of "Woman as the Marked Form" through the portrayal of certain professions and the way women are addressed and represented. The exchange begins with Addie's female customers seeking advice on how to handle customer complaints about the sulfur smell from her product. Addie responds with a dismissive and humorous suggestion, telling them to smile and claim that the smell indicates the product is working. Here, we see Addie asserting her expertise and

confidence in her products, reinforcing the notion that women are often associated with beauty and cosmetic-related professions.

However, what stands out in this dialogue is Addie's remark about Sarah, who is referred to as a "washerwoman." The term "washerwoman" is a profession historically associated with women, particularly in lower-class settings. This exemplifies the marked form of a profession that is considered a woman's job and is often undervalued in society. By referring to Sarah as a "washerwoman," the dialogue reinforces the stereotype of women being limited to certain professions, such as domestic or service-related roles.

Interestingly, it is very rare for there to be a corresponding marked form for men who work in the laundry or engage in similar professions. Men in such roles are simply referred to as "washers," without any gender-specific label. This contrast emphasizes the unequal placement of women in certain professions and highlights the gendered expectations that persist in society. The use of "washerwoman" in this dialogue also illustrates how language choices can contribute to reinforcing gender norms and perpetuating stereotypes. The association of women with specific professions, especially those traditionally considered less prestigious or valuable, further marginalizes women and limits their opportunities for professional growth and advancement.

Furthermore, the dialogue reflects the broader issue of women's marked forms, where societal norms often position women in specific roles or identities based on their gender. This can perpetuate the notion that women's worth and identity are intrinsically linked to their roles as wives, mothers, or workers in

certain professions. By analyzing this dialogue within the context of "Woman as the Marked Form," the researcher can shed light on how language and media representations can influence perceptions and reinforce traditional gender roles. It calls attention to the importance of challenging such stereotypes and promoting a more inclusive and diverse representation of women in various professions and roles, free from gendered expectations and limitations. By promoting gender-neutral language to men and women, individuals can contribute to breaking down stereotypes and challenging the societal norms that perpetuate gender inequality (Mills, 1995). This deeper understanding can contribute to creating more equitable and empowering narratives for women in the media and beyond.

2) **Naming and Androcentrism**

Every woman who lives in a strongly patriarchal culture will experience what is called the loss of their surname when they are married. Married women will lose their original names and be replaced by their husband's surnames. This is similar to what happened to the main character in this miniseries, a black woman named Sarah Breedlove. When Sarah married her husband, C.J Walker, Sarah Breedlove's nickname changed to 'Mrs. Walker'. As we can see in the conversation below when Ransom talk to Sarah.

Example 1 (Episode: 1/Scene: 17/30.58)

> *Mr. Ransom : **Mrs. Walker**, business can be ruthless. Especially for a colored woman.*

In the dialogue between Mr. Ransom and Mrs. Walker in "Self Made," the researcher observes the use of the term 'colored woman' by Mr. Ransom to refer to

Mrs. Walker. This use of language highlights the issue of naming and titles, which is closely tied to the patrilineal inheritance laws dominant in Western countries, as discussed by Mills (1995). According to Mills (1995), the naming system is influenced by patrilineal inheritance practices, where wealth and property are traditionally passed down through the male line, from father to son. As a result, the lineage and family name are typically associated with the male figure. In contrast, women often have to reveal their marital status through the use of titles like 'Miss' or 'Mrs,' whereas men are not marked in a similar way.

This discrepancy in naming conventions reinforces traditional gender roles and can have implications for women's identities and social status. In the context of the dialogue, Mr. Ransom's use of 'colored woman' to address Mrs. Walker may further underscore the notion that women of color face additional challenges in the business world. The researcher acknowledges that naming conventions and titles can vary across different classes and ethnic groups. However, it is crucial to recognize that historically, women's identities were often linked to their marital status or their relationship to men. Women had limited options to retain their own names after marriage, and their identities were frequently tied to that of their husbands or partners.

Over time, societal norms have evolved, and women now have more choices regarding their names after marriage. They may choose to keep their own name, adopt their husband's surname, or opt for a double-barreled name. However, the issue of naming can still pose challenges when children from these marriages face decisions about their family names in future generations. This analysis highlights

how language choices and naming practices can reflect and reinforce traditional gender roles and societal expectations. By critically examining these conventions, media portrayals can promote more progressive and inclusive representations of women's identities and roles, challenging stereotypes and advocating for greater gender equality.

3) The Semantic Derogation of Woman

Women are often given names with connotative words. The word is usually owned by women. The word is a term used when looking down on women or to demean women's position. As contained in the dialogue excerpt below when a wealthy businessman named Mr. Washington is talking to Sarah.

Example 1 (Episode: 2/Scene: 14/42.23)

> *Mr.Washington : I would rather endorse a palm reader than a hair culturalist, Mrs. Walker, and the little outburst in there is precisely the reason why* <u>*you **ladies** need to be kept in your place.*</u>

In this dialogue from "Self Made," Mr. Washington uses the term 'lady' to address Mrs. Walker, and the researcher observes how this word reflects the semantic derogation of women. According to Mills' theory, the semantic derogation of women refers to gender-specific terms that carry connotations and meanings that may be demeaning or negative when used to refer to the female gender. Cameron's report (1993) supports this idea, revealing that many languages, including English, exhibit underlying semantic or grammatical rules where the male form is associated with positive connotations while the female form is linked to negative ones. In the context of the dialogue, the word 'lady' is the female counterpart of the term 'lord.'

However, 'lord' has maintained its status and is still used to honor and respect men, while 'lady' can sometimes be employed more casually to refer to any adult female.

This discrepancy in the usage of 'lady' and 'lord' can lead to a potential decline in the semantic meaning of 'lady' when compared to the term 'lord.' The researcher notes that the word 'lady' has been subjected to semantic derogation in certain contexts, such as when it is used to refer to women in a sexual context or as a form of derogation. In the dialogue, Mr. Washington's use of the word 'lady' to refer to women is significant as it reflects his view of women and their place in society. By stating that women need to be kept in their place, Mr. Washington is implying that women should be confined to traditional gender roles and not strive for positions of power or influence. The researcher acknowledges that the context of the conversation and the ideological and social factors influence the connotative meaning of the term 'lady' when used by men to address women. It can be a way of asserting dominance and perpetuating gender hierarchies.

Furthermore, the comparison between the use of 'lord' and 'lady' highlights how language choices can shape perceptions and reinforce unequal gender dynamics. While the term 'lord' may convey respect and honor for men, 'lady' is used in a manner that may undermine women's status and agency. In conclusion, the analysis of this dialogue exemplifies how language can play a role in reinforcing gender stereotypes and perpetuating unequal power dynamics. By critically examining the use of terms like 'lady,' media portrayals can strive for more equitable and respectful representations of women, challenging semantic derogations and promoting greater gender equality.

4) Endearment

Endearment is a term denoting a word that expresses affection towards another person. According to Mills (1995), words that express affection can look and feel sweet to hear, but sometimes those words are actually used to subtly control people. The word is not only often addressed to men but also to women. Usually, in the context of manipulating, persuading, or controlling, men often use that term when talking to their female partners. Mills (1995), states that there are words in English that are forms of affection but can have humiliating meanings. For example when an older woman calls a younger girl: 'my little doll', or for example when a man calls his female partner 'babe', 'doll', 'ducky', 'hen', 'pet', and so on. This was found in a conversation when Sarah's husband, Mr. C.J Walker tries to persuade Sarah and expresses his disagreement with Sarah's big ideas.

Example 1 (Episode:1/Scene:13/24.08)

> *C.J : I think we make a mistake with moving here. Gotta figure something out. Quick. Cause we're all almost out of money. The new hotel downtown. They hiring. I figure you and me we can go down there, and I could be a bellhop, you can do laundry.*
> *Sarah : You don't just plant a seed and expect fruit the next day. The colored woman here gotta get used to the idea of somebody else doing their hair, that's all.*
> *C.J : **<u>Baby, you know I'll always love your big ideas, but</u>**…*
> *Sarah : I'm not going back to Laundry.*

In this dialogue from "Self Made," the researcher observes the use of the term 'baby' by C.J. to address Sarah, his wife. The researcher notes that while 'baby' is generally an endearing term used to express affection, its usage in this context can also carry demeaning connotations. Mills (1995) highlights that certain endearment terms, while intended to convey affection, can also be utilized

to undermine or control women. In this instance, C.J. uses the term 'baby' when expressing disagreement with Sarah's decisions regarding their move and her career aspirations. By addressing her as 'baby,' he may be attempting to exert dominance and control over her, implying that she needs his guidance and protection.

