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**Ministry of Higher Education and Scientific Research**  
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**College of Education for Human Sciences**  
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# **The Representation of Homosexuality in Netflix Shows: A Critical Discourse Analysis**

**A Thesis**

**Submitted to the Council of the College of Education for  
Human Sciences, University of Karbala in Partial  
Fulfillment of the Requirements for the Degree of Master  
in English Language and Linguistics**

**By**

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**2022 A.D.**

**1443 A.H.**

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

“أَتَأْتُونَ الذُّكْرَانَ مِنَ الْعَالَمِينَ”

(سورة الشعراء: 165)

In The Name of Allah, the Most Merciful, the Most Compassionate

“Of all the creatures in the world, will you approach males,”

(Al-Shu`arā: 165)

(Shakir, 1999, p. 430)

## Supervisor's Certification

I certify that this thesis entitled **The Representation of Homosexuality in Netflix Shows: A Critical Discourse Analysis** written by **Karrar Muhammad Jebur** has been prepared under my supervision at the College of Education for Human Sciences, University of Karbala, in the partial fulfillment of the requirements for the degree of master in English language and linguistics.

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# **Dedication**

To the voice of human justice, Imam Ali (PBUH).

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## **Abstract**

The current study is a critical discourse analysis (CDA) of the representation of homosexuality in Netflix shows. The objective of this research is to probe the archetypes, or prototypical characters, that are typically employed by the producers of Netflix. Likewise, it seeks to investigate the construction of the “self” and the “other” in Netflix shows to unveil the hidden ideology of the producers.

The study endeavors to answer the following questions: (a) What are the archetypal patterns associated with homosexuals in Netflix shows? (b) What are the microstructures that are utilized in Netflix discourse to construct the “self” and the “other”? (c) How are the mesostructures, in terms of intertextuality and speech acts, utilized to emphasize the “self” and the “other”? And (d) what is the ideology behind the representation of homosexuality in Netflix shows?

The researcher uses an eclectic model for the analysis, consisting of Hymes’ (1971) S.P.E.A.K.I.N.G. model, Faber and Mayer’s (2009) archetype theory, Fairclough’s (2001) three-dimensional model of analysis, Searle’s (1979) speech acts, modality according to Quirk et al. (1985), Halliday and Matthiessen’s (2014) transitivity, and Van Dijk’s (1998) ideological square. Additionally, a qualitative approach is used in data analysis.

Based on the findings, the study concludes that the producers of Netflix utilize a variety of archetypal patterns, such as shadows, caregivers, outlaws, everyman, innocents, etc., to show that homosexuals are parallel to heterosexuals. Moreover, Netflix employs micro and meso structures, such as transitivity, modality, over-wording, categorization, metaphor, explicit and constitutive intertextualities, and speech acts to construct the “self” and the “other”. Ideologically speaking, the producers showcase the

conflicting polarization between homosexuality “other” and societal and religious beliefs and values “self” through the former's inner conflict. Further, Netflix prompts lucid liberal agenda—that is, it disseminates a persuasive discourse that publicizes a willingness to respect and accept behaviors, opinions, and identities of homosexuals. Finally, in order to socially legitimize the propaganda of homosexuals, Netflix TV appears to agree with the essentialists who believe that homosexuality is natural and immutable.



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## List of Abbreviations

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Abbreviations	Full Forms
ABC	American Broadcasting Company
CBS	Columbia Broadcasting System
CDA	Critical Discourse Analysis
DVD	Digital Video Disk
GLAAD	Gay and Lesbian Alliance Against Defamation
HBO	Home Box Office
IMD	Internet Movie Database
LGBTQ	Lesbian, Gay, Bisexual, Transgender, and Queer
NBC	National Broadcasting Company
OITNB	Orange Is the New Black
PBUH	Peace Be Upon Him
PM	Prime Minister
RQ	Research Question
S.P.E.A.K.I.N.G.	Setting, Participants, Ends, Act, Sequences, Key, Instrumentalities, and Genre
TV	Television

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# CHAPTER ONE

## INTRODUCTION

### 1.0 Preliminary Remarks

This prefatory chapter exhibits the background of the study. It also spotlights the problem of the study by presenting several research questions to be answered. Additionally, it introduces the aims, procedures, limits, and significance of the study.

### 1.1 Background

In recent decades, the debate on gender and sexuality has, to a great extent, drawn a public attention that vocabulary coinage and new acquisitions have emerged since the 1990's. Notably, it has been popular to use the initials “LGBTQ” to refer to all people and groups who are identified as lesbian, gay, bisexual, transgender, and queer (Ristock, 2011). The role of the media has contributed to this tremendous shift. Historically, media portrayals of LGBTQ populations have been negative, reflecting their cultural intolerance. However, from the 1990s to the present, mainstream media in North America, especially Netflix TV, has increased their coverage of LGBTQ people, issues, and concerns. The LGBTQ communities have become more active in developing their own culture, with the primary goal of attaining positive visibility in mainstream media. Positive media portrayals of LGBTQ communities have aided in increasing acceptance and support, establishing LGBTQ communities as the norm, and disseminating information on the subject (Gay and Lesbian Alliance Against Defamation [GLAAD], 2014).

There is a substantial body of research that looks into how the LGBTQ community is portrayed in the media. In virtually all of these studies, a critical discourse analysis (CDA, henceforward) is utilized to

scrutinize media's depiction of this minority group because CDA aims to investigate social inequality as it is expressed, signaled, constituted, legitimized, and so on by language use (Wodak, 2001). Therefore, this research critically analyzes how homosexuals are being represented in Netflix shows. The research gap pertinent to the representation of homosexuality in media discourse is elaborated upon in chapters one and two. Finally, the gap of the study is explored in chapters four and five.

## **1.2 Statement of the Problem**

The increasing number of same-sex relations has prompted theoretical disputes. Homosexuality is defined as a sexual attraction to and interest in people of the same sex. A male in homosexuality is referred to as "gay," while a female is referred to as "lesbian." (Tamagne, 2006). Netflix is a subscription-based online movie rental service and a streaming platform founded in the United States in 1997 by Reed Hastings (Rothaermel, 2012). Significantly, Netflix is well-known for its diversity; Viruet (2017) claims that what separates Netflix's programming from others is how it deliberately discusses the features, traditions, and perspectives of marginalized groups like homosexuals, who are not always able to share their stories or have them told at all.

What is more, GLAAD, an annual statistical report of the LGBTQ community, announces that Netflix features the highest percentage of LGBTQ individuals and it is deemed the most LGBTQ-inclusive of the other streaming services such as Hulu, HBO (Home Box Office), and Amazon from 2015 to 2020 (GLAAD, 2015-2020). Thus, the idealistic stance of impartiality that Netflix is adopting, implies an alteration in the media's stance toward homosexuality in society. In her story, O'Connor (2019) discusses how *Orange Is the New Black* assists her realize that she is lesbian, manifesting that this TV series has not only altered the LGBTQ

representation on Netflix and on TV in general, but it has also altered her life, making her embrace who she is.

The representation of the LGBTQ community in media discourse has been the center of attention for several researchers. Examples of such studies are Kuhar (2003), Campisi (2013), Mongie (2016), and Santonocito (2020). The majority of these studies are primarily concerned with the negative attitude of the public towards the LGBTQ community, and how to achieve meaningful cultural work through the creation of new societal and religious frameworks for heterosexuals to engage with non-normative sexualities and gender identities. These studies are addressed in separate instances of media. Nevertheless, none, based on the researcher's review of related literature, has examined how homosexuals are portrayed by an online streaming platform, viz., Netflix, from a CDA point of view. In addition, Netflix, according to what has been illustrated above, has played a crucial role in bringing out the issue of homosexuality to the attention of the public, and as a result, it has a resistant stance towards any forms of marginalization. As a consequence, this research aims at unveiling the hidden ideology behind the positive stance of Netflix, contributing new findings regarding the current media depiction of homosexuals. This will be accomplished by not only scrutinizing the discourse of homosexuals linguistically, but also probing the discourse that portrays their personalities in terms of archetypes.

Hence, the researcher argues that the increasing number of homosexual characters produced in recent years by this company, and the gap that has been addressed in previous studies, have established the need for conducting such a study to investigate the images of homosexuality depicted in the shows of Netflix from a CDA standpoint. The present study, accordingly, endeavors to answer the following questions:

1. What are the archetypal patterns associated with homosexuals in Netflix shows?
2. What are the microstructures that are utilized in Netflix discourse to construct the “self” and the “other”?
3. How are the mesostructures, in terms of intertextuality and speech acts, utilized to emphasize the “self” and the “other”?
4. What is the ideology behind the representation of homosexuality in Netflix shows?

### **1.3 Aims**

This research aims at realizing the following:

1. To examine the archetypal patterns associated with homosexuals in the shows of Netflix.
2. To identify the microstructures in terms of syntactic, lexical, and rhetorical devices to construct the “self” and the “other”.
3. To show how the mesostructures, in terms of intertextuality and speech acts, are embodied in Netflix discourse to emphasize the “self” and the “other”.
4. To unveil the ideology behind the representation of homosexuality in Netflix shows.

### **1.4 Procedures**

To accomplish the objectives of the study, the procedures followed are:

1. Surveying the related literature of CDA, media, Netflix, LGBTQ community, and previous studies.
2. Developing an eclectic model for the intended analysis, then analyzing the selected scenes of the homosexual shows produced by Netflix.
3. Analyzing the context of each scene and then probing the archetypes of homosexual characters.

