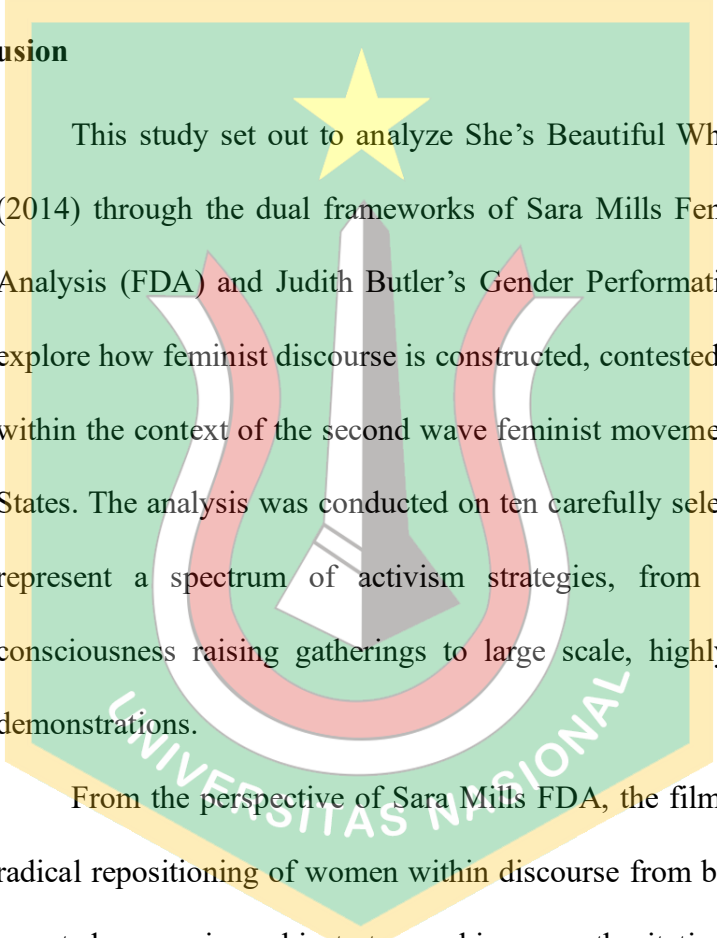


CHAPTER V

CONCLUSION AND SUGGESTION

5.1 Conclusion



This study set out to analyze *She's Beautiful When She's Angry* (2014) through the dual frameworks of Sara Mills Feminist Discourse Analysis (FDA) and Judith Butler's Gender Performativity in order to explore how feminist discourse is constructed, contested, and performed within the context of the second wave feminist movement in the United States. The analysis was conducted on ten carefully selected scenes that represent a spectrum of activism strategies, from small, intimate consciousness raising gatherings to large scale, highly visible public demonstrations.

From the perspective of Sara Mills FDA, the film demonstrates a radical repositioning of women within discourse from being historically narrated as passive subjects to speaking as authoritative agents of their own experiences. The documentary foreground women's voices through personal testimonies, interviews, protest speeches, and artistic expressions, allowing them in patriarchal media. Moreover, the film demonstrates the use of language as an instrument of political resistance,

with slogans, chants, and direct speech functioning both as tools for mobilization and as acts of ideological subversion.

Judith Butler's Gender Performativity provides another layer of interpretation. The film illustrates that gender is not a static or inherent identity, but a socially enacted performance shaped by repeated behaviors, gestures, and speech acts. The women portrayed in the documentary actively reject traditional norms of femininity by appropriating their bodies and voices for political purposes marching confronting authority, occupying public spaces, and staging symbolic protests. These acts disrupt the conventional scripts of gender performance and offer alternative ways of being and acting as a woman.

When view together, these theoretical perspectives reveal a powerful synergy: language frames the ideological boundaries of feminist struggle, while embodied acts of protest physically disrupt and reconfigure those boundaries. This combination is particularly evident in scene such as the Abortion Speak-Out, where the act of publicly narrating personal experience is both a discursive rupture and a performative challenge to social taboos. Such moments illustrate how *She's Beautiful When She's Angry* functions simultaneously as a historical record and as an ongoing performative act of feminist resistance bridging the past and present in ways that continue to resonate in contemporary gender politics.