The dialogue highlights the power dynamics within their relationship, with C.J. attempting to persuade Sarah to follow his suggestions and aspirations. His use of the term 'baby' could be seen as a way to belittle her decision-making abilities and assert his authority over her. Mills' analysis suggests that certain endearment terms may be used more frequently to address women than men, perpetuating asymmetric patriarchal power relations. The use of such terms can contribute to the reinforcement of traditional gender roles, where women are often positioned as subordinate and reliant on men for guidance and support. By critically examining the use of the term 'baby' in this context, the researcher gains insight into how language choices can reflect and perpetuate unequal power dynamics between genders. The dialogue serves as an example of how language can be used to assert control and dominance within relationships, and it raises awareness of the importance of promoting equal and respectful communication between partners.

2. Phrase/Sentence Level Analysis

In analyzing the level of phrases or sentences, the analysis carried out more than just choosing words that contain sexist meanings but also represented through certain phrases and sentences. So, the analysis of phrases and sentences is

not only based on context but also on the background or historical information that underlies it. At the phrase/sentence level, the analysis examines ready-made phrases, presuppositions and inferences, metaphors, jokes and humor, and transitivity choices. The researcher analyzed the conversational dialogues that had been collected from episode 1 to episode 4. So, the dialogues that had been taken were categorized based on the elements of phrase/sentence analysis contained in Sara Mills' theory.

1) Ready-made Phrases

The term 'Ready-made Phrases' refers to phrases or sentences whose statements are sexist to women. The sexist statements can be in the form of a phrase or sentence that demeans women. First statement has been found by the researcher in the dialogue excerpts written below.

Example 1 (Episode: 2/Scene:12/37.43)

> *Mrs. Washington: Oh, we started at 1985 when the awful man denigrated*
> *Negro womanhood in the Missouri newspaper.*
> *Mrs. Thomas : He said that all **Negro women are either prostitutes, liars,**
> **or thieves**.*

In the dialogue excerpt from "Self Made," Mrs. Washington and Mrs. Thomas discuss a derogatory statement made by an unnamed man in a Missouri newspaper. The statement claims that all Negro women are either prostitutes, liars, or thieves. The researcher acknowledges that this statement is highly offensive and reinforces harmful stereotypes about black women and their race. The underlined phrases, which label black women as 'prostitutes,' 'liars,' or 'thieves,' perpetuate negative stereotypes that have historically been used to demean and devalue black women. Such derogatory language not only insults

black women but also exhibits racist undertones by associating their race and gender in a negative light.

This dialogue exemplifies the impact of media representations in perpetuating harmful stereotypes and perpetuating discrimination against specific racial and gender groups. By acknowledging the damaging effects of such language, media portrayals can strive to challenge stereotypes and promote more inclusive and respectful narratives that celebrate the diversity and strength of all women, regardless of their race or ethnicity.

Example 2 (Episode: 2/Scene:14/40.00)

> *Sarah : Sir, with all due respect, I need your endorsement. Where you lead, others follow. Jobs are at stake.*
> *Mr. Washington: Jobs**? In a trivial company that shames Negroes into Eurocentric standards of beauty**.*
> *Sarah : I have no interest in making colored women look white. I want us to feel beautiful too.*
> *Mr. Washington: But **Negroes cannot afford to waste money on cosmetics.***
> *Sarah : That's why I pay my employees four times what they'd earn taking in Laundry for half the hours.*
> *Mr. Washington : And soon you will have Negro women out-earning Negro men.*
> *Sarah : Is that what this is about?*
> *Mr. Washington : How is America going to take us seriously if we allow our women to surpass us?*
> *Sarah : It's not a competition. We all need to be lifted, sir.*
> *Mr.Washington: The Negro man needs to be lifted first.*
> *Sarah : I know our men have it hard, but so do our women.*
> *Mr.Washington : I would rather endorse a palm reader than **a hair culturalist**, Mrs. Walker…*

In this dialogue from "Self Made," the researcher observes the portrayal of the class position of Negro women and the perception of their work and beauty standards. The phrases underlined in the dialogue illustrate how the character of Mr. Washington devalues the efforts and aspirations of Negro women, particularly in the beauty industry. Mr. Washington dismisses Sarah's company as "a trivial

company that shames Negroes into Eurocentric standards of beauty." His statement implies that the beauty standards promoted by Sarah's company are seen as superficial and promoting ideals that prioritize Eurocentric features over the natural beauty of Negro women. This reinforces the idea that the beauty industry, and the work of women within it, is often trivialized and not given the same value as other industries. Additionally, Mr. Washington suggests that Negroes cannot afford to spend money on cosmetics, insinuating that beauty products are a luxury that is out of reach for the community. This statement perpetuates the stereotype of the black community as financially disadvantaged and unable to invest in personal care and beauty products.

Furthermore, Mr. Washington's use of the term "hair culturalist" to refer to Sarah's work implies a demeaning view of the beauty industry and the efforts of Negro women in that field. The term "hair culturalist" diminishes the significance and artistry of hairstyling and suggests that their work is not worthy of respect or recognition. The researcher acknowledges that the portrayal of Negro women's work and beauty standards in this dialogue reflects the intersectionality of race and gender. The perception of the value of their work is influenced not only by their gender but also by their skin color. This intersectionality can result in the devaluation and marginalization of their efforts, as depicted in the conversation.

The dialogue also addresses the idea of competition between Negro men and women. Mr. Washington expresses concern about Negro women out-earning Negro men, suggesting that this could be detrimental to their standing in society. This highlights the complex dynamics of power and status within the black

community and the broader society. Overall, the analysis of this dialogue sheds light on the portrayal of the class position of Negro women and the challenges they face in the beauty industry and the workforce. By critically examining these representations, media portrayals can aim for more nuanced and respectful depictions of the struggles and aspirations of women of color, challenging stereotypes and advocating for greater gender and racial equality.

Example 3 (Episode: 1/Scene: 14/27.29)

The third is a dialogue excerpt in the scene when Sarah tries to offer a job in her hair-product business to the market where Negroes live and asks about their fate as women at that time.

> The black woman said: "*I wanted to work at the new hotel, but **they said I have not got the right look***".

In this dialogue excerpt from "Self Made," the researcher observes the portrayal of the challenges faced by black women seeking job opportunities in the hair-product business. The black woman's statement, "I wanted to work at the new hotel, but they said I have not got the right look," highlights the discrimination and prejudice she experiences based on her appearance. The underlined phrase, "not got the right look," indicates that the woman's physical appearance did not meet the qualification standards of beauty set by the hotel. This discriminatory statement reflects the pervasive issue of beauty standards being used as a criterion for employment, particularly for women.

The researcher acknowledges that such beauty standards have historically been influenced by Eurocentric ideals, which often exclude and marginalize individuals with non-European features. In this context, the statement implies that

the black woman's appearance does not align with Eurocentric beauty norms, leading to her rejection as a potential employee. This dialogue exemplifies how societal beauty standards can be used to discriminate against women, particularly women of color, in employment opportunities. The portrayal of the black woman's experience highlights the intersectionality of race and gender, as her identity as a black woman plays a significant role in the discrimination she faces.

Example 4 (Episode: 1/Scene: 17/30.58)

An example of "Ready-made Phrases" can also be seen in a dialogue that occurs between Sarah and Mr. Ransom in the miniseries "Self Made". This scene occurs when Sarah goes to meet Mr. Ransom to ask for his help in becoming an intermediary in asking for investor support for her business.

> *Mr. Ransom: Mrs. Walker, __business can be ruthless. Especially for a colored woman.__*
> *Sarah: For a colored woman? Cannot be no worse than taking in laundry.*
> *Mr. Ransom :You'll be competing with companies that make their products for pennies in big factory.*

In this dialogue from the miniseries "Self Made," the term 'colored woman' is utilized as a specific designation for women with colored skin, referring to their racial identity within a gender context. The researcher acknowledges that the use of this term reflects historical and social realities where women of color, particularly black women, have experienced different challenges and discrimination compared to their white counterparts, especially in the context of work and business practices (Shaw and Janet Lee, 2007).