4. Analyzing critically the different linguistic elements that are utilized in the shows to carry out the hidden ideology of homosexuality.
5. Explaining statistically, whenever necessary, the different linguistic cues and indicators that are employed in the representation of homosexuality.
6. Discussing the findings that the researcher has arrived at, drawing conclusions based on the findings of the analysis, and putting forward recommendations and suggestions for further research.

## **1.5 Limits**

The study examines the representation of homosexuality in Netflix shows. Hence, only those shows that include homosexual characters are included in this study. The video streaming giant is currently available in over 190 countries with thousands of shows and movies. However, the researcher selects only American shows. Furthermore, although Netflix shows have audiovisual representations of events, the analysis is bound solely to the visual and textual aspects of these shows. Moreover, only two categories of the LGBTQ community are tackled, which are gays and lesbians (homosexuals) in three shows, namely: *Orange Is the New Black*, *Master of None*, and *13 Reasons Why*, that were released between July 11, 2013 and March 31, 2017. Similarly, the study is limited to the analysis of eight scenes that are purposefully selected.

Regarding the eclectic model, the study uses Fairclough's (2001) three-dimensional model of analysis, including Searle's (1979) speech acts, modality according to Quirk et al. (1985), and Halliday and Matthiessen's (2014) transitivity. In terms of vocabulary, it is solely restricted to overwording, categorization, and metaphor. Additionally, it is limited to Van Dijk's ideological square (1998), Hymes' (1971) S.P.E.A.K.I.N.G. model, and Faber and Mayer's (2009) archetypes theory. Archetype theory

encompasses thirteen archetypes, specifically: ruler, sage, magician, shadow, caregiver, creator, explorer, everyman, hero, outlaw, jester, lover, and innocent. All of them are utilized, except for the explorer and hero archetypes, because they are not found during the process of analysis.

## **1.6 Significance**

The study contributes academically by a concise account of the CDA perspective, which is useful to those who are interested in CDA. Furthermore, it provides a linguistic framework for media CDA. In other words, this study demonstrates the utilization of integrating Van Dijk's (1998) ideological square theory and Fairclough's (2001) three-dimensional approach to carry out a CDA analysis of Netflix shows. Likewise, it shows how the archetype theory by Faber and Mayer (2009) can be used to understand the personalities of homosexual characters.

Netflix shows are one of the major topics that have been addressed and negotiated by Arabs in general and Iraqi adolescents and adults in particular. People talk about how intriguing these shows are and how they are captivated by the events, drama, and characters of these shows in their homes, offices, social media, and schools. Hence, this study attempts to increase people's awareness of the nature of such ideology and how it works for the purpose of mental domination. In addition, the study attempts to increase the understanding of media discourse because this kind of discourse explains the strategies used for expressing homosexuals' conflicts, thereby promoting ideologies. Furthermore, this study is significant because it will use online streaming discourse, which is a result of recent technological advancements, to determine the way gays and lesbians are portrayed. Finally, it shows how the writers' ideas influence the portrayal of the groups or individuals depicted.



# **CHAPTER TWO**

## **REVIEW OF LITERATURE**

### **2.0 Preliminary Remarks**

This chapter covers the theoretical background of CDA: definitions, principles, pillars, etc. Further, the researcher explores particular terms and concepts pertinent to the current study, such as media, Netflix, LGBTQ community, and homosexuality. Finally, the fifth section of the chapter examines chronologically a number of previous research in connection to the current study.

### **2.1 Critical Discourse Analysis (CDA)**

This section aims at presenting the various aspects of the field of CDA, such as definitions, aims, principles, some terms pertinent to the study of CDA, and approaches of CDA.

#### **2.1.1 Definition and Nature**

According to Wodak (2001), CDA was developed by a network of researchers in the early 1990s in Amsterdam, where a symposium was held in January 1991. It was revolutionized by scholars like as Norman Fairclough, Teun van Dijk, Theo van Leeuwen, Gunther Kress, and Ruth Wodak. These academicians developed their own distinct methods to CDA, highlighting CDA's lack of theoretical and methodological unity. This new discipline was founded on the framework of critical linguistics, which seeks to discover the manifestations of ideology in written language's grammatical and semantic forms, as well as how these forms of discourse create meaning and categorize entities, social actors, and events (Simpson & Mayr, 2009).

CDA is a theory and method for analyzing the way that individuals and institutions use language. Critical discourse analysts focus on relations

between discourse, power, dominance, and social inequality and how discourse (re)produces and maintains these relations of dominance and inequality. Because of their concern with the analysis of the often-opaque relationships between discourse practices and wider social and cultural structures, CDA practitioners take an explicit socio-political stance (Van Dijk, 1993).

CDA is a growing field of language research. This discipline is clearly not a single model, paradigm, or school of thought, but rather a shared way of approaching linguistics, discourse analysis, or semiotics (Van Dijk, 1993). Fairclough (1993) expresses his thoughts on the definition of CDA as follows:

CDA as discourse analysis which aims to systematically explore often opaque relationships of causality and determination between (a) discursive practice, events and texts, and (b) wider social and cultural structures, relations and processes, to investigate how such practices, events and texts arise out of and are ideologically shaped by relations of power and struggles over power, and to explore how the opacity of these relationships between discourse and society is itself a factor securing power and hegemony.( p.135)

According to Fairclough (2000), CDA is viewed as a strategy that comprises multiple ways and approaches rather than a single distinct method for identifying the relationships between language usage and the larger social environment. Fairclough (2000, p.122) argues that the “CDA is an interdisciplinary approach which needs to be mixed with other social theories and sciences”. Van Dijk (2001) asserts that specialists in this field must take an explicit viewpoint in order to understand, explain, and oppose societal inequalities and abuses of power, or to identify any concealed linguistic ideology. Moreover, CDA aims at highlighting the manner in which social power is reproduced, manipulated, implemented or abused.

When CDA addresses the aforementioned phenomena, it tends to shed light on people, groups, organizations and institutions. “This means that CDA also needs to account for the various forms of social cognition that are shared by these social collectivities: knowledge, attitudes, ideologies, norms, and values” as stated by Van Dijk (2001, p.113). For the aim of identifying and analyzing any concealed representations or ideologies, Wodak (2001, p.1) points out that “the notions of ideology, power, hierarchy and gender, and static social variables were all seen as relevant for an interpretation or explanation of text.”

Therefore, one of CDA’s fundamental characteristics is its heterogeneous approaches that can be used by researchers. However, regardless of its heterogeneity, according to Jorgensen and Phillips (2002), there are five features that virtually all the theories that are interrelated to CDA agree on. This study’s comprehension and application of CDA will be based on the principle of these five features, which are:

1. Discursive practices, or the processes of text production, dissemination, and consumption, are seen as important forms of social practice since they help in the formation of social identities and relationships. Furthermore, everyday discursive activities contribute to the reproduction and transformation of culture and society.
2. Discourse, to CDA, is a social practice that is conceived as a constituter of the social world and also as an entity that is constituted by different previous social practices.
3. Language use should be empirically analyzed within its social context. CDA uses real life language use from a social interaction to carry its concrete, linguistic analysis.
4. Discourse functions ideologically. To CDA, ideology is a source via which discursive practices assist in the formation and reproduction

of biased power relationships amongst social groups. CDA, therefore, aims at revealing the role of discursive practice in the maintenance of the social world, including those social relations that involve unequal relations of power.

5. The framework of CDA is far from being neutral as it aims at altering social structures in its endeavors to create equality amongst its members.

### **2.1.2 Aims**

According to Wodak (1989, p. xiv), the goal of CDA is to “uncover and demystify certain social processes in societies, to make mechanisms of manipulation, discrimination, demagoguery, and propaganda explicit and transparent,” and to allow people to “interpret and understand how and why reality is structured in a certain way.” CDA, according to Widdowson (2000), seeks to reveal hidden ideologies in texts by exposing underlying ideological biases and, therefore, the exercise of power in texts.

Wodak (2001) believes that CDA focuses on the context of language use as a central dimension that addresses the relationship between language, power, and ideology. As a result, CDA claims the role of social, cultural, and economic elements in the formation and maintenance of ideological power relations and representations. Furthermore, this portrays discourse language as a form of social practice that has an impact on others and compels them to modify their attitudes, viewpoints, and posture. According to Locke (2004, p.38), CDA is “concerned with the ways in which discourse's power relations are perpetuated and/or challenged through texts and the activities that impact their creation, reception, and dissemination.” Richardson (2007) proclaims that CDA uses interdisciplinary theories and methods to examine how individuals and institutions use language to hide their ideologies and agendas. According to Crystal (2008), CDA investigates the link between discourse

occurrences and sociopolitical and cultural variables, particularly how discourse is ideologically impacted by, and may alter power relations in society.

In conclusion, analysts see language as a social practice, which means that language is used in a broader social, psychological, and cultural environment or framework. Analysts must look at such social contexts for recognition of the differences created and maintained between individuals, institutions, and countries regarding power relations and representations.

### **2.1.3 Principles**

Scholars that utilize CDA methods to promote and improve awareness of language usage in society, have sought to articulate the field's core ideas, which continue to elicit heated discussion. According to Mayr (2004), CDA attempts to address wider social concerns and matters such as ideology, power, inequality, representation, and so on; as a result, it establishes a set of social theory principles and results that help in the detection and interpretation of written and spoken texts. This is founded on the notion that “language and conversation play a critical role in sustaining and legitimizing inequality, injustice, and oppression in society” (Van Leeuwen, 2004, p.169).

