Nobella Indradjaja, S.S., M.S.

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Uncovering Female Stereotypes with Critical Discourse Analysis

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PREFACE

Current technological advancements have brought countless options of audiovisual entertainment to the tips of our fingers, and along with it, the mixture of different genres that aims to expand the range of the target audience. The blend of the previously stand-alone genres such as comedy, thriller, or romance has provided the audience with a range set of "attractions", drawing people in with its different sets of charms. Criminal drama, for example, is one among these mixed genres, one that has become increasingly popular since the 2000s, blending the tension of crime and the emotions of drama, with a sprinkle of technicalities and a deep dive into the characters' personal storyline. In a criminal drama, the audience gets to enjoy parts of the thrill of finding the culprits, a peek into the investigative world and forensic process, the backstory of the victims and perpetrators, as well as the personal development of the main characters that tie the series together.

Among the flagship series of criminal drama, the NCIS media franchise cannot be left unmentioned, as it has been one of the most-watched series around the world. The franchise's first series, *NCIS*, was first aired in 2003, followed by its later spinoffs *NCIS: Los Angeles*, *NCIS: New Orleans*, and *NCIS: Hawai'i* in 2009, 2014, and 2021 respectively, each set in their entitled neighborhood, focusing on unique issues occurring in the areas. *NCIS: Los Angeles*, particularly, has been very successful in not only telling a story but also immersing the audience into its Los Angeles setting by intentionally highlighting its South Californian glam and culture in their visuals and characterization, allowing the audience to experience the actual, famed city of Los Angeles through the fictional world of the series. This, adding to other key factors in creating a successful criminal drama series, has allowed *NCIS: Los Angeles* to run for 14 seasons in 14 years, something that can be considered a dream accomplishment for showrunners and a memorable journey for its loyal audience.

Putting aside the charms of criminal drama and Los Angeles, one way to observe a series is to first put oneself in the perspective of an audience to find that intriguing question that urges one to investigate further, which in my case,

is through research. Upon watching the series, it became apparent to me that the dialogues that do not have a direct, explicit relation to the story or the episode's issues must have had something that keeps the audience engaged, either through entertaining remarks, interesting detail, or others, otherwise, the purpose of these dialogues will simply be to fill the gaps, they would not support the entirety of the episode well, and the episode will be crumbling apart. Banters are a prominent part of these dialogues that keeps the balance between the serious elements of the show and the light-hearted parts, and particularly because they are light-hearted, banters often become something that is easily digested, yet simultaneously, the humor in it must have a certain intention if the context and the characters in the conversation are being carefully considered.

For this reason, I finally decided to conduct qualitative study on banters in *NCIS: Los Angeles*, something that ties together my background in language studies and my interest in criminal dramas, and Critical Discourse Analysis has become a useful theoretical framework for me in investigating banters in the series, as it helps to apply critical thinking and dissect the dialogues as text to discover a potential intention, social relation, or even politics wrapped inside the text. I believe that in this era of non-stop learning, we can all learn from even the seemingly most trivial thing such as popular entertainment, particularly due to its potential impact on people globally, and I hope this book may contribute and provide insights for my fellow learners and series-watchers.

DEDICATION

I would like to express my gratitude to the people without whom the publication of this book would not be possible. First and foremost, I would like to thank God Almighty who has given me all the strength and ability required to complete this book. I would also convey my deepest gratitude to my advisor, Aylanda H. Dwi-Nugroho, M.A., Ph.D., who has provided me with enlightening insights for my research, as well as to my colleagues, friends, and family, who has accompanied me through my personal, professional, and academic journey. Finally, I would like to dedicate this book to my beloved children Nobel and Almer, who have showered me with love, supported me with pride, and brightened every single one of my days with joy.

Nobella Indradjaja, S.S., M.S.

~ Learning is a lifetime process thus sharing what you've learned will not make you poor ~

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CHAPTER
1

A CRITICAL DISCOURSE ANALYSIS

Critical discourse analysis sees language as a powerful means to express ideologies, identities and culture throughout the society. Many scholars believe that the choice of language can reflect certain intentions, ideologies and thought. Some of the Linguistics scholars that contribute to the field of Critical discourse analysis are: Norman Fairclough, Ruth Wodak and Teun Van Dijk.

Norman Fairclough believes that language is the important part of social life. His definition of Critical discourse analysis is a discourse analysis that systematically explores the causality relationship and determination between discursive practices, events, and texts with wider social and cultural structures. Critical discourse analysis also investigates the practices; events and texts are raised and shaped by the ideology of power relation (Fairclough, 1999). Moreover, Critical discourse analysis concerns with transparent analysis of relationship of dominance, discrimination, power and control via language. The aim of Critical discourse analysis is to investigate the inequality in the social structures that expressed through the use of language (Wodak & Meyer, 2001).

Critical Discourse Analysis by Norman Fairclough uses a three dimensional framework as discourse analysis method. There are three dimensions in Fairclough 3D framework which are the inner dimension, middle dimension and outer dimension as seen in Figure 2.1 page 9 this research. The three dimensional level in Fairclough 3D framework are correlated each other. It can correlate from the inner dimension to the middle dimension and then to the

CHAPTER 2

CORRELATION BETWEEN HUMOR INTENTION AND STEREOTYPES CATEGORIES

The result of the unit of analysis for the discourse concept in van Dijk's Triangle of Discourse: Discourse, Cognition and Society are the basic analytical framework.