The conversation between Mr. Ransom and Sarah sheds light on the hurdles and prejudices faced by women of color in the business world. When Mr. Ransom

said: "Business can be ruthless, especially for a colored woman", It implies that the business environment can be particularly harsh for a "colored woman," using the phrase "colored woman" to emphasize the additional obstacles and discrimination that these women may encounter due to their racial and gender identity. In response, Sarah challenges this notion, firmly rejecting the idea that being a "colored woman" in business could be any worse than the work she has done, such as taking in laundry. Her retort showcases her resilience and determination, pushing back against the stereotypes and limitations imposed on women of color. The dialogue also brings attention to how the term "colored woman" is employed to make assumptions about competence and potential for success in business. It suggests that being a woman of color may put Sarah at a disadvantage compared to others in the business world, particularly when competing with companies that have significant resources and advantages.

2) **Presuppositions and Inferences**

A statement considered as an assumption can be called a presupposition, and inference is the conclusion of the statement. According to Mills (1995), there are three stages in presupposition and inference. The first, find out the intent of the author or speaker. Second, connecting the relevant situation to the intent of the writer or speaker with general knowledge. Then, the third is to make an inference or a conclusion.

In several scenes featured in the "Self Made" miniseries, the researcher found several forms of presupposition and inference as contained in the dialogue text excerpts below.

Example 1 (Episode: 1/Scene: 3/07.35)

> *Sarah: All I am saying is when a customer look at my hair, they'll know they're seeing what your product can do.*
> *Addie: **Colored woman will do anything to look like me. <u>Even if deep down, they know they can't.</u>***

In this conversation scene from "Self Made," the researcher observes the interaction between Sarah and Addie, where Sarah proposes to work with Addie to promote her hair-growth products. However, Addie rejects the offer with a statement that carries harmful implications. When Addie says, "Colored woman will do anything to look like me. Even if deep down, they know they can't," she is making a derogatory assumption about black women's appearance and self-esteem. Addie's statement presupposes that black women could never match her level of beauty, particularly because of their dark skin. This implies that black women are somehow inherently inferior to her in terms of looks and cannot aspire to the same standard of beauty. The researcher acknowledges that this dialogue perpetuates harmful beauty standards that prioritize Eurocentric features and lighter skin tones, marginalizing and devaluing the beauty of black women. By suggesting that black women aspire to look like her, Addie is reinforcing the stereotype that lighter skin is superior and more desirable than darker skin.

Furthermore, the dialogue implies that black women who work in the beauty industry are seen as inappropriate or less qualified because of their appearance. This perpetuates the stereotype that black women are not fit to represent or promote beauty products, reinforcing the discrimination they may face in various industries. The researcher also notes that this dialogue exemplifies how media portrayals can reinforce harmful beauty ideals and perpetuate

colorism, a form of discrimination based on skin color within a racial or ethnic group. By promoting a narrow and exclusionary definition of beauty, media representations can contribute to low self-esteem and self-worth among individuals who do not conform to these unrealistic standards.

Example 2 (Episode: 3/Scene: 21/41.06)

A statement related to the conversation above are also found in the dialogue excerpt that contains presuppositions and inferences. It is found when Sarah talks to her daughter because she is annoyed with the difference in people's treatment of white and black women.

> *Sarah said:* **_If you're white. You're all right. If you're brown, stick around_**. **_If you're black, get back_**. *Ain't nobody looking at me that way. Not your daddy, C.J...*

In this dialogue excerpt from "Self Made," the researcher observes a conversation between Sarah and her daughter, where Sarah expresses her frustration with the differential treatment of white, brown, and black women. The statement made by Sarah carries presuppositions and inferences related to the challenges faced by black women in society. The underlined sentence, "If you're white, you're all right. If you're brown, stick around. If you're black, get back," presents a set of presuppositions and inferences that reflect societal attitudes and inequalities based on skin color.

The researcher acknowledges that the statement presupposes that being a white woman grants one a life of privilege and opportunity, where all doors are open. On the other hand, being a brown-skinned woman suggests that opportunities for a good life are more limited, but still accessible to some extent. However, being a black woman is inferred to be the most challenging, where one

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faces significant obstacles and systemic barriers to empowerment and advancement. This statement perpetuates the notion of colorism, where lighter skin is favored and associated with higher social status and greater opportunities. It also implies that black women are subject to societal discrimination and systemic racism, which limits their access to opportunities and puts them in a disadvantaged position. The researcher notes that the statement highlights the need for black women to work hard to be respected and valued in society, as they are faced with additional challenges compared to their white and brown counterparts. This inference reflects the reality of systemic inequalities and the need for efforts to combat racism and create a more inclusive and equitable society.

Example 3 (Episode: 1/Scene: 15/32.04)

Another statement is also found when Sarah Walker's father-in-law, named Cleophus, spoke to his son, C.J., about his position in his household with Sarah.

> *Cleophus : You ain't listening. Her Idea, her product, her money. What*
> *kind of self-respecting Negro works for his wife?*
> *C.J : I'm making twice as much now than I did back in St. Louis.*
> *Cleophus: <u>Next thing **you'll be wearing a corset! Man needs something of**</u>*
> *<u>**his own. Especially a colored man. Never get your money where you get**</u>*
> *<u>**your honey.**</u>*

In this dialogue excerpt from "Self Made," the researcher observes a conversation between Cleophus and his son, C.J., regarding C.J.'s position in his household with Sarah. The statement made by Cleophus carries presuppositions and inferences related to gender roles and societal expectations. The underlined sentence, "What kind of self-respecting Negro works for his wife?" contains several presuppositions. It presupposes that a man's self-respect is tied to his role

as the primary breadwinner and decision-maker in the household. It also assumes that it is not acceptable for a man, particularly a black man, to work for his wife or be financially dependent on her.

The statement further presupposes that ownership of a company or money is solely the domain of men. It implies that women should not be in a higher position in terms of work or financial success than their husbands. This perpetuates traditional gender roles, where men are expected to be the providers and women are expected to be financially dependent on their husbands. The researcher acknowledges that the dialogue reflects deeply ingrained patriarchal norms and gender biases that have historically disadvantaged women and limited their opportunities for economic independence and professional success. The inference drawn from this statement is that women should not have a higher position in terms of work or financial success than their husbands. This reinforces the belief that a man's status and self-worth are linked to his ability to be the primary earner and have control over finances in the household.

This dialogue exemplifies how media representations can reinforce traditional gender norms and perpetuate harmful stereotypes about the roles and capabilities of men and women. By portraying these societal expectations, the media can influence the audience's attitudes and perceptions about gender roles and reinforce unequal power dynamics in relationships. The researcher also notes that the statement challenges the notion of economic empowerment for women, implying that women's success in business or having their own money is threatening to male identity and self-esteem. This reinforces the importance of

promoting gender equality and challenging societal norms that limit women's economic opportunities and autonomy.

3) Metaphor

Metaphor is a domain that describes abstract things using other terms. As Max Black states that metaphor is 'an instrument for drawing implications grounded in perceived analogies of structure between two subjects belonging to different domains' (Black in Ortony, 1979). According to Mills, there is a clear difference when metaphors are used to address men and women. When the metaphor directed at men, is used to compare animals by their nature or habits. Whereas in women, it is used to compare animals by their appearance. The metaphor is also found in a statement when Sarah's first husband, Davis, left her because of her appearance and her slightly curly hair.

Example 1 (Episode: 1/Scene: 2/02.54)

> *Davis : **You look like a mangy dog.***
> *Sarah : Baby, please don't go, please Davis…*

In this dialogue excerpt from "Self Made," the researcher observes instances of metaphorical language used to insult and demean women. The underlined sentence, "You look like a mangy dog," shows how Sarah's first husband, Davis, uses a simile to insult her appearance, comparing her to a mangy dog. This comparison is meant to be derogatory and hurtful, reflecting the use of metaphor as a tool to demean women. As Mills (1995) explains, metaphorical language is not limited to literary expressions but is deeply ingrained in human thinking and communication. In this case, Davis uses the metaphor of a mangy

dog to imply that Sarah's appearance is undesirable, unkempt, and unattractive. This type of language perpetuates harmful beauty standards and reinforces negative stereotypes about women's appearances.