CDA principles can be summarized as follows, according to Fairclough and Wodak (1997):

- CDA addresses social problems.
- Power relations are discursive.
- Discourse constitutes culture and society.
- Discourse is historical.
- The link between society and text is mediated.
- Discourse analysis is interpretative and explanatory.
- Discourse is a form of social actions.

- Discourse does ideological work.

### **2.1.4 Pillars of CDA: Discourse, Ideology, and Power**

The notions of discourse, ideology and, power would undoubtedly be encountered in any research that conducts a critical study of discourse. According to Weiss and Wodak (2003), these three principles constitute CDA's cornerstones. The definitions of discourse, ideology, and power and their interrelated roles are explored in the following subsections.

#### **2.1.4.1 Discourse**

Discourse remains a loosely defined and productively vague term in contemporary linguistics, while being one of the most frequently identified concepts. The notion of discourse has been perceived differently by various researchers.

Van Dijk (1998) distinguishes discourse from texts by perceiving discourse as language in use or performance while a text is an abstract theoretical unit that includes nouns, phrases, and so forth. Weiss and Wodak (2003) affirm that language involves the development of representations of reality, which are never simply interpretations of a pre-existing reality but contribute to the construction of reality. According to Matheson (2005), the notion of discourse should not be viewed as a “anything else” text, but rather as “part of a network of power and identity relations”. In addition, discourse should not be interpreted by analyzing the hidden meaning within it, but it should be analyzed as a “part of the continuing injustice, discrimination, and struggle in society to obtain power through awareness and so on” (p.9).

Language is viewed as an immaterial collection of patterns and regulations that operate together on various levels of the system (e.g., syntactic, semantic, phonological, pragmatic levels). However, discourse is the materialization of these patterns through the use of real-life language. Therefore, discourse works “above the level of grammar and semantics to

capture what happens in various social, political and cultural arenas when these language types are carried out” (Simpson & Mayr, 2009, p.5).

By employing a capital letter “D” and a small letter “d”, Gee (2005) separates two basic meanings of the concept. He alludes to language in use by using the word “discourse” with a small letter “d.” More conspicuously, language use is viewed as an activity that takes place in and is impacted by specific circumstances, rather than as a collection of tools or resources from a closed system. The questions of “how to do things with words” or “how language is employed on site to enact activities and identities”, are particularly important in this use of the term (Gee, 2005, p. 7). By contrast, discourse with a capital “D” is concerned with “ways of being in the world”. The second denotation of discourse is based on the interpretation of Foucault (1972), whereby discourse is called the manner in which people speak about the world that is interrelated with the way they see and understand it. This sense of discourse is used by the powerful to control society; global media platforms such as Netflix, Hulu, and Amazon, have unique opportunities to leverage their scale for positive or negative societal impact.

In conclusion, the two senses of discourse can enlighten this research because the main aim of this study is to explore the nature of representation of homosexuality in Netflix shows. Also, it aims at instigating how Netflix discourse, being disseminated by the power of media, seems to legitimize homosexuals’ practices by enacting normalized activities and publicize this phenomenon to the audience by creating their own sexual identity.

#### **2.1.4.2 Ideology**

Ideology's conception is well-known for its vagueness (Van Dijk, 2006a). Hence, for the sole purpose of understanding the idea of ideology and its levels of manifestations, a multitude of books and articles have been

written. In general, the understanding of ideology falls into two classifications (Mayr, 2008).

He adds that ideology is characterized in the first category as a set of dogmas, concepts, and practices (2008). According to Van Dijk (1998a), ideology is the interface between “fundamental properties (e.g., desires, goals) of social groups and their members' shared, social cognitions” (p.313). To Simpson and Mayr (2009), ideology is connected to the perception of power and defines the ways in which the opinions, views, and value systems of an individual converge with the larger social and political structures of the society in which they reside. Ideology is ultimately generated by the different political views and sociocultural behaviors that form daily discourse (spoken or written). Therefore, it is vital to analyze discourse linguistically to examine the various ideologies that are embedded in discourse and examine the functions of their integration.

The second intellectual category is based on Marxist ideology, which describes it as a hegemonic instrument used to serve the interests of the elite and the powerful. Therefore, ideology is not just an abstract belief system, but also an instrument of dominance that affects the frame of thought of the population by enforcing the right way of thinking accepted by a wide variety of people in a society (Macdonald, 2003). The definition of ideology is described by Matheson (2005, p.179) as “systems of representations that work in the interests of certain groups, often the most powerful, and which present themselves as unmotivated and commonsensical.” Reisigl and Wodak (2001) emphasize that elites can be conceived by ideology as “shapers of particular public attitudes and interests and as seismographs that represent and respond to the atmospheric expectation of changes in public opinion and to the articulation of changing interests of specific social groups and affected parties” (p.32).



Consequently, this analysis uses the two categories of ideology because the discourse that Netflix publicizes and disseminates is ideologically charged with such notions as beliefs, thoughts, and practices. Simultaneously, media makers are deemed powerful and elite.

#### **2.1.4.3 Power**

The idea of power is one of CDA's basic cornerstones and an interrelated notion of ideology and discourse in general. The domination of the less powerful is facilitated by access to power by powerful social groups. Because of its propensity to choose the viewpoint of those who suffer and critically examine the language usage of those in control, power is important for CDA (Wodak, 2001).

It is important to keep in mind that language is not effective on its own, but it “gains power by the use that powerful people make of it.” (Weiss & Wodak, 2003, p.14). Therefore, power is linked to language since language shows power, transfers power and is also utilized to resist power. Thus, power is not absolute, but can be questioned and subverted instead. Powerful discourse can reshape the way individuals describe a phenomenon by their values, understandings, and viewpoints, or the way they understand society. Ideologies are the mental component of this type of control when power has the potential to mobilize the minds of the people. This is because ideologies provide the values by which they can be justified, legitimized, condoned or embraced by these types of misuse of power (Van Dijk, 2000).

As a result, discourse acts as a fundamental vessel used by discourse producers to transfer power that bases ideology on its values. According to Simpson and Mayr (2009), two distinct dimensions, “mainstream”, and “second-stream”, perceive power. The mainstream dimension is related to the notion that power exists in the state and its various institutions, as well as in churches, corporations, and so on. In this dimension, the perception

of power as dominance focuses on the different capacities of actors, such as judicial and penal institutions, to ensure that others obey, even in the face of opposition or insurrection (Simpson & Mayr, 2009).

The second-stream dimension of power depicts its persuasive influence, which is connected to the principle of hegemony by Gramsci (1971). In this dimension, society's dominant groups persuade those who are subordinate to follow the political, moral, and cultural values of the dominant groups. Discourse formulates “hegemonic behaviors, views and opinions” in this power structure and makes these beliefs seem as if they are normal and commonsensical (Simpson & Mayr, 2009). Coercion, therefore, is not the mechanism used to express power as a means of domination, but rather is technically formulated to appeal to our desires, our fantasies, and our own sense of self-interest (Macdonald, 2003).

In this analysis, the second-stream component of comprehension influence will be used to investigate how homosexuals are represented by powerful media outlets. In addition, the second-stream dimension of power is more suitable since the interpretation of CDA in this study is focused on the definition of Wodak (2001), which notes that CDA analyzes “opaque as well as clear hierarchical relationships of domination, discrimination, power and control as expressed in language”(p.2).Therefore, CDA elucidates the interrelationship between power and discourse by critically analyzing the social disparities that are justified, legitimized, suggested, and so on through language usage.

### **2.1.5 Language and Representation**

In the infrastructural elements of discourse in general, representations are indispensable criteria. According to Van Dijk (2003), representation is accomplished when X represents Y for Z, where X portrays the representation produced by the medium of language, Y defines the social actor or phenomena represented by X, and Z represents a

community of social actors or a social actor. Therefore, knowledge is not limited to reflecting external objects, facts, or the universe, but may be limited to mental constructions that can be “acquired, used, or expressed by discourse or other forms of semiotic communication” (Van Dijk, 2003, p.91).

Three key representational methods exist: the reflective approach, the intentional approach, and the constructionist approach. An object is regarded by the reflective approach as an indication of meaning that is conveyed by language. Language, therefore, mirrors the world around us with this approach. The intentional method demonstrates that meaning is imposed on the world by people through the medium of language. Humans are thus the key definers of the universe in which they are. The constructionist approach stresses that meaning is not built by either object in the universe or humans. According to this approach, the use of representational systems-concepts and signs is used to shape meaning (Hall, 1997). Therefore, meaning is constructed by the intellectual information that humans have about their society and linguistic framework. The third approach to representation is adopted for the purpose of this research because social groups are not created by culture as they do not exist unless they are constructed in discourse (Jorgensen & Phillips, 2002). This idea is emphasized by Stubbs (1997), who argues that world representation is manifested by language and, thus, language helps in the formulation of social truth. Language, therefore, should be seen as a perspective from which it is possible to observe culture.

However, representations are usually biased. This partiality is formulated since, in their neutral structure, phenomena and thoughts are not neutrally transmitted but rather are expressed through a mechanism composed of its own fundamental characteristics (Fowler, 1991). Typically, these features are infused with social values that have the

potential to articulate a possible standpoint on events. In addition, because ideologies are defined and shaped by social representations of the values expressed by a group of social actors, any form of representational discourse is communicated based on a predetermined ideological position (Van Dijk, 2000).

This is particularly applicable to the media discourse in which, since media outlets are socially, politically, and economically situated, discourse is usually conveyed from a certain perspective (Fowler, 1991). Virtually, the principle of representation is considered essential in any CDA analysis and the present study is not an exception. This is because CDA focuses its research on the representation of social phenomena and social actors in discourse in order to uncover and examine the “opaque as well as clear systemic relationships of domination, inequality, power, and control” (Wodak, 2001, p.2). Thus, representation is important in the context of this analysis, as the main objective of this study is to investigate the way in which homosexuals are portrayed in Netflix shows.