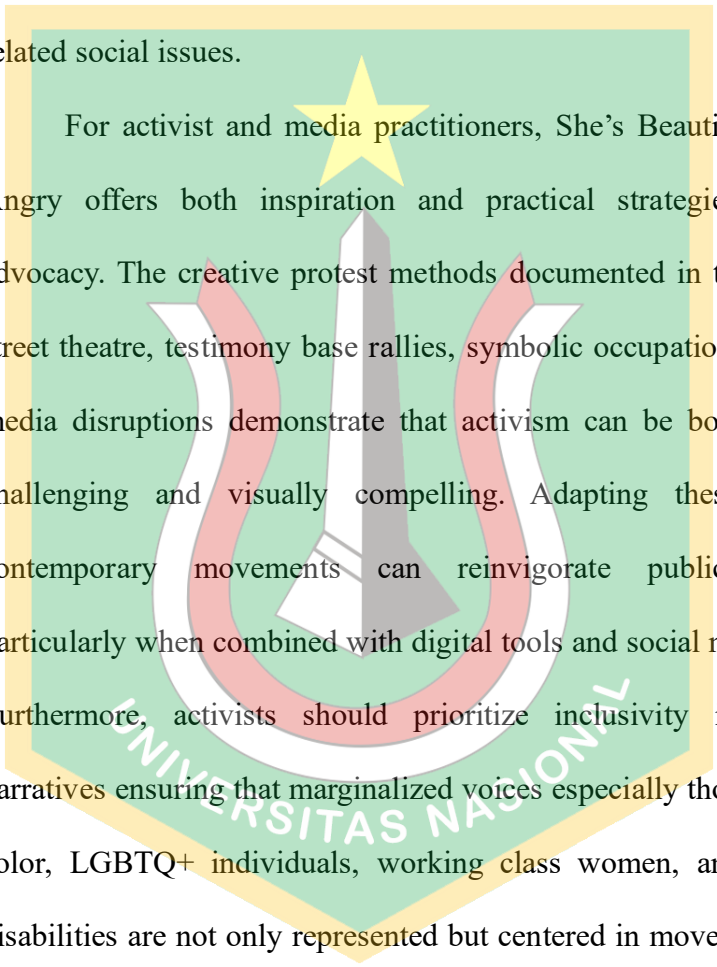
5.2 Suggestion

Drawing from the finding of this research, several recommendations can be offered to future researchers, educators, and activist who wish to engage with feminist discourse, media, and performance.

For future researcher, this study highlights the value of analyzing documentary films as complex multimodal texts that combine language, imagery, and performance to construct social meaning. Scholars are encouraged to expand the scope beyond U.S based narratives by examining feminist discourse and gender performativity in documentaries from diverse cultural, political, and historical contexts. Such comparative studies could uncover how different socio-political realities shape the representation of women's struggles and activism. Future research would also benefit from an intersectional approach, as proposed by Kimberle Crenshaw, to examine how race, class, sexuality, disability, and other social identities intersect with gender within feminist movements. This would provide a richer, more nuanced understanding of how activism operates in diverse contexts and how multiple form of oppression are addressed or overlooked in feminist narratives.

For educators, the film can be integrated into courses in gender studies, media and communication, sociology, and political science. Its combination of archival footage, personal testimonies, and visual symbolism makes it an engaging and pedagogically valuable resource for exploring the complexities of feminist history. In classroom settings,

selected scenes can be paired with theoretical readings on feminist discourse and performativity, encouraging students to apply abstract theories to concrete media examples. Structured group discussions, scene-by-scene analysis, and multimedia projects can further help students develop analytical skills while fostering empathy and awareness of gender related social issues.



For activist and media practitioners, *She's Beautiful When She's Angry* offers both inspiration and practical strategies for feminist advocacy. The creative protest methods documented in the film such as street theatre, testimony base rallies, symbolic occupations, and targeted media disruptions demonstrate that activism can be both intellectually challenging and visually compelling. Adapting these methods to contemporary movements can reinvigorate public engagement, particularly when combined with digital tools and social media platforms. Furthermore, activists should prioritize inclusivity in their media narratives ensuring that marginalized voices especially those of women of color, LGBTQ+ individuals, working class women, and women with disabilities are not only represented but centered in movement leadership and decision making.

Ultimately, sustaining the spirit of resistance depicted in *She's Beautiful When She's Angry* requires ongoing collaboration between scholars, educators, and activist. By continuing to study, teach, and creatively adapt the lessons of past feminist movements, it is possible to

ensure that the fight for gender equality remains dynamic, intersectional, and transformative for generation to come.