Additionally, the researcher notes that another metaphorical sentence is used by Lelia's husband, John, when she asks for a divorce. John compares a nappy (kinky) hair texture to the hair on Lelia's head to demean her appearance. This comparison is meant to denigrate Lelia's physical appearance and reinforce harmful notions of beauty and attractiveness. The use of metaphorical language in both instances reflects the pervasive use of language to belittle and undermine women based on their appearance. It perpetuates a culture that values and idealizes certain beauty standards while marginalizing and stigmatizing those who do not conform to these narrow norms. Furthermore, the researcher acknowledges that such derogatory language is not only hurtful on an individual level but also contributes to the broader issue of body shaming and low self-esteem among women. By portraying such dialogue in the media, there is a risk of normalizing and reinforcing these negative attitudes towards women's appearances.

Example 2 (Episode: 3/Scene: 19/37.07)

> *Lelia : Liar. You were spying. Running your mouth to Addie about Mama's business.*
> *John : You the lying-ass liar. **_You ol' nasty, nappy-headed sinner_**.*

In this dialogue excerpt from "Self Made," the researcher observes a hurtful and derogatory statement made by John to insult Lelia, his wife. The phrase "nappy-headed sinner" is used as a metaphorical insult targeting Lelia's appearance and character. The use of the term "nappy-headed" is intended to

demean Lelia's hair texture. The term "nappy" historically has been used to describe tightly coiled or curly hair, particularly in reference to the hair of black individuals. Unfortunately, throughout history, this term has been used in a derogatory manner, perpetuating negative stereotypes about black hair and equating it with unattractiveness or unkemptness.

The term "sinner" in John's statement adds another layer of insult, implying that Lelia is morally flawed or sinful. This combination of insults aims to belittle and demean Lelia, attacking both her physical appearance and her character. The researcher notes that such language is harmful and contributes to body shaming, particularly for black women who have historically faced discrimination and stigma based on their natural hair texture. This type of language perpetuates harmful beauty standards that prioritize Eurocentric hair textures and contribute to low self-esteem and negative body image for individuals with different hair types.

4) Jokes and Humor

There are two statements of jokes and humor found in the "Self Made" miniseries. First, in a dialogue when Sarah and C.J are trying to introduce a large room that will be used as a place for Sarah's salon or factory business to the investors she invites. The dialogue is as written below.

Example 1 (Episode: 2/Scene: 1/01.55)

> *An investor: Curious that you decided to open a factory for, um… feminine products.*
> *Sarah   : It is my Idea. C.J in charge of the ads.*
> *C.J   : Well, now I do more than ads, now.*

> *Sarah   : Of Course. I did not mean to suggest otherwise. CJ's been such an asset to my company.*
> *C.J   : **Now I see who wear the pants in this family**.*
> *All inverstor : (Laughing).*

In this dialogue excerpt from "Self Made," the researcher observes a moment where C.J. makes a self-deprecating joke in response to his wife, Sarah. The underlined statement, "Now I see who wears the pants in this family," is meant to be humorous, but it also reveals C.J.'s insecurity about his perceived position in their relationship and business. The phrase "wears the pants" is a common idiom that traditionally refers to the person who holds the dominant role or makes important decisions in a relationship or family. Historically, this idiom has been associated with male dominance and the expectation that men should be the ones in control or have the higher status in a relationship. C.J.'s self-deprecating joke implies that he recognizes his wife, Sarah, as the one in charge or holding more power in their family and business dynamic. By making this statement, C.J. indirectly acknowledges that he may not hold the traditional role of the dominant male in their relationship.

The reaction of the investors laughing at C.J.'s remark further reinforces the societal expectation that men should be the ones in control. The fact that C.J.'s comment is met with laughter suggests that his perceived deviation from traditional gender roles is seen as amusing or unconventional. This dialogue scene highlights the challenges faced by individuals when traditional gender roles and expectations are challenged or subverted. It shows how social norms and expectations can influence how people perceive themselves and their roles in relationships and business settings.

Example 2 (Episode: 3/Scene: 8/14.20)

Second, a dialogue between C.J and Sarah's assistant named: Dora, asks

C.J to help her get two boxes of Tin and attempt to seduce him.

> *Dora : Since Sarah left you all alone, you oughta come out dancing again.*
> *C.J : Yeah, maybe I will. In the meantime', can I help you something?*
> *Dora : Yeah, I need another box of tins. Make that two.*
> *C.J : Two ? You sure you can sell those?*
> *Dora : Everybody knows **I am red hot in sales.**_*

In this dialogue excerpt from "Self Made," the researcher observes a

moment where Dora, Sarah's assistant, uses a suggestive and flirtatious remark to

interact with C.J., Sarah's husband. The underlined phrase, "red hot," is used as a

double entendre that implies being sexually attractive or alluring. The term "red

hot" is typically used to describe something that is very hot or heated, but in this

context, Dora uses it humorously to suggest that she is sexually desirable or

seductive. By saying "I am red hot in sales," she is playfully implying that she is

not only successful in her sales performance but also that she is sexually

appealing.

Dora's use of this phrase as a flirtatious remark to C.J. is meant to provoke

a response or reaction from him. It showcases how women in the workplace,

including women of color, might feel the need to use their appearance or sexuality

to gain attention or favor from men in positions of power. The researcher notes

that such behavior can be a result of societal expectations and gender dynamics

where women are sometimes perceived as having to use their sexuality to advance

their careers or gain favor in professional settings. This perpetuates harmful

stereotypes and pressures women to conform to narrow and objectifying standards

of beauty and attractiveness. The dialogue scene highlights the challenges faced

by women in navigating the workplace and the expectations they may encounter in terms of using their appearance or sexuality to gain recognition or opportunities.

5) Transitivity choice

According to Halliday (2004), transitivity convey an overview of how real-world experiences manifest in linguistic structure. So, the choice of transitivity informs the reader or audience about the ideological message contained behind the text through the characters depicted in the text or film. The transitivity system construes the world of experience into a manageable set of process types and classifies six different types of processes in English: material, mental, verbal, relational, behavioral, and existential (Halliday: 2004). Below are some of the phrases within the miniseries that we can examine.

1. Table Types of Participants and Process in Transitivity Analysis System

No	Phrase/Sentence	Transitivity process	Actor	Affected
1	Baby, please don't go Davis	Material action intention	Male	Female
2	I'll always love your big ideas, but…	Relational process	Male	Female
3	I'm not going back to Laundry.	Material action intention	Female	Male
4	You gonna do what's best for this family. You hear?	Relational process	Male	Female
5	I am make it a point not to get involved with my husband's affairs.	Material action intention	Female	Female
6	He said that all Negro women are either prostitutes, liars, or thieves.	Behavioral Mental	Male	Female
7	We live in man's world.	Behavioral Mental	Female	Female
8	You're still in back, afraid to speak!	Material action intention	Female	Female

9	I've been silent most of my life	Material action intention	Female	Female
10	He took his genitals out and tried to force himself on me	Material action intention	Male	Female
11	I can't be silent anymore.	Material action intention	Female	Male
12	They are wasting their talents in the back.	Material action	Female	Female
13	Many of us fear harm from our own husbands.	Behavioral Mental	Female	Female
14	I know our men have it hard, but so do our women.	Behavioral Mental	Female	Male
15	You care more about the Damn business! Then you care about us.	Behavioral Mental	Female	Male
16	You cheating on me with this business.	Behavioral Mental	Female	Male
17	You act like you forgot what a wife's supposed to do.	Behavioral Mental	Female	Male
18	You done forgot all about your husband!	Behavioral Mental	Female	Male
19	I am a man, and Dora knows it. That's why I slept with her.	Material Action Intention	Male	Female
20	All I've ever wanted was to help colored woman.	Mental Process	Female	Male
21	I'm trying to build something with this business C.J	Material Action Intention	Female	Male

Based on the set of phrases that follow the sentence above, it is found that three material actions are attributed to male actors, while five material actions are attributed to female actors. Material action is a process of transitivity that expresses the idea of certain entities 'doing' something 'for' other entities (Halliday, 2004). The material action process carried out by males and females

shows a difference in quality. In the material action process, the first action involves a male leaving his wife; the second action is a man attempting to harass a woman; and the third action is a male engaging in an affair. These material action processes mainly involve men as actors, leading women to be portrayed as passive victims. On the other hand, the five material action processes attributed to females include Sarah refusing to return to work as a washerwoman; businessmen's wives avoiding involvement in their husbands' affairs; many black women feeling afraid to speak up; women expressing themselves silently; and Sarah trying to build her business. Out of these five processes, only two involve males, while the other three material actions involve women as the main actors.