### **2.1.6 Diverse Approaches of CDA**

According to Fairclough (1989), each of the many existing approaches to language (linguistics, sociolinguistics, pragmatics, cognitive psychology, conversation analysis, etc.) has something to contribute to CDA. The approaches related to the current study are reviewed in the following subsections to promote the selection of the framework for data analysis.

#### **2.1.6.1 Van Dijk’s (1998) Ideological Square Theory**

One of the key components of Van Dijk's (1998, p.167) socio-cognitive approach is the “Ideological Square”. It is concerned with the methods used by various social groups to portray themselves positively and to depict others negatively. In summary, Van Dijk (2000) establishes the

four principles that allow delicate ideological analysis to represent diverse ideological orientations. The four principles are as follows:

- Emphasize positive things about Us
- Emphasize negative things about Them
- De-emphasize negative things about Us
- De-emphasize positive things about Them

These four moves play a critical role in a larger contextual self-presentation strategy and negative other-presentation strategy. Self-presentation exposes the behavior of the individual as a member of a group when presenting different ideological ideas. Positive self-representation lays emphasis on the positive actions of individuals as they say good things about Us and say negative things about Them (Van Dijk, 2000). The theory of ideological square aims at exposing the hidden ideological structure of positive–self presentation and negative–other presentation which can be found in the selected scenes of the homosexual characters. Van Dijk (1998) lists diverse criteria utilized by discourse producers to emphasize Us vs. Them polarization. These tactical techniques are explored subsequently in Table 1.

**Table 1***“Self” and “Other” Polarization (Van Dijk, 1998)*

Self	Other
Emphasis	De-emphasis
Assertion	Denial
Hyperbole	Understatement
Topicalization Sentential (Micro) Textual(macro)	De-topicalization
High, prominent position	Low, non-prominent position
Heading, summarizing	Marginalization
Detailed description	Vague, overall description
Attribution to personality	Attribution to context
Direct	Indirect
Narrative illustration	No story telling
Argumentative support	No argumentative support
Impression management	No impression management

Table 1 shows the strategies that speakers and writers make use of to polarize using positive –self presentation for the in-group and negative–other presentation for the out-group. Positive self-presentation and negative other-presentation is pervasive in ideological discourse whereby “We are Good and They are Bad” (Van Dijk, 1998, p.25). The term “self vs. other” is most obvious in homosexual discourse, showing them as “other” because they are connected with internal and external conflicts, which make them believe that they are terrible since they are violating the social norms “self”. Internal conflict is the struggle that takes place inside a homosexual character’s mind. As a consequence, external conflict is

induced and triggered when a homosexual character, as being “other”, stands up to support their beliefs and struggles against the social forces “self”. Hence, as Van Dijk (1998) claims:

The most fundamental way of establishing a distinction between THEM and US is not only to describe ourselves in benevolent terms and them in negative terms, but to emphasize that the Others violate the very norms and values we hold dear. (p.156)

By violating these norms and values of society “self”, homosexuals “others” have therefore positioned themselves outside the realm of societal standards. Van Dijk ‘s (1998) ideological square is used as the macro analysis; however, the researcher will incorporate the ideological square technique into the three stages, namely description, interpretation, and explanation, which are proposed by Fairclough (2001) in his three-dimensional model.

#### **2.1.6.2 Fairclough’s (2001) Three-Dimensional Model**

According to Fairclough, discourse is a basic social activity that reproduces and modifies knowledge, identities, and social connections, including power relations, while also being changed by other social practices and institutions (Jorgensen & Phillips, 2002). Fairclough (1993) states that:

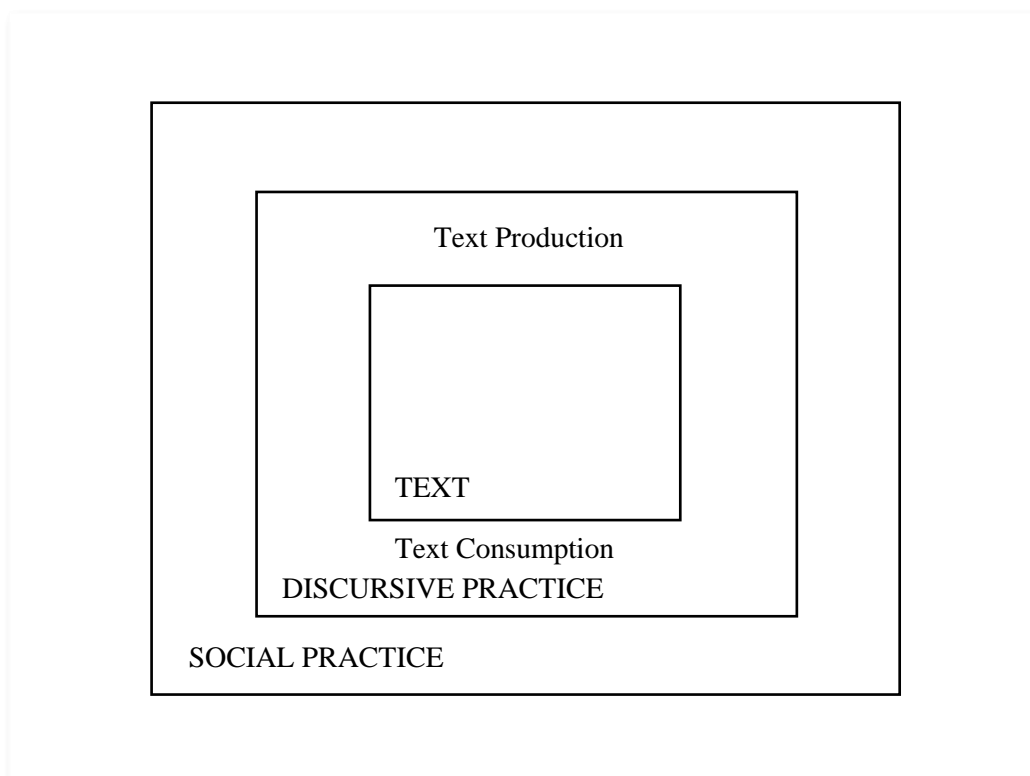
This approach perceives social structures as abstractions that shape and constrain discourse at all levels, by class and other social relations at a societal level, by the relations specific to particular institutions such as law or education, by systems of classification, by various norms and conventions of both a discursive and a non-discursive nature, and so forth. (p.64)

As a result, the interrelationship between discursive practices and social structures is viewed as diverse and changing throughout time (Jorgensen & Phillips, 2002). Fairclough (2001) states that this

framework, which consists of three stages of analysis, can be used to analyze the linguistic features of a discourse. Moreover, Fairclough (as cited in Phillips & Jorgensen 2002) argues that a combination of text production and text consumption should be done in analyzing texts. Fairclough (2001) indicates that, “a text is a product rather than a process” (p.20). Fairclough’s three-dimensional model is illustrated in Figure 1.

**Figure 1**

*Fairclough’s Three-Dimensional Model (Fairclough, 1992)*



According to Fairclough (2001), every instance of language use is a communicative event consisting of three dimensions:

- it is a text (speech, writing, visual image or a combination of these);
- it is a discursive practice which involves the production and consumption of texts; and
- it is a social practice

Fairclough’s analysis of discourse is constructed on three stages, viz., description, interpretation, and explanation.



### **2.1.6.2.1 Description Stage**

According to Fairclough (2001), the description stage is interrelated to text analysis whereby the formal properties of a text are interpreted. This dimension emphasizes the linguistic features used by the writer, in which it includes a detailed analysis of the text, that is, the elements that make up the text. As the use of specific linguistic elements indicates identities, social relationships, knowledge, and belief, therefore, studying these categories is very important, as it is considered a mixture of ideational, personal, and textual meanings and concepts. He views text from a multifunctional perspective, suggesting three aspects for linguistic analysis of a text: vocabulary, grammar, and text structure.

#### **1. Vocabulary**

Lexical items are fundamental criteria that need to be investigated to uncover the entrenched ideology in discourse. Vocabulary, according to Fowler (1991, p. 82), is perceived as “a representation of the world for a culture; the world as perceived according to the ideological needs of a culture”.

For the purpose of this study, the researcher will utilize Fairclough’s (2001) framework of analyzing vocabulary to uncover the entrenched ideology in Netflix discourse. In this stage, Fairclough’s framework of analysis consists of three sub-parts which are experiential value of words, relational value of words, and expressive value of words. These dimensions will be elucidated subsequently.

#### **a) Experiential Value of Words**

The experiential value of words, according to Fairclough (2001, p.93), is “a trace of and a cue to the way in which the text producer’s experience of the natural or social world is represented”. Fairclough (2001) presents four experiential values of words, which are rewording, overwording, categorization, and meaning relations.

- **Rewording** is “an existing, dominant, and naturalized, wording is being systematically replaced by another one in conscious opposition to it.” (Fairclough 2001, p.94).
- **Overwording** refers to the occurrence of several interrelated expressions that denote the same phenomenon. It, as Fairclough (2001, p.94) notes, shows a “preoccupation with some aspects of reality” which may indicate ideological struggle. Thus, it is crucial to analyze the notion of overwording as it helps to divulge the ideology in Netflix’s discourse.
- **Categorization** indicates a “particular way of dividing up some aspects of reality which is built upon a particular ideological representation of that reality” (Fairclough, 2001, p.96). Thus, vocabulary structures in discourse are ideologically constituted. The conception of categorization is interrelated to overwording, and therefore it will likewise be implemented in the process of analysis.
- **Meaning relations**

According to Fairclough (2001, pp.96-97), meaning relations are defined as follows:

- Synonymy: “the case where words have the same meaning.”
- Hyponymy: “the case where the meaning of one word is, so to speak, included within the meaning of another word.”
- Antonymy: “the meaning of one word is incompatible with the meaning of another.”