Table 2.1 Analytical Framework Outcome

Season	Episode	Scene	Speaker	Banter Lines	Banter Context	Humor Intention	Feminine Characteristics	Stereotypes	Remarks
2	7	3	**MD**	Wow. How very Lady **MacGyver of you.**	**MD** → **KB**, MD is watching **KB** "hot wiring" home alarm system.	Teasing	Female shouldn't able to do electrical things	Physically Weak	**KB** is very well trained
2	7	2	**GC**	**She just bested Sam, ten to three**.	**GC** → **MD**, Commenting on **KB** wins over **SH**	Overstatement	Female usually physically weak	Physically Weak	**KB** is physically strong
3	8	2	**SH**	Maybe **Kensi should lead**.	**GC** → **HS**, **abt KB** leading MD in the dancing	Teasing	Female should not lead a dance routine	Submissive	**KB** has to take lead in everything

CHAPTER 3

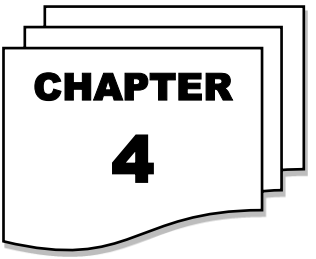
KENSI BLYE'S COLLEAGUES REPRESENTATION OF HER THROUGH BANTERS

A. SAM HANNA

First, I would like to discuss the banters produced by Sam Hanna about Kensi Blye. From the data that I collected, Sam Hanna often produces banter about Kensi Blye but it was not directly said to her but to other colleague. The nature of the relationship between Sam Hanna and Kensi Blye is seems like Senior Officer to Junior Officer. Even though, Sam Hanna is not Kensi Blye's direct Senior Officer but Sam Hanna is always considered as having more experience as a field agent. The direct conversations between Sam Hanna to Kensi Blye are often a very serious conversation. If Sam Hanna has some comments about Kensi Blye, he often mention it to other colleagues as seen in the following table:

Table 3.1 Overstatement – Physically Weak

Season	Episode	Scene	Speaker	Banter Lines	Banter Context	Humor Intention	Stereotypes
2	7	2	**SH**	**Tough girl.**	**GC→MD**, Commenting on **KB** wins over **SH**	Overstatement	Physically Weak



CONCLUSION

Based on Critical Discourse Analysis approach that I used in analyzing the transcript of *NCIS: Los Angeles*, I am able to conclude that banter lines used in crime drama series is not just as a conversation style among its characters. Crime drama genre often use banter line as conversation style about the criminal case, but in *NCIS: Los Angeles* banter is used to discuss the personal life of each of the characters. Banter line in crime drama series *NCIS: Los Angeles* is used as a tool to convey implicit meaning of the speaker, such as female stereotyping. The type of banter can be categorized based on its humor intention. There are several humor intention based on Arthur Graesser and Debra Lang's research.

Drama genre is one of the famous and awaited television genres especially in prime time television with its audience of mostly female. There are many drama genre television shows each of them has a twist genre. Basically the drama genre is not just a drama genre but it is mixed with other genre such as crime, action, etc. Crime drama genre is a mixture of crime genre and drama genre; however, the crime drama genre itself still developed and mixes with other genre such as romance, police procedural, etc. I found that crime drama genre, interest me, especially the television crime drama with the title *NCIS: Los Angeles*.

NCIS: Los Angeles is a prime time television show with crime drama genre. This particular television show has interest me to conduct research based on the show since *NCIS: Los Angeles* is different from the similar genre. The *NCIS:*

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AUTHOR'S PROFILE

Nobella Indradjaja, S.S., M.S.

Nobella Indradjaja, S.S., M.S. was born in Surabaya on March 13, 1984. She earned her Bachelor's and Master's Degrees in English Literature from Petra Christian University, and she is currently studying law in order to extend her ability. Passionate about learning and conducting research, she has written articles in several international journals in language studies, with topics that include image and text relations as well as audiovisual translation. Nobella is a certified translator, Mendeley Advisor, and teacher (TESOL and BIPA Certified). She is also a translator and interpreter for several leading Law Offices, Foreign Companies, and member of the Association of Indonesian Translators (Himpunan Penerjemah Indonesia - HPI). Nobella's pursuit of knowledge, as seen in her enthusiasm for studying and self-improvement, is an embodiment of her vision for a cultivated life. Both in research and profession, her work reflects her perspective on life, that it should be filled with learning and sharing knowledge, as true learning may take a lifetime, and sharing the knowledge you own will enrich both yourself and your surroundings. Therefore, as we all know, Research is a continuous work, to which researchers and readers can contribute for perpetual scientific growth. To give constructive inputs and discuss Critical Discourse Analysis and female stereotyping with Nobella, kindly contact her via e-mail at noble.language.service@gmail.com.

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Uncovering Female Stereotypes with Critical Discourse Analysis

In criminal dramas, banters between characters do not receive the same recognition as dramatic speeches in detrimental moments or technical dialogues, yet if they fail to fill the gaps between important scenes and weave them together, the scenes will become dull, imposing the risk of bored, unengaged audience. Banters display relations and intentions, and they deserve further observation for the audience to gain a better understanding of character depth and even reveal previously obscure assumptions or notions in the dialogues.

In this qualitative study, Nobella Indradjaja probes into banters in the globally renowned criminal drama series NCIS: Los Angeles in her attempt to uncover more than just a humorous, snarky exchange of remarks that the average watchers enjoy. Perceiving the dialogues as a discourse, she wields the Critical Discourse Analysis theory as a dissecting knife to help her cut open, identify, categorize, analyze, and finally learn the many purposes banters can serve, even relating the newfound phenomenon to issues in the society, which in this case, include female stereotyping.

This book is expected to provide insight, or at the very least, incite discussions among the series' fans, language academics, researchers and enthusiasts on related fields, or just anyone eager to learn. By understanding the hidden potentials of banters in a script, we can all appreciate brilliant writing, learn about societal issues reflected in the forms of entertainment we consume, or simply be inspired through a contemplative process and become a better audience, observer, writer, and researcher.

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