Moving on to the next process, which is behavioral mental. According to Halliday, behavioral mental refers to a process that combines mental and material processes. It involves a mental perspective when expressing a physical action. From the data above, it was found that one behavioral mental process is attributed to a male actor, and eight behavioral mental processes are attributed to female actors. In the male processes, their behavioral mentality is formed by expressing negative views of Negro women. The phrase used is "All Negro women are either prostitutes, liars, or thieves", and this phrase affects women. Meanwhile, the behavioral mental processes attributed to women include four processes that affect men and three processes that also affect women. Behavioral mental processes affecting men are expressed from a male perspective: "women act like they forgot about what a wife's supposed to do and are only busy taking care of business". Meanwhile, the behavioral mental processes affecting women emerge from a

female perspective: "they live in the men's world, and many of them fear harm from their own husbands, then there is the feeling of wanting to be empowered as a woman too". Thus, in the context of using phrases in behavioral expressions, the processes show that women feel controlled by men, while the male perspective assumes that women forget their duty to serve and pay attention to them.

Other transitivity processes found in the above data are relational processes and mental processes. According to Halliday (2004), mental processes involve feelings, thoughts, and observations, while relational processes refer to the state of being or having something. The mental process from the above phrase data includes Sarah's dream to help colored women, and this dream affects men. The relational phrases found in the dialogue excerpts portray men as actors, with a male expressing to the woman that he will always love his wife's ideas and will support her decisions for the family.

Based on the transitivity analysis of processes above, females are predominantly portrayed as the ones performing the actions, and they are also the ones who are more affected. Even though women are mostly depicted as the ones performing the actions, their emergence as actors tends to be portrayed more positively than men. This is because women's experiences are often represented through their thoughts and feelings, while a man's experience is mostly portrayed through his physical actions. The behavioral and mental actions exhibited by women often demonstrate their resistance based on the expressions and actions they receive from men. Consequently, women are depicted as victims, and one of

the female characters who expresses acts of resistance is positioned as a hero in the miniseries.

3. Discourse Level Analysis

After words and phrases have been examined, the next step in the analysis process is to relate words and phrases to a larger ideological framework in order to look at how women of color are represented in the "Self Made" miniseries. Starting from the character analysis by women in a text, analysis of fragmentation and focalization.

1) Characterization and Roles

The depictions of men and women are distinguished while showing the characters between them. Women are shown as objects whose physical beauty attracts men's attention when a man's physique is depicted with power and strength as a protector. If men are often connected with their professions in the presentation of the characters, then female characters are frequently shown depending on their relationships with other people. In the same way, women tend to be restricted to careers that are considered suitable for them. Such as the secretary, laundry, etc. Below is a dialogue text that shows how female and male characters are described in "Self Made" miniseries.

Example 1 (Episode: 2/Scene: 8/20.01)

> *Mr.Washington : Miss Munroe is representative of the finest of **Negro womanhood in business, and she is quite fetching to the eye**, wouldn't you agree? Huh, Gentleman? All right, thanks gentlemen.*

The above dialogue excerpt from "Self Made" illustrates the objectification of women based on their race and physical appearance. Mr. Booker T. Washington, in his introduction of Mrs. Addie Munroe, refers to her as

"representative of the finest of Negro womanhood in business." This statement reduces Addie's identity to her race and gender, emphasizing that she represents the entire category of "Negro womanhood" in the business world, rather than acknowledging her individual skills, talents, and achievements.

Furthermore, Mr. Washington's description of Addie as "quite fetching to the eye" reinforces the objectification of women based on their physical appearance. The phrase "fetching to the eye" implies that Addie's value is primarily based on her attractiveness, rather than her business acumen or professional abilities. By addressing the male investors and asking for their agreement on Addie's appearance, Mr. Washington perpetuates the male gaze, where women are evaluated and judged primarily based on their physical attractiveness from a male perspective.

This kind of objectification reduces women to mere objects of desire or admiration, rather than recognizing their intelligence, expertise, and contributions to the business world. It reinforces harmful stereotypes and undermines the achievements of women, as they are valued more for their appearance than their professional accomplishments. Additionally, the dialogue exemplifies how women's roles and contributions were often overlooked or underestimated in male-dominated spaces during that time period. Women were not seen as equal partners in business or decision-making, but rather as objects to be admired or dismissed based on their appearance.

In another scene, C.J. shows Sarah a painting of a woman suitable for her beauty hair salon and product brand. Without further context, it is challenging to

provide a specific analysis of this particular scene. However, based on the previous examples and the general themes of objectification and gender dynamics in the series, it is possible that this scene may also involve the objectification of women based on societal beauty standards or stereotypical representations of women in advertising and marketing. Overall, these dialogue excerpts demonstrate how women, especially women of color, were often marginalized and objectified in society during that time period. Their identities and contributions were frequently reduced to their physical appearance or societal roles, rather than being recognized for their talents, skills, and agency in the business world and beyond. The series "Self Made" sheds light on the challenges women faced in overcoming such objectification and highlights the importance of recognizing and empowering women for their achievements and leadership in various fields.

Example 2 (Episode: 3/Scene: 2/03.50)

> C.J   : *What do you think of when you think of American beauty?* ***You think of this, the Gibson Girl sells everything from soap to soup, and she looks beautiful whatever she does. And every man wants her and every woman wants to be her***.
> *Sarah: If you're white.*
> *C.J   : Exactly. So, who represents the epitome of colored beauty? Yeah, let me introduce to you the Gibson Girl in Color. "Walker Girl".*

The dialogue excerpt from "Self Made" illustrates how societal gender stereotypes have restricted women's roles and professions. C.J. references the "Gibson Girl," an iconic representation of American beauty during that time period. The Gibson Girl was a popular image portrayed in illustrations and advertisements, representing an idealized, attractive, and fashionable woman who could sell various products and appeal to both men and women. However, when Sarah responds with "If you're white," she points out a stark reality - that such

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ideals of beauty and representation primarily apply to white women. The Gibson Girl embodies the beauty standards of the dominant white culture, leaving women of color like Sarah excluded and marginalized from these ideals. The dialogue highlights the lack of representation and recognition of colored beauty in the mainstream media and society.

C.J.'s response, "Exactly. So, who represents the epitome of colored beauty? Yeah, let me introduce you to the Gibson Girl in Color. 'Walker Girl'," shows Sarah's attempt to create her own version of the Gibson Girl that represents colored beauty. Sarah's "Walker Girl" challenges the mainstream beauty standards and seeks to empower women of color by providing them with an inspiring figure to look up to. However, the scene also reveals the limitations imposed on women's professions during that time. The phrase "The Gibson Girl sells everything from soap to soup" reinforces traditional gender roles, portraying women in specific professions like selling household products. This implies that certain jobs were considered more appropriate for women, while men were expected to pursue other careers or roles.

Similarly, when C.J. asks Sarah to move them from Indianapolis due to a lack of income, it underscores the financial challenges faced by women entrepreneurs. Despite Sarah's efforts to build her business and empower women, she faces obstacles in a society where women were often underestimated and undervalued in the business world. These scenes highlight the importance of breaking free from gender stereotypes and promoting equal opportunities for women in various professions. It emphasizes the need to challenge societal norms

and expectations that limit women's potential and perpetuate inequality based on gender and race. Through the character of Sarah, "Self Made" sheds light on the resilience and determination of women to overcome societal barriers and pave the way for a more inclusive and empowering future.

Example 3 (Episode: 1/Scene: 13/24.08)

> C.J : *I think we make a mistake with moving here. **Gotta figure something out. Quick. Cause we're all almost out of money. The new hotel downtown. They hiring. I figure you and me we can go down there, and I could be a bellhop, you can do laundry**.*
> Sarah : *You don't just plant a seed and expect fruit the next day. The colored woman here gotta get used to the idea of somebody else doing their hair, that's all.*
> C.J : *Baby, you know I'll always love your big ideas, but..*
> Sarah : *I'm not going back to Laundry.*

In the first dialogue excerpt, the gender roles and stereotypes of the time are evident. C.J., as the husband, takes on the role of decision-maker when the family faces financial difficulties. He suggests that they move to a different city and take up jobs that are perceived as more suitable for their gender roles - he as a bellhop and Sarah as a laundress. This reflects the prevailing societal norms that dictated certain professions as suitable for men and women based on gender stereotypes. However, Sarah challenges these stereotypes and resists the idea of going back to work as a laundress. Her response, "I'm not going back to Laundry," demonstrates her determination to break free from traditional gender roles and pursue her own aspirations. She refuses to be limited to a job that society deems appropriate for her gender and instead seeks to explore other opportunities.