#### **b) Relational Value of Words**

Relational value of words refers to the “social relationships which are enacted via the text in the discourse”. This dimension emphasizes how words, by means of euphemism and formality, are utilized in discourse to establish social relationships between participants (Fairclough, 2001, p.97).

### **c) Expressive Value of Words**

The expressive value of words refers to the discourse producer's "evaluation (in the widest sense) of the bit of the reality it relates to". This dimension of vocabulary can be drawn from the classification schemes (categorization), which are "ideologically contrastive schemes embodying different values in different discourse types" (Fairclough, 2001, pp.93-98).

### **d) Metaphors**

Metaphor is a means of representing one aspect of experience in terms of another. Because different metaphors have different ideological attachments, any aspect of experience can be represented in terms of any number of metaphors (Fairclough, 2001).

Owing to their workability, the researcher will employ three tools at the level of vocabulary: overwording, categorization, and metaphor.

## **2. Grammar**

The experiential aspects of grammar have to do with the ways in which the grammatical forms of a language code happenings or relationships in the world, the people or animals or things involved in those happenings or relationships, and their spatial and temporal circumstances, manner of occurrence, and so on (Fairclough, 2001). Two of the grammatical characteristics claimed by Fairclough (2001) are chosen for examination of the data under consideration. They are transitivity and modality, which are primarily concerned with the syntax of homosexual discourse.

### **a) Transitivity**

Transitivity is fundamental in CDA to analyze "the semantic structure of clauses" which refers generally to "who does what to whom, and how" (Simpson & Mayr, 2009, p.65). According to Fairclough (1992), the motivation for examining transitivity is to determine the political, cultural, social, ideological, or theoretic aspects that define how a process

is represented in a certain type of discourse. Therefore, Fairclough (1992-2003) bases the analysis of the text on Halliday's systemic functional grammar, specifically transitivity.

The structure of transitivity is divided by Halliday into six processes: material, relational, behavioral, mental, verbal, and existential (Halliday, 1994), with the verb serving as a resource for identifying the process form.

1) **Material** processes depict “a quantum of change in the flow of events as taking place through some input of energy” (Halliday & Matthiessen, 2014, p. 224). However, material processes are also used in abstract sentences, as in:

1) *His motivation declined.*

and in metaphoric sentences as in:

2) *She destroyed her rivals.*

Material processes comprise actor, goal, and patient.

2) **Mental** processes represent “a quantum of change in the flow of events taking place in our own consciousness” (Halliday & Matthiessen, 2014 p. 245). According to Halliday and Matthiessen (2014) mental processes can be subdivided into four types, cognitive (think, believe, suppose, expect, consider, know, understand, realize, appreciate, imagine, dream pretend, guess, reckon, conjecture, hypothesis, wonder, doubt, remember, recall, forget, fear), desiderative (want, wish, would like, desire, hope (for), intend, plan, decide, resolve, determine, agree, comply, refuse), perceptive (glimpse, see, taste, sense, overhear, hear, feel, notice, smell), and emotive (like, fancy, love, adore, dislike, hate, detest, despise, loathe, abhor, rejoice, exult, grieve, mourn, bemoan bewail, regret, deplore, fear, dread, enjoy, relish, marvel). For instance:

3) *He knows the truth,*

4) *Patricia fears the boggy man.*

5) *She can see Germany from her house.*

Mental processes consist of the sensor and the phenomenon.

- 3) **Relational** processes function to “characterize and to identify” (Halliday & Matthiessen, 2014, p. 259). These clauses use verbs “to be” and they are either attributive, as in:

6) *Sam is great.*

and identifying, as in:

7) *Jasmine is our leader.*

Relational processes include the carrier or the identifier and the attribute or identified.

- 4) **Behavioral** processes are processes of physiological and psychological behavior, expressed by verbs such as cough, yawn and smile. As distinct from other groups, however, they only require one participant - the person doing the laughing, coughing, or yawning (Halliday & Matthiessen, 2014). This participant is termed the behavior, as in:

8) *The girl laughed.*

- 5) **Verbal** processes depict processes of saying, as in:

9) *My mother explained to me the equation.*

These processes facilitate “the creation of narrative by making it possible to set up dialogic passages” (Halliday & Matthiessen, 2014, pp. 302-303). Verbal processes involve the sayer and the receiver.

- 6) **Existential** processes indicate the existence of an entity, of which the typical symbol is “there” as the subject of a clause. What’s more, there is only one participant, which is called existent (Halliday & Matthiessen, 2014), as in:

10) *There is a cat.*

Transitivity, according to Halliday and Matthiessen (2014), encompasses every type of verb complement in a sentence. The transitivity analysis included three components: the process, the participant, and the circumstance:

- The processes proceed over time.
- The participants involved in the process.
- The circumstances related to the process.

These elements indicate that the sort of discourse being analyzed might be either compulsory (central) or peripheral, since some require the three elements, while others do not (Halliday & Matthiessen, 2014).

Table 2 shows the essential elements in the transitivity clause (process categories, their meaning and participant's properties) which will be used as part of the analysis of homosexual characters' discourses in this study (Halliday & Matthiessen, 2014).

**Table 2**

*Central Components of Clause in Transitivity (Halliday & Matthiessen, 2014)*

No.	Process Type	Major /Minor	Category Meaning	Participants Directly Involved	Participants Indirectly Involved
1.	<b>Material:</b> Action Event	Major	“Doing” “Happening”	Actor, Goal	Recipient, Client Scope; initiator Attribute
2.	<b>Behavioral</b>	Minor	“Behaving”	Behavior	Behavior
3.	<b>Mental</b> Perception Cognition Desideration Emotion	Major	“Sensing” “Seeing” “Thinking” “Wanting” “Feeling”	Sensor, Phenomena	Inducer
4.	<b>Verbal</b>	Minor	“Saying”	Sayer, Target	Receiver, Verbiage
5.	<b>Relational:</b> Attribute Identification	Major	“Being” “Attributing” “Identifying”	Carrier, attribute. Identified, identifier. Token, Value	Attribute, Beneficiary Assigner
6.	<b>Existential</b>	Minor	“Existing”	Existent	

## b) Modality

Modality constitutes the second linguistic component in the descriptive part of the model followed. It is used by Fairclough (1992) to identify the aspect of the grammar of the clause that relates to the interpersonal purpose of language. It focuses on how social relationships and social individualities are manifested in the clause. Furthermore, it is concerned with the extent to which producers reflect their relationship with other participants in the discourse. Modality has been tackled by many scholars, such as: Quirk et al. (1985), Palmer (1986), Halliday and Matthiessen (2014), and others. The one utilized in this study is Quirk et al.'s (1985), who define modality as "the manner in which the meaning of a clause is qualified to reflect the speaker's judgment of the likelihood of the proposition it expresses being true."(p. 219).

Quirk et al. (1985) differentiate between four types of modals which are:

- **Central Modals** (can, could, will, would, may, might, must, shall, and should.)
- **Marginal Modals** (ought to, used to, dare, and need.)
- **Modal Idioms** (had better, be to, would rather/sooner, and have got to.)
- **Semi- Auxiliaries** (have to, be able to, be about to, be going to, be bound to, be supposed to, be obliged to, be willing to, etc.)

All these modals have two types of modalities which are:

- Intrinsic (deontic) modality: includes human control of the events and give the meaning of permission, obligation, and volition.
- Extrinsic (epistemic) modality: this type of modality involves the human judgment of what is or is not probably happen to give the meaning of possibility, necessity, and prediction. Intrinsic and external modes often overlap.



**Table 3***Meaning of Modals (Quirk et al., 1985)*

No.	Meanings of Modals	English Modal Verbs
1.	Permission	can, could, may, might
2.	Possibility(ability)	can, could, may, might
3.	Obligation	must, need, ought to, should, need not
4.	Necessity	must, need, have to
5.	Volition	will, would, shall
6.	Prediction	will, would, shall

The two tools presented at the level of grammar will be used to dissect the syntactic level of the homosexual discourse.

#### **2.1.7.2.2 Interpretation Stage**

In this stage, Fairclough (2001) explains that the knowledge and skills, that the researcher has, are used to interpret whatever linguistic items, tools, strategies, and patterns are employed during action. Gee (1999) indicates that this usage of language in a certain way reflects the identity of the producer, which helps identify their ideological orientation. The process of interpretation of the used language is done with reference to semantic and pragmatic aspects to detect any kind of implicit meaning (s), speech acts, and utterances. Gee (1999) affirms that this process can move further to a higher level of interpretation that aims to establish a link or connection between the different parts of the text that assume the existence of ideological orientation. In this stage, two crucial components will be presented.

#### **1. Intertextuality**

The notion of intertextuality relies on Bakhtin's writings in which he underlined "dialogic" features, namely how numerous voices, each time

a new text is generated, are changed and re-used (Bakhtin, 1981-1986). The need for such an examination is clarified by Fairclough (1992), who shows how an author uses older texts to generate new ones. In other words, it reveals the diachronic connection between a certain text and a prior one. Fairclough (1993) identifies two types of intertextualities, “manifest” and “constitutive”. As its name indicates, manifest intertextuality involves a clear resurrection of previous texts by directly mentioning examples, or by pointing to what they are talking about indirectly, whilst constitutive intertextuality denotes that the text is related to other writings in terms of form, structure, and/or genre.

