

CHAPTER I

INTRODUCTION

1.1 Background

Feminism has long served as a powerful lens for analyzing literature, media, and cultural text. It challenges patriarchal structures and provides tools to examine how gender, identity, and power are constructed in society. As media increasingly shapes social discourse, feminist criticism becomes essential in understanding how women are represented and how they resist marginalization through language and performance (Adolph, 2016).

The second wave feminist movement of the 1960s and 1970s marked a critical period in women's history, as women began to organize collectively to fight for reproductive right, workplace, equality, and freedom from gender violence (BUTLER, 2002).

To analyze such a film requires more than a surface reading of visual content. Feminist theory offers a way to engage with deeper ideological meanings. Sara Mills Feminist Discourse Analysis (FDA) provides a framework to understand how discourse shapes gender identity and women within power structures. Mills argues that, "text do not merely reflect gender inequality; they actively participate in producing it by privileging certain voices and silencing others" (Adolph, 2016). Her approach focuses not only

what is said, but on who is allowed to speak, under what condition, and how meaning is shaped by power relation.

In parallel, Judith Butler's theory of Gender Performativity, introduced in *Gender Trouble* (1990), shifts the conversation from identity to action. Butler challenges the notion that gender is stable or biological truth, claiming instead that "gender is not something that one is, it is something that one does, an act, a doing rather than a being" (BUTLER, 2002). Gender, in her view, is constructed through repeated performance that align with or disrupt cultural expectation. This theoretical lens especially relevant for interpreting the actions of the women in *She's Beautiful When She's Angry*, whose public protests, speeches, and activism are not just political acts they are gendered performance that redefine what it means to be a woman.

Combining these theories, Mills focus on discourse and Butler's focus on performativity allows for comprehensive analysis of the film. Through this approach, the study aims to examine how *She's Beautiful When She's Angry* represent feminist discourse and how gender roles are performed, resisted, and redefined through historical activism.

1.2 Limitation of the Research

This research focuses on three main elements language, representation, and narrative strategies, as depicted in the film *She's*

Beautiful When She's Angry. These aspects will be analyzed through the lens of feminist discourse analysis, without delving into psychoanalytic or economic perspectives, or providing a comprehensive historical overview of the feminist movement.

1.3 Research Question

1. How does the film *She's Beautiful When She's Angry* use language to construct feminist discourse?
2. How are women represented in the film in relation to patriarchal structures and feminist resistance?
3. What discursive and performative strategies are employed in the film to challenge dominant gender norms?

1.4 Objectives of the Research

The objective of this research is to analyze how feminist discourse and gender performativity are represented through language, representation, and narrative strategies in *She's Beautiful When She's Angry*, using Sara Mills Feminist Discourse Analysis and Judith Butler's theory of Gender Performativity.