This scene exemplifies the struggles faced by women like Sarah during that era, who were expected to conform to prescribed gender roles and had limited

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options for economic empowerment. Sarah's resistance to the idea of returning to laundry work symbolizes her desire for financial independence and her refusal to be constrained by societal norms. The subsequent dialogues in the miniseries may further explore Sarah's journey as an entrepreneur and her efforts to challenge gender and racial barriers in the business world. Through her character, "Self Made" portrays the resilience and determination of women to break free from stereotypes and carve their own paths to success and empowerment. It also sheds light on the societal limitations that women faced during that time, emphasizing the need for change and progress toward gender equality and economic opportunities for all.

Example 4 (Episode: 1/Scene: 6/12.11)

> *C.J: That's why I figured me and Daddy and take John...*
> *Sara: John? What about me?*
> *C.J: Baby, they say you don't even need a ticket. **All the wives, they congregate in the kitchen, and they make refreshments**.*

In the second dialogue excerpt, C.J. is discussing attending the National Negro Business League Conference with his father and John, but he excludes Sarah from the conversation. When Sarah questions why she is not included, C.J. dismisses her by saying, "Baby, they say you don't even need a ticket. All the wives, they congregate in the kitchen, and they make refreshments." This statement reflects the prevalent gender roles and expectations during that time. Women were often relegated to domestic duties and not seen as active participants in professional or business settings. The phrase "congregate in the kitchen" implies that women's role at such events was limited to serving and preparing food, rather than engaging in the conference or business discussions. This

highlights the unequal treatment of women in society and their exclusion from important decision-making spaces.

Furthermore, the use of the term "Baby" when addressing Sarah conveys a dismissive and patronizing attitude towards her. It undermines her as an equal partner and suggests that she should simply accept her role as a wife and mother without questioning or seeking her own aspirations. This dialogue illustrates the challenges faced by women like Sarah, who were often denied opportunities to participate in professional and business endeavors due to deeply ingrained gender stereotypes and societal norms. Sarah's character in "Self Made" represents the struggles and determination of women to break free from these limitations and carve out their own paths to success and empowerment. Throughout the miniseries, Sarah's journey as an entrepreneur and her fight for recognition and success in the beauty industry may serve as a powerful narrative to challenge the traditional roles assigned to women and advocate for gender equality and opportunities for women to pursue their ambitions beyond domestic boundaries.

Example 5 (Episode: 2/Scene: 6/12:11)

the example of discourse level analysis in characterization part can also be seen in a dialogue that occurs between Sarah and her husband in the miniseries "Self Made." In this particular scene, her husband returns home with three tickets to attend the National Negro Business League conference.

> C.J : Three tickets to hear Booker T. Washington speak at the National
> Negro Business League Conference.
> Sarah : I heard if he let you speak, it's like a personal endorsement from
> Booker. His support can triple your business.
> C.J : That's why I figured me and Daddy and take John..
> Sarah : John? What about me?
> C.J : Baby, **_they say you don't even need a ticket_**.

Sarah : ***How am I supposed to meet investors and*** **_hear speeches from_** **_the kitchen_***?*

In this analysis of Example 5, the researcher observes a dialogue between C.J. and Sarah, which reveals sexist elements in the statement. In the third scene of dialogue in the first episode, C.J. presents three tickets to attend the National Negro Business League Conference, featuring Booker T. Washington as a speaker. Sarah then responds with enthusiasm, indicating that having Booker's support can significantly benefit their business. However, C.J. seems to exclude Sarah from attending, stating that "she doesn't even need a ticket" for the conference because they, it means investors, say so.

Sarah's immediate retort, "How am I supposed to meet investors and hear speeches from the kitchen?" the statement draws attention to the use of the phrase "hear speeches from the kitchen" in Sarah's statement. Sarah perceives that "Hear Speeches from the Kitchen" shows her experience as a woman that every woman is always placed in domestic positions and traditional work roles in the kitchen. When Sarah heard C.J's statement stating that 'they', in this case 'they' which refers to 'investors' said that "she doesn't need even a ticket" referring to sexist meanings that discriminate against gender that men are superior to women. 'Investors' in this case refers to men. So, when Sarah asks: "How am I supposed to meet investors and hear the speeches from the kitchen?" It reflects a paradox, the broader issue of gender bias and stereotypes prevalent in society. Certain professions, such as investors, professors, scientists, and engineers, are commonly stereotyped as male-dominated, while others, such as librarians, secretaries, models, and maids are often associated with females. Such gendered language and assumptions contribute to perpetuating

traditional gender roles and expectations. This interpretation aligns with Mackay's argument (Mackay in Mills, 1995) that gender-specific pronouns are often employed in a sexist manner, associating certain professions with a specific gender.

In the context of the miniseries, the characters' interactions and dialogue mirror the constraints imposed by a patriarchal society, where women's roles may be limited, and certain opportunities are presumed to be more suitable for men. Sarah's reaction to being excluded from attending the conference, especially the underlined phrase "hear speeches from the kitchen" indicates her frustration with the gendered expectations placed upon her. By examining dialogues like this one through the lens of Mills' theory, the researcher can uncover instances of implicit bias and shed light on how language choices can reinforce gendered assumptions and perceptions of women's roles in the workforce.

Example 6 (Episode: 1/Scene: 7/20.36)

> *Sarah : All your uncles were barbers. Just cause they've gone on the glory*
> *don't mean their legacy gotta die too. One day, all of this will be yours. I*
> *want you to learn the business.*
> *Lelia : Why?*
> *Sarah : <u>Do something with your education.</u>*
> *Lelia : <u>I got a husband now</u>.*
> *Lelia : Hair is your dream, not mine.*
> *Sarah : So, what's your dream?*
> *Lelia : I don't know yet.*
> *Sarah : <u>**So what happens when John runs off with a bar floozy? Then**</u>*
> *<u>**what? Either you are back with me or you're whoring.**</u>*
> *Lelia : <u>**Well, John says I have a knack for entertaining.**</u>*
> *Sarah: Right. So, whoring then.*
> *Lelia : You can be so cold blooded sometimes, mama.*
> *Sarah : <u>**All I'm saying is don't gamble your future away on that man.**</u>*
> *<u>**Any man always make your own money.**</u>*

In the dialogue scene between Sarah and her daughter, Lelia, the gender stereotypes and societal expectations imposed on women are vividly portrayed. Sarah's determination to pass down the family legacy to Lelia and her

encouragement for her daughter to learn the business challenges traditional gender roles. However, Lelia's response reflects the deep-rooted beliefs ingrained in society. When Lelia expresses that her husband is her priority now, it reflects the prevailing notion that a woman's worth and security are tied to her marital status. This perpetuates the idea that a woman's main role is to be a wife and caregiver, rather than pursuing her own dreams and ambitions.

The statement "Either you are back with me or you're whoring" illustrates the limited options society often presents to women. Sarah is warning Lelia about the potential consequences of relying solely on her husband for financial security. The use of the term "whoring" highlights how women were often unfairly judged and stigmatized based on their choices, reinforcing societal norms that restricted their agency and independence. Moreover, Lelia's husband's compliment about her having a "knack for entertaining" hints at how women were often valued for their ability to please men, reducing them to objects of desire rather than recognizing their individual talents and aspirations.

Overall, the dialogue exemplifies the struggles women faced in breaking free from traditional gender roles and societal expectations. It challenges the notion that a woman's success and worth should be defined solely by her relationship with a man and calls for women to assert their independence and pursue their dreams and ambitions. The character of Sarah serves as a symbol of empowerment and determination, as she encourages her daughter to be self-reliant and financially independent, highlighting the need for women to have control over their own lives and destinies.