Within this level, the texts under investigation will be examined to see if they incorporate additional voices through the explicit or implicit embodiment of other texts.

## **2. Searle's (1979) Speech Acts Theory**

Speech acts are regarded as “the basic or minimal unit of linguistic communication.” The idea of speech acts is based on the notion that when someone talks, he or she conducts actions such as promising, warning, and asking questions (Searle, 1969, p.16). Speaking a language, according to Searle (1979), means engaging in a rule-governed activity. According to Fairclough (2001), the concept of uttering as acting is essential in text interpretation and is crucial to CDA in terms of the thesis that discourse is social practice when dealing with speech acts. Searle (1969) proclaims that a speaker performs three types of acts in a normal utterance: a locutionary act, in which morphemes, words, and sentences are uttered; an illocutionary act, which includes questioning, commanding, promising, and so on; and a perlocutionary act, in which some effect on the actions, thoughts, and so on is achieved.

Searle (1979) divides illocutionary acts into five categories, each with its own communicative goal:

- 1) **Expressives:** Searle explains that the illocutionary point of this class is to express the psychological state specified in the sincerity condition about a state of affairs specified in the propositional content. In other words, when a speaker talks, he or she expresses his or her sentiments to the receiver. Sentences expressing pleasure, pain, likes, dislikes, delight and so on are examples of expressive sentences.
- 2) **Assertives:** Searle clarifies that the point or purpose of the members of the assertive class is to commit the speaker (in varying degrees) to something is the case, to the truth of the expressed proposition. It relates to the speaker's point of view. The speaker makes an assertion that reflects a circumstance or state of things that might be true or untrue in theory.
- 3) **Declaratives:** statements made by the speaker in order to alter the propositional content and actuality. They demonstrate that what the speaker says has an effect on the listener. Searle (1979) states that it is the defining characteristic of this class that the successful performance of its members brings about the correspondence between the propositional content and reality.
- 4) **Commissives:** sentences containing commissives include promises, refusals, and pledges, among other things. Searle (1979) explains that the illocutionary acts whose point is to commit the speaker (again in varying degrees) to some future course of action.
- 5) **Directives:** Searle states that the illocutionary point of these consists of the fact that they are attempts (of varying degrees and hence more precisely, they are determinates of the determinable which includes attempting) by the speaker to get the hearer to do something. It denotes that the speaker intends for the listener to do what the speaker desires.

Commands, orders, requests and recommendations are examples of phrases that incorporate directives.

### **2.1.7.2.3 Explanation Stage**

The last stage of Fairclough's (2001) model is the explanation stage, which considers discourse as a fundamental part of the processes of social struggle(s), power manifestations, and ideological representation. This stage represents the critical part of the discourse analysis that aims at (Fairclough, 2001):

- Detecting and identifying the hidden ideologies and their representations.
- Raising awareness of the hidden ideologies and their aims.
- Trying to reproduce the text in a way that creates a new understanding for the receivers of the texts.

The explanation stage presumes that the produced discourse is either part of the ongoing social struggle or it is the result of power relationship (s) and patterns. That is why it is important to analyze the three levels of social organization, i.e., the societal level, the institutional level, and the situational level as they affect the produced discourse or vice versa (Fairclough, 2001).

### **2.1.7.3 Faber and Mayer's (2009) Archetype Theory**

Mass communication has been cultivated and refined for centuries (Dominick, 2002). Through etching, sculpting, painting, and music, individuals have communicated for a long time. A lot is dominated by mass commercial media such as films, television, and the internet in our modern era of information (Bogart, 1991). Narratives and characters in the mainstream media are vital for sharing human experience. Other film plots and metaphors are incorporated into their professional performances so that they convey a realistic common sense (Downing, 1991). These

findings thus imply that there are inherent psychological factors that enable us to react in common to stories and narrative characters.

An archetype is one aspect of personality postulated to explain our fascination with cultural events. It is a typical, generic story character's underlying conceptual structure with which a spectator may empathize and emotionally react (Jung, 1983). Archetypes include the hero, the jester, and the sage, all of which have been considered as important aspects in a common language based on stories that people tell one another (Mark & Pearson, 2001). Carl Jung was the first to propose archetype theory (1964). Each individual is thought to have a complex blend of a few of the Jungian archetypes, which can evolve and alter over time as a result of our life experiences and personal development. These archetypes provide broad explanations for our diverse emotional and cognitive processes (Mark & Pearson, 2002). The archetypal idea may offer key reasons for how individuals react to other people, story characters, and media. Personifications of behaviors, characters who embody behavior patterns, are represented by archetypes. These patterns are ancestrally shared by all humans and serve as the true foundation of the individual psyche (Jung, 1983). Any genuine person, setting, or incident might bring up these deep and powerful pictures from the collective unconscious, prompting a profound and otherwise unexplainable emotional reaction (Shelburne, 1988).

Table 4 presents the archetype descriptions that will be used in the study, which are developed by Faber and Mayer (2009, p. 309) using descriptions from previous archetypal researchers, including Campbell (1949), McAdams (1993), and Mark and Pearson (2001). These archetypes are drawn from music, art, and film.

**Table 4***Archetype Definitions (Faber & Mayer, 2009)*

No.	Archetype	Definition
1.	<b>Outlaw</b>	In the defiant iconoclast, he is described as a survivor and a misfit. A rule-breaker who can be vindictive at times, most likely motivated by a hidden fury. As a result of combat or being injured, it is possible for him to be wild, destructive, and provocative.
2.	<b>Ruler</b>	He is the leader, the judge, and the manager, described by a strong feeling of authority and control. Also, he is very dominating, stubborn, and even dictatorial.
3.	<b>Sage</b>	He is described by the interpretation of knowledge and enlightenment. He is an expert and a psychologist. He is wise and skillful, sometimes a bit pompous.
4.	<b>Shadow</b>	He is described by the darkest aspects of mankind: aggressive, haunting, and primordial. A sad character, sometimes exploited, sometimes rejected; uneasy, and painfully emotional. A cruel nemesis who is considered to be morally bankrupt.
5.	<b>Caregiver</b>	Caring, compassion, and generosity represent the caregiver. Also, he is protective, committed, sacrificial, and occasionally paternal. Archetypally, he is exceedingly mild, pleasant, helpful, and hopeful.

6.	<b>Creator</b>	The creator personifies the creative, imaginative and ingenious. Mostly introverted, sometimes a daydreamer, seeking an aesthetic standard, novelty, and beauty. It places a significant emphasis on quality (rather than quantity) and is highly inwardly oriented.
7.	<b>Everyman</b>	He is an ordinary middle-class person, an underdog, and a neighbor. This archetype is characterized by traits such as perseverance, order, safety, honesty, and fatalism. A humanist who is frequently self-deprecating, perhaps caustic, cautious, realistic, and frequently disappointed.
8.	<b>Explorer</b>	He is described as a free-willed and self-sufficient explorer who seeks adventure and achievement. Self-and-environment-observer who is frequently lonely, passionate, and unyielding. An explorer is someone who is continuously on the go.
9.	<b>Hero</b>	The bold, impetuous warrior portrays this character. Noble rescuers and crusaders who must constantly undertake a perilous task in order to “show their worth” and set an example.
10.	<b>Jester</b>	He is described as a comedian who is lively and naughty and lives for fun and amusement. A trickster who is usually sarcastic, cheerful, and frequently reckless.

		He enjoys a good time and a break from caring.
11.	<b>Magician</b>	Physicists, visionaries, and alchemists are all represented in this pattern. A coach, a performer, or a scientist who is looking for how things function.
12.	<b>Lover</b>	Intimate, loving, sensuous and extremely passionate are some of the characteristics used to describe this type of archetype.
13.	<b>Innocent</b>	He is described as having a nature that is pure, faithful, innocent, and childlike. A person who is humble and quiet, looking for happiness and simplicity. A traditionalist, a holy figure, and a symbol of rebirth.

The startling sensation of seeing a psychologically important character can be approximated by measuring a person's resonance to particular instances of rich culture media (Maloney, 1999). This can be accomplished by displaying images of archetypal film and television characters, explaining a possible narrative situation involving those actors, or simply expressing the mood, subject, or motif that that specific item of rich culture is widely assumed to symbolize (such as a song or piece of artwork). People's reactions to objects belonging to the same archetypal group have been proven to be consistent throughout media, including music and movies. The idea of resonance to archetypes, like a person's perception of their own life themes and events, is dynamic rather than static (Faber & Mayer, 2009).

One reason why archetype theory appears to be so important in this study is that creators of content in media, typically employ archetypes:



conventional, generic narrative characters to which people generally respond affectively, such as a caregiver, a hero, or a magician (Faber & Mayer, 2009). Consequently, people, especially adolescents, follow the celebrities displayed on TV shows and movies and try to imitate them both physically and morally. Likewise, the researcher utilizes this theory because, as Kelsey (2017) proclaims, it is not merely the case that stories affect us because they communicate ideas that arouse thoughts and stir emotions, stories often mean much more than this, since they are produced and understood from the depths of our psyche through to the archetypal expressions of language, representation, experience, and ideology. Eventually, to understand oneself is essential for a person for many reasons, such as the possibility of self-discovery, the solipsistic knowledge of personal uniqueness, the capacity to grasp how we and others comply and how psychological processes may impact one's life (Mayer, 2007).

The researcher will use the utterances homosexual characters make in the selected scenes, as well as utterances from other scenes as reinforcements, to analyze their personalities. Further, visual analysis, which typically includes screenshots of the characters, is also taken into account.

#### **2.1.7.4 Hymes' (1971) S.P.E.A.K.I.N.G. Model**

According to Hymes (1971), a speech context can only be understood if not only linguistic, but also other aspects are taken into consideration, such as: the setting of the communication, its goals, and the information about the participants. Further, context is closely related to the reasons why someone is saying something in a particular situation. Therefore, many factors can affect people's ability to say something. Hymes' SPEAKING term, which stands for *setting, participants, ends, act, sequences, key, instrumentalities, norms, and genre*, are crucial factors in understanding any context of speaking. These factors are as follows:

1. **“S” for Setting and Scene:** setting refers to the time and place, which is the concrete physical circumstances in which speech takes place. Scene refers to the abstract psychological setting, or the cultural definition of the occasion.
2. **“P” for Participants:** it includes various combinations of speaker-listener, addressor-addressee or sender-receiver. Participants include the speaker and the audience, the latter including the addressee(s) and any others present.
3. **“E” for Ends:** it refers to the conventionally recognized and expected outcome(s) of an exchange as well as to the personal goals that participants seek to accomplish on particular occasions.
4. **“A” for Act sequence:** it refers to the actual form and content of what is said: the precise words used, how they are used, and the relationship of what is said to the actual topic at hand.
5. **“K” for Key:** it refers to the tone, manner, or spirit in which a particular message is conveyed: light-hearted, serious, precise, pedantic, mocking, sarcastic, pompous, and so on.
6. **“I” for Instrumentalities:** it refers to the choice of channel, such as oral, written, or telegraphic, and to the actual form of speech employed, such as the language, dialect, code, or register that is chosen.
7. **“N” for Norms of interaction:** it refers to the specific behaviors and properties that attach to speaking and also to how these may be viewed by someone who does not share them, like loudness, silence, and gaze return and so on.
8. **“G” for Genre:** it refers to clearly demarcated types of utterance; such things as poems, proverbs, riddles, sermons, prayers, lectures, and editorials. Hymes’ (1971) model will be used to explain the context of each scene.

The researcher will utilize Hymes' (1971) in order to elucidate the context of each scene.

## **2.2 Media**

The term “media” means “medium,” and it is a notion used intentionally to define its position between the media industry's or organization's content creation (the sender) on one side and the audience member (or receiver) on the other (Cinque, 2015). Media is one of society's most powerful organizations (Lambertus, 2004).

Media represents our culture and explains what and how society operates. The media, whether written or spoken, is a crucial medium that helps educate people. It also contributes to entertain the public, educate people and make them aware of the latest happenings. Today, the media has become our society's voice. There is a host of media outlets that has, more eloquently, inspired the thoughts of the younger generation and other sections of our society. The media and society are deeply interrelated. These days, it is easy to see the large effect of the media on culture. Our culture, how it functions and what it is, is portrayed by the media. Our society has also witnessed the increase of people's thoughts and thoughts with the development in the technological field. Every single technology, from the printing press to the new smartphones, has been embraced by our society. People, in old times, used to communicate with one another using sketch and print types, but the medium becomes more sophisticated as time passes. (Nity & Singh, 2017).

Media is a critical supply of beliefs and values in which individuals view the social world, and that media discourse is not built in a vacuum whereby it has no significance for the frame of mind of the recipients, but rather the media is part and parcel of culture and can alter and influence the public's frame of thought. Therefore, they are sometimes biased (Tator

et al., 1998). This lack of objectivity is the product of the dominance over individual media outlets of influential groups in society. Subsequently, Hackett and Zhao (1998,) emphasize that, in reality, commercial as well as institutional propaganda is increasingly what passes for news. In other words, media are tools for regulating and exploiting public perception.

Media is a fundamental institution whose power progressively replaces other key institutions in society, such as the church and the trade unions (Talbot, 2007). This is highlighted by Macdonald (2003, p.1), who notes that “the media also strongly figure as narrative-makers, able to shape public perceptions of a ‘fact’ to the degree that it can be more important than the thoughts of politicians and other opinion-formers.” Conventionally, the media is viewed as a “big concept that can refer to a totality of how truth is portrayed from TV to newspaper in broadcast and printed media” (O’Keeffe, 2007, p.1). Many years ago, Harold Lasswell, a leading American political scientist and communication theorist, made an important statement about the role of the media in ‘mediating’ (or serving as the conduit) between the sender and the recipient, defining a communication act as “Who (says) What (to) Who (in) What Channel (with) What Effect” (Lasswell, 1948, p. 117).

Figure 2 depicts Lasswell’s idea of the media communication process.

## Figure 2

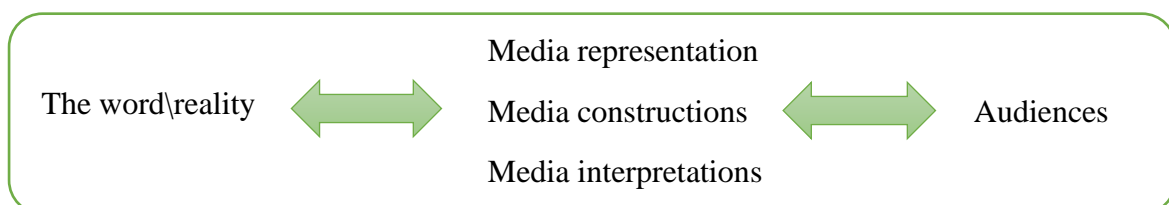
### *Lasswell’s (1948) Theory of Media Communication*

Who says  $\longrightarrow$  what  $\longrightarrow$  by what means  $\longrightarrow$  to whom = **effect**  
 Sender + message (content)/mode (e.g., a movie) + receiver = **impact of content on recipient**

Mediation is, by definition, a mechanism by which the sender uses the media to transmit to the receiver versions of problems or events (the world or reality) that the recipient does not directly experience for themselves (O'Shaughnessy & Stadler, 2002). McQuail (2005), however, argues that this idea of mediation is no more than a metaphor in the context of the media interfering between ourselves and “reality”. According to O'Shaughnessy and Stadler (2008), the world impacts the media (just as the media may influence the world or reality), and viewers are interested in generating interpretations based on their own highly distinct learning experiences, cultural differences, and psychological make-up. Importantly, viewers are not passive content receivers, and we may better comprehend our relationship with the world and the media by using O'Shaughnessy and Stadler's model of the world-media-audience interaction in Figure 3 (O'Shaughnessy & Stadler, 2008). The twin arrows emphasize how the world (or reality) and audiences both have an effect on the media. The twin arrows emphasize that the world (or reality) and viewers have a joint impact on the media.

**Figure 3**

*Reciprocal Nature of Media Communication (O'Shaughnessy & Stadler, 2008)*



The media, as well as the languages, sounds, and pictures utilized to generate content (whether it's a TV show or a movie), are indicators that viewers use to make sense of the world and establish “reality” (along with their education, family, friends, religion, and the like). One might argue that the media is a “representation” mechanism, but because all

representations emanate from persons (via the media organizations for whom they work), they are influenced by a certain function, and hence are not totally objective, but relative.

Media in the present time, as referred to by Hamelink (1997, p. i) is a part and parcel of human life in modern societies. The development and increase of new technologies, computers, and entertainment industries including the film industry has encouraged “a titanic struggle among some of the largest corporations in the world for control of a consolidated information industry”. Furthermore, Amirian et al. (2012) state the following:

The significant role of media, in general and the movies, in particular, in disseminating information and creating an image of the real life by use of the language as a powerful social tool is totally irrefutable. Although the analysis of the movie discourses is an important aspect of the critical discourse analysis. (p.56)

Furthermore, the media can only reflect real-world issues, occurrences, people, and other objects, creating a believable perception but never presenting facts. That is, “realistic” media is created via the use of selected camera angles and lighting, the omission (editing) of information, and, gradually, digital photography enhancements and other selection techniques. The media plays an essential role in society by giving a re-creation of the world (Cinque, 2015).

According to McQuail (1987), traditional media performs four primary functions:

1. There is an emotional release as a result of the diversion (for example, from day to-day stressors)
2. A personal relationship in which the media both entertains the individual when alone and serves as a topic of conversation with others.

3. Surveillance is the process through which the media distributes information about (or a version of) topics and events.
4. Personal identity, where the individual interactively finds themselves in connection to social practices or other “socialization agencies.”

Littlefield and Quenette (2007) discover that “the media performs five functions: covering the news; tracking power; exposing justice; telling stories that concern the public; and preserving communities by serving as the community's nervous system” (p. 29). Therefore, as Bell (1994) explains, critical discourse studies and media studies are closely linked. Media outlets provide a rich source of data to be analyzed, and that data is usually readily available. The study of media reflects the formation and expression of culture, politics, and social life in a society.

Favorite shows on streaming services such as Netflix, Hulu, and Amazon Prime Video all contribute to the importance of mass media in our daily lives because technology has such a great effect on people all around the world (Valkenburg et al., 2016). In his study of the role of the media in the identity development of children and adolescents, Matthews (2003) states that preschoolers strongly identify with television and movie characters and emulate them while playing. Similarly, television and movie characters are used by school children as role models for their social behavior and continue to mimic them when playing. Moreover, as they enter high school, adolescents become increasingly captivated by their media viewing choices and streaming as media plays an important role in their social lives. Thus, the current study is about mass media (streaming), in which Netflix plays a crucial role in disseminating the ideology of homosexuality.