2) Fragmentation

Fragmentation specifically related to the objectification of women's bodies that attract men's attention is explained in the text. In the scene when Mr. Washington addresses Mrs. Addie as a representative for Negro women in business, he tells the businessmen at the conference that Mrs. Addie also quite fetching eyes while seeking recognition from all those businessmen.

Example 1 (Episode: 2/Scene: 8/20.01)

> *Mr.Washington : Miss Munroe is representative of the finest of Negro womanhood in business, **and she is quite fetching to the eye**, wouldn't you agree? Huh, Gentleman? All right, thanks gentlemen.*

In the given dialogue scene, Mr. Washington objectifies Mrs. Addie Munroe, reducing her worth to her physical appearance and attractiveness to men. The phrase "she is quite fetching to the eye" is a clear example of how women's bodies are fragmented and viewed as objects of desire rather than being appreciated for their skills, intelligence, or accomplishments in business. The term "fetching" typically refers to something or someone that is attractive and pleasing to look at. By using this language to describe Mrs. Addie, Mr. Washington reinforces the stereotype that a woman's value lies primarily in her physical appearance and her ability to please the male gaze. This objectification reduces Mrs. Addie to a mere object of desire for men at the conference, rather than recognizing her as a capable and accomplished businesswoman.

Furthermore, the phrase "representative of the finest of Negro womanhood in business" also contributes to the fragmentation of women, specifically women of color, by placing them into a narrow and limiting category. It implies that there

is a singular ideal of what a successful black woman in business should look like, further objectifying and stereotyping women based on their race and gender. This kind of language and behavior perpetuate harmful gender norms and contribute to the marginalization and disempowerment of women. It reinforces the idea that women's worth and success are dependent on their physical appearance and how well they conform to societal expectations of attractiveness, rather than recognizing their skills, achievements, and contributions in their professional lives. This fragmentation of women's bodies and identities perpetuates harmful gender stereotypes and hinders progress towards gender equality and empowerment.

3) Focalization

Focalization is defined as the selection and limitation of narrative information related to the narrator's point of view and knowledge (Genette, 1972). Identifying the reader's consciousness and manipulating their sympathy for the ideas conveyed in the text are the goals of this focalization, according to Mills. Below is an excerpt of the dialogue.

Example 1 (Episode: 2/Scene: 15/37.00)

> *Sarah : I am in need of investors for my factory, and an endorsement from your husband could make all difference. I am just having a hard time getting to him.*
> *Mrs. Washington: <u>I am make it a point not to get involved with my husband's affairs. Well you know how marriage is! I have my business and he has his.</u>*
> *Mrs. Washington: Oh, we started at 1985 when the awful man denigrated Negro womanhood in the Missouri newspaper.*
> *Mrs. Thomas : He said that all Negro women are either prostitutes, liars, or thieves.*
> *Mrs. Washington: Of course we have to respond.*
> *Sarah : So, that's how the National Association of Colored Women got started?*
> *Mrs.Washington : First, we were maybe a 100 women.*

Mrs. Thomas   : Now we are 250.000 strong, and Margaret is our fearless leader.
Sarah : Ain't nothing a colored woman can do when she set her mind to it.
Sarah : I was wondering if I could get you to put in a good word for me to Mr.Washington. I got some investors on the fence, and seems like men can't hear a good idea unless it comes out another man's mouth.
Mrs. Washington: As I said before, it's just not our place.
Sarah : Where is exactly is a woman's place? I mean you are all accomplished women with college degrees. Most of you smarter than your husbands. Why hide back here? Go out there where the action is.
Mrs. Washington : We live in a man's world. Any opportunity I get to convene with other like-minded woman, I gladly take it. Don't mistake us for Victims. We choose to be here. We may be near the kitchen but we're together.
Sarah : No disrespect, but it don't matter if you choose to be here. You're still in back, afraid to speak!
Mrs. Thomas : And look at the time we better go prepare lunch.

In the given dialogue, focalization is evident through the perspectives and experiences of the characters, particularly Sarah and Mrs. Washington. As the reader, your consciousness is directed towards understanding the contrasting viewpoints of these two women in relation to their roles and positions in society. Sarah is portrayed as a progressive and ambitious black woman who seeks empowerment and recognition in the business world. She challenges the traditional gender roles and stereotypes that confine women, especially black women, to domestic spheres. The focalization on Sarah's character highlights her determination to be heard and respected, even in a society that tends to silence and overlook women's ideas and contributions.

On the other hand, Mrs. Washington represents the conservative and traditional perspective of many black women of that time. She adheres to the notion of a "man's world" and is hesitant to interfere in her husband's affairs to maintain peace in the marriage. The focalization on Mrs. Washington's character allows the reader to understand her choice to stay in the background and her preference for convening with like-minded women in a supportive community.

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The dialogue also highlights the internal struggle and conflicts faced by black women during that era. Mrs. Washington's statement, "We live in a man's world," reveals the pervasive gender inequality and patriarchy that shaped women's lives. It conveys the awareness of societal limitations that black women had to navigate to maintain their positions and protect their relationships.

Through the focalization on these characters and their interactions, the text manipulates the reader's sympathy and understanding of the challenges faced by black women in their pursuit of empowerment and recognition. It sheds light on the complexities of gender roles, societal expectations, and the intersectionality of race and gender that shaped the experiences of black women during that time. The portrayal of men in the dialogue, especially in Sarah's statement about men needing to hear good ideas from other men, further emphasizes the prevailing gender biases and the impact they had on women's opportunities and advancement in society. This focalization highlights the power dynamics and gendered norms that hindered women's progress and perpetuated harmful stereotypes. Overall, the focalization in this dialogue serves to bring attention to the struggles, choices, and perspectives of black women during that period. It invites readers to empathize with their experiences, challenges societal norms, and encourages a deeper reflection on gender equality and empowerment.

B. Discussion

Representation of black woman workers through film can be analyzed by using feminist stylistics. Three stages qualify the process of implementation: word-level analysis, phrase or sentence-level analysis, and discourse-level

analysis. Each piece of data collected for this study is examined through these three stages to determine whether it contains any sexist words, phrases, or discourse levels that degrade black women workers in the "Self Made" miniseries.

At the word level, the researcher analyzes the sexist words in the language and their meanings. In analyzing sexist words in the language, researchers found that a woman is a marked form in the words 'washerwoman'. The domestic profession of laundry in the miniseries is considered very attached to women. Whereas, men rarely get the label term because laundry jobs are mostly conducted by women. Especially in black Negro women, who often occupy a lower class position in class stratification in America. As Collin (2009) states there are three sources of oppression experienced by black women: racism, classism, and gender. Ghodsee (2018) also states, at the beginning of the industrial revolution, in the early 19th century, there was explicit employment discrimination against women. Women are still considered inferior when compared to men. And at the early 19th century, "washerwoman" is often characterized as women's work rather than men's. The word sexism in the language referred to above is also similar to sexism words, which are related to meaning. Like mentioning the name of a married woman with her husband's name, not with her surname (Bado, 2022). In the "Self Made" miniseries, mentions such as 'Mrs. Walker, 'Mrs. Thomas', and 'Mrs. Washington', are in line with a previous study conducted by Bado (2022). Then, there is the use of the word 'baby' which refers to a wife. The use of the word 'baby' was uttered by Sarah's husband, C.J. Walker, when he persuaded his wife to

follow his will. Then, the use of the word 'ladies' is followed by the statement "You ladies need to be kept in your place". The statement: "Ladies need to be kept in your place" refers to a meaning that demeans the position of women as a position that only focuses on the domestic sphere and cannot be equal to men who do business. Women who adhere to the traditional role of women can be said to be denigrated. Those words, "sexism," represent women as weak and small.

At the phrase/sentence level, researcher found how the color of Negro women's skin is often used as a standard of judgment, which leads to a form of blatant humiliation because their appearance and skin color do not meet society's standards of beauty. As the researcher found in the analysis of ready-made phrases in the dialogue excerpts spoken by Mr. Washington: "Negroes cannot afford to waste money on cosmetics", in which the sentence has an implied meaning that black women cannot be white and beautiful. Therefore, spending money to buy cosmetics is a waste for black women (Talissa & Gadis, 2022). Then, the tagging of women with black skin as 'colored women' in analyzing ready-made phrases also appears more often in each conversation dialogue. One of the examples was found in the sentence: "Business can be ruthless, especially for a colored woman". The phrase whose aim was to humiliate black Negro women was not only spoken by men but also by women who were not dark-skinned. The use of the phrase 'colored woman' is almost the same as the results of the analysis "Representation of Black Feminism in Hidden Figures" conducted by Ikhasano and Jakarudi (2020), that in Hidden Figures, African-American women experienced discrimination as in the phrase "colored ladies room". So, the sexist phrases in the

"Self Made" miniseries show that there are words that marginalize black women in terms of class, profession, and skin color.