## 2.3 Netflix

Netflix is an American provider and production company of technology and media content, located in Los Gatos, California. Reed Hastings and Marc Randolph created Netflix in Scotts Valley, California, in 1997. The primary business of the company is its subscription-based streaming service that provides a library of movies and television shows, including those produced in-house, to be viewed online (Pogue, 2007).

With over 50 million subscribers in nearly 50 countries watching more than two billion hours of TV shows and movies per month, including original series, Netflix is the world's largest Internet television network. For a low monthly price, Netflix members can scan as much as they want, at anytime, anywhere, on almost any Internet-connected device. Members, all without advertisements or obligations, can play, pause, and resume watching. Netflix has more than 193 million paying subscribers worldwide as of April 2020, including 73 million in the United States. Except for the following, it is available worldwide: mainland China (due to local restrictions), Syria, North Korea, and Crimea (due to U.S. sanctions). The company also has branches in France, the United Kingdom, Brazil, the Netherlands, India, Japan, and South Korea (Iqbal, 2021). The following figure shows the logo of Netflix TV.

**Figure 4**

*Netflix Logo (Spangler, 2019)*





The original business model of Netflix included DVD (Digital Video Disk) sales and mail rental, but Hastings abandoned sales about a year after the company was formed to concentrate on the initial DVD rental business (Pogue, 2007). With the advent of streaming media while maintaining the DVD and Blu-ray rental business, Netflix expanded its business in 2007. With streaming available in Canada, the company expanded globally in 2010, followed by Latin America and the Caribbean. In 2013, Netflix joined the content-production industry, debuting the first series, *House of Cards*. Netflix has taken more of an active role as a producer and distributor for both film and television shows since 2012, and through its streaming catalog it provides a range of “Netflix Original” material to that end (Powell, 2014).

Based on the past flawed representations of African Americans in Hollywood, Plothe and Buck (2019) value Netflix's position as a technological disruptor in American film and culture by employing original content to incorporate various viewpoints. The initial programming of Netflix in the 2010s reflects characterizations written, directed, and/or created by African Americans of complex black characters. As a result, unlike earlier cinematic portrayals, which are fully developed human beings, multiple viewers will have the ability to see African American personalities. Netflix, on the other hand, unashamedly promotes powerful African American material, themes, and characters by streaming of *13<sup>th</sup>*, *Beasts No Nation*, and *Luke Cage* without hesitation or concern of white backlash. Images with persuasive power include graffiti, photos, propaganda, paintings, sculptures, and moving images in film or video. Because pictures transmit meaning, they represent the ideas, values, and history of a society and its institutions. Society might be motivated to act or think about a minority culture in a good or bad way based on the sort of pictures displayed in print and/or online. As a result, how the media depicts

an oppressed minority can have a negative impact on how they are regarded in America.

Owing to its diverse content, Netflix is recognized. What distinguishes Netflix programming from others, according to Viruet (2017), is how they intentionally highlight the characteristics, traditions and viewpoints of marginalized groups that are not always able to express their experiences or have them communicated at all. In other words, Netflix content reflects the growing demographic trends that are often neglected since they are a minority. Netflix, in conformity with a recent article by Hall (2020), seems to be pushing a homosexual agenda. Basically, every unnecessary gay character that Netflix producers shoehorn into their shows is “necessary” in agreement with their liberal-progressive standards.

While Hollywood's popular culture still prioritizes traditional voices who mirror the dominant culture as producers, directors, and/or writers, Netflix provides a digital platform where marginalized people may be seen, heard, and active participants in the creative process as actors and creators. *Dear White People*, for example, demonstrates how Netflix confronts disadvantaged concerns and pulls apart racial issues rather than skirting around them. Moreover, from 2015 to 2020, Netflix has had the greatest percentage of LGBTQ individuals and has been regarded as the most LGBTQ-inclusive of the other streaming providers, such as Hulu and Amazon (GLAAD, 2020). Consequently, this makes Netflix so liberal because it is pushing towards values of freedom, equality, and progress. Therefore, with the streaming service of Netflix, people scan their cultural experiences and increase their interaction through their digital platform with black content in the comfort of one's home. In other words, the Netflix streaming service broadcasts culturally varied programs that may not be available on mainstream television networks like ABC (American Broadcasting Company), NBC (National Broadcasting Company), and

CBS (Columbia Broadcasting System), as well as premium cable networks like Showtime, HBO, and The Movie Channel (Plothe & Buck, 2019).

As a result of its liberal stance, Netflix provides a digital platform where marginalized folks may be seen, heard, and active participants as performers and creators. To put it another way, Netflix is a streaming service that delivers ethnically varied content that may not be available on other mainstream channels.

Below are sub-sections to showcase synopses of the TV shows selected in this study.

### **2.3.1 13 Reasons Why (Synopsis)**

*13 Reasons Why* is a Netflix original teen drama series created by Brian Yorkey. It is based on Jay Asher's novel *Thirteen Reasons Why*, which was published in 2007. The story follows Clay Jensen, a high school student, as he deals with the repercussions of Hannah Baker's death. She leaves a box of cassette recordings behind before she dies, on which she explains why she chose to terminate her life and who she feels is responsible for her death. The program investigates and shows a wide range of societal fears impacting modern adolescents through its many stories. On March 31, 2017, Netflix launched the first season. It was well-received by reviewers and spectators alike, who applauded the film's ideas, subject matter, and performances. Due to the popularity of the first 13 episodes, Netflix renewed *13 Reasons Why* for a second season in May 2017. The second season premiered on May 18, 2018, to mixed reactions from audiences and negative to mixed critical reviews. In June 2018, the show was renewed for a third season, which premiered on August 23, 2019. The show was renewed for a fourth and final season in August 2019, with a June 5, 2020 debut date (Brito, 2019).

### **2.3.2 Master of None (Synopsis)**

*Master of None* is a Netflix comedy-drama series that premiered on November 6, 2015, and is now available to view. The series was developed by Aziz Ansari and Alan Yang, with Ansari in the lead role of Dev Shah, a 30-year-old actor, and Lena Waithe in the lead role of Denise, a 37-year-old lesbian author, with the first two seasons chronicling their love, professional, and personal adventures. The first season has 10 episodes and is set in New York City. The second season, set in Italy and New York, is made up of 10 episodes and premiered on May 12, 2017. On May 23, 2021, Netflix released *Moments in Love*, the third season. Denise, played by Lena Waithe, and her relationship with her partner Alicia played by Naomi Ackie, are the focus of the third season. Three Emmy Awards and a Golden Globe have been awarded to *Master of None*. The series has earned critical praise, has been named to several year-end top ten lists, and has been nominated for numerous accolades (Aurthur, 2021).

### **2.3.3 Orange Is the New Black (Synopsis)**

*Orange Is the New Black* (also known as OITNB) is a Netflix comedy-drama produced by Jenji Kohan. On July 11, 2013, Netflix released *Orange Is the New Black*. In February 2016, the show was renewed for a fifth, sixth, and seventh season. On July 26, 2019, the seventh and final season of the show was published. Piper Chapman (Taylor Schilling) is a woman in her thirties living in New York City who is sentenced to 15 months in Litchfield Penitentiary, a minimum-security women's federal prison in upstate New York. Chapman was found guilty of transferring a bag containing drug money for her lover, international drug dealer Alex Vause (Laura Prepon). The crime had occurred ten years before the start of the series, and Chapman had since gone on to a calm,

law-abiding existence among New York's upper middle class (Pedersen, 2019).

## **2.4 LGBTQ Community**

Lesbian (L), Gay (G), Bisexual (B), Transgender (T), and Queer(Q) are all terms used to describe a hypothetically interlinked group of sexual minorities. This abbreviation is famous for its remarkable flexibility. It has been repeatedly re-modeled to include other minority groups, and as a result, it has become a useful, if somewhat misunderstood, tool for demonstrating inclusion (Goldberg, 2016). In the 1990s, the initialism, as well as popular variations such as LGBTQ, were taken into the mainstream as an umbrella word for usage when categorizing sexuality and gender identity subjects (Ferentinos, 2014).

The concept of initialism “LGBT” refers to a wide range of sexual orientations and gender identity cultures. It can refer to anyone who is non-heterosexual or non-cisgender, rather than only lesbians, gays, bisexuals, or transgender persons. This is a common variation that includes the letter Q for individuals who are identified as queer or are unsure of their sexual identity; LGBTQ has been reported since 1996 (Shankle, 2006). According to Sanders (2018), certain symbols, like the rainbow or rainbow flags, are commonly linked with the LGBT community. There are a variety of flags used to symbolize LGBT community subgroups, but the rainbow flag is the most well-known. Each color, according to Gilbert Baker (1978), the designer of the well-known rainbow flag, signifies a value in the community:

- a. red = life
- b. orange = healing
- c. yellow = the sun
- d. green = nature

- e. blue = art
- f. violet = spirit

### Figure 5

*Rainbow Flag (Shankle, 2006)*



#### 2.4.1 LGBTQ Community as Represented in the Media

In the United States and Western Europe, the lesbian and gay community has a growing and complicated presence in the media. Lesbians and gays are frequently misrepresented on television, in films, and in other forms of media. The LGBT community is frequently stereotyped, with gay males being represented as flamboyant and bold, for example. These caricatures, like those of other minorities, are meant to mock this marginalized community (Dhoest et al., 2016).

With television shows like *Will & Grace* and *Queer Eye*, a portion of the media has sought to incorporate and openly acknowledge the LGBTQ population. This increasing visibility mirrors the LGBT community's coming out movement. As more celebrities came out, new series arose, like *The L Word*, which premiered in