Contempt for the appearance of dark-skinned women is also found in the analysis of presuppositions and inferences in dialogue quotes spoken by a woman who is not dark-skinned: "Colored woman will do anything to look like me. Even if deep down, they know they can't", which in the supposition sentence has the same meaning as said by a man named Mr. Washington that dark-skinned women cannot be beautiful like the standard of female beauty created by society in general. This insult is also displayed in the dialogue text of the miniseries "Self Made" in the form of a metaphor, by comparing the look of a woman with dark skin and hair to that of an animal: "You look like a mangy dog". Not to mention the gender stereotypes attached to black women, as in the dialogue quote: "All Negro women are either prostitutes, liars, or thieves". Thus, black women's opportunities to be as empowered as men and other women with light skin are limited by their appearance (Faruqi, 2014; Putri, 2020).

In addition to finding sexist sentences or phrases at the phrase/sentence level analysis, the researcher also found that black women were not only humiliated for their appearance but also experienced gender discrimination for playing the role of successful working women like men. In an excerpt of dialogue text, the researcher found a joke uttered by Sarah's husband in front of businessmen: "Now I see who wears the pants in this family", which joke implied meaning that the husband feels that his position is already under the control of his wife. Through the transitive choice analysis approach as well, the researcher

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found that the patriarchal understanding that was created a long time ago in Negro society in the United States makes black women portrayed as figures who are in a dilemma by their life choices. Some are forced to choose silence and not interfere in men's affairs, and some dare to fight against male dominance, which limits them as empowered women. Moreover, black men in the United States are also not free from racism and need to be empowered financially as well. Thus, the position of black women workers in the "Self Made" miniseries positions black women as passive victims who are under the control of men and at the same time depicts black women who dare to fight against patriarchal ideology that confines their potential as black Negro women.

The male domination that limits the potential of black women to be empowered in terms of careers or work is also found by researchers in level discourse analysis. At the level of discourse in character role analysis, black women are represented as women who are only involved in domestic jobs. Such as the profession of laundry, serving guests, and cooking in the kitchen so that the stereotype of working as a prostitute is also pinned on black women if they don't try to do something with their education. As contained in the dialogue excerpt: "All the wives, they congregate in the kitchen, and they make refreshments", which the sentence represents that women are the gender that plays a role in the kitchen. As found in the analysis of focalization, the selection and limitation of narrative information related to the narrator's point of view and knowledge (Genette: 1972), the majority of black women as shown in the "Self Made" miniseries that married women must obey all the desires of men and do not try to

exceed their position in terms of business or work and on the other hand black women are also described as smart and brave to fight. So it also has a position as a subject. Contrary to the feminist stylistic research in American movies conducted by Bado (2022), the housewife is described as clueless and easy to deceive because she adheres to the traditional role of women.

On the other hand, at the discourse level of analysis, colored women are still considered sexual objects by men and are still despised even though they have achieved a good career at work. This is also found in research conducted by Talissa and Gadis (2022) on the film "Hidden Figures". However, in their research, they used Mills' Critical Discourse Analysis, which only focuses on discourse analysis by looking at the positions of subject and object characters. From the analysis of subject and object positions, they found that black women were mostly positioned as subjects who fought for the rejection of discrimination and patriarchy. Then the object of the film is the actor supporting the movement of the subject.

Other previous studies have also discussed how women's representation in films or in media objects other than films has been carried out extensively. A study conducted by Kristina and Ramadona (2019) shows that women are represented as a 'glass cliff position''; they are considered a minority because of gender stereotypes and male-dominated industries. Not only in the world of career or work, analysis shows that women are still always considered and presented as objects by the media, as carried out by Faruqi (2014) by focusing on Sara Mills' fragmentation analysis theory. Research conducted by Faruqi (2014) shows that

women are represented as objects or beautiful objects of nature that are enjoyed through a description of their eyes and faces. As objects, women are also restrained by the linguistic stereotypes of beauty advertisements. This is in line with a previous study conducted by Putri (2020) that portrays a beautiful woman represented as a woman who has light skin.

Conversely, in this study, black women were not completely represented negatively but also had some positive representation. This means that women are not only positioned as an object as a whole but also have a position as a subject. In the identification process using three stages of feminist stylistic analysis, women are negatively represented as women with dark skin who do not have beauty values and cannot occupy high social class status due to the dominance of male power as well as racial and gender stereotypes. Black women are receptive to sexist language. Meanwhile, in terms of positive representation, women are represented as people who also dare to fight against the domination of patriarchal power by exploiting their potential for careers and trying to fight against racial humiliation by creating their beauty values through hair makeup.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter contains the study's conclusion and suggestions. Based on the examination of the three-level theories: word, phrase or sentence, and discourse in the previous section, the conclusion is elaborated. The researcher makes conclusions and presents suggestions for further studies in connection with the findings.

A. Conclusion

In conclusion, the research uses the three levels of feminist stylistic theory to analyze the representation of black women workers in the "Self Made" miniseries revealing both negative and positive portrayals. Black women are depicted as both objects and subjects in the miniseries, reflecting the complex interplay of patriarchal ideology, racism, and social class.

At the word level, the use of a woman as the marked form, naming, and androcentrism contribute to gender bias and perpetuate stereotypes. Sexist language and derogatory terms are used to refer to women, reflecting discriminatory attitudes towards them.

Moving to the phrase/sentence level, the analysis exposes the use of ready-made phrases, presuppositions, metaphors, jokes, and transitivity choices that contribute to the demeaning and objectifying portrayal of black women. These linguistic choices reinforce negative stereotypes and perpetuate gender and racial discrimination.

At the discourse level, the characters and roles of black women are examined, revealing how their experiences are fragmented and objectified. Their bodies are often depicted as objects of male gaze, further contributing to their marginalization.

However, amidst the negative representations, the miniseries also presents positive depictions of black women. Some characters are shown as strong and empowered individuals, challenging the dominance of male power. These positive representations are in line with feminist ideology and highlight the efforts of black women to fight against oppression and inequality.

In conclusion, the representation of black women workers in the "Self Made" miniseries is complex and multifaceted, reflecting the broader issues of gender, race, and class in society. The three-level analysis provides valuable insights into the linguistic choices and narrative techniques used to portray black women in the media. This research adds to the understanding of how black women are represented in popular culture and contributes to the broader discourse on feminism and representation. Moreover, it sheds light on the importance of critically analyzing media representations to challenge harmful stereotypes and promote more inclusive and empowering portrayals of women in society.

B. Suggestion

This research has some limitations that should be addressed in future studies. Firstly, the data used in this miniseries is limited to only four episodes from one series, which may result in less diverse findings. To improve the comprehensiveness of future research, it is recommended for researchers to collect

a broader and more varied dataset on the elements of feminist stylistics in different media objects for comparative analysis. Secondly, this study solely relies on qualitative methods. For future researchers, it would be beneficial to adopt a mixed-method approach, incorporating both qualitative and quantitative techniques. By doing so, the research findings can be more generalized and provide a more comprehensive understanding of the representation of black women workers in popular media. Thirdly, the current research primarily focuses on Sara Mills' stylistic feminist approach. Future researchers should consider incorporating a critical discourse analysis approach and explore other relevant theories to gain a more critical insight into the representation of women in media. This expanded theoretical framework can help uncover historical gender biases in Hollywood films and contribute to a more nuanced analysis.

Moreover, researchers can also consider exploring the intersectionality of gender, race, and class in their analysis. Black women's experiences are shaped by multiple dimensions of their identity, and understanding how these intersecting factors influence their representation in media can provide deeper insights into the complexities of their portrayal. Additionally, conducting audience reception studies could enhance the research by exploring how viewers interpret and respond to the representation of black women in the "Self Made" miniseries. Understanding the audience's perspectives can add valuable context to the analysis and shed light on the impact of media representation on society's perceptions and attitudes towards black women workers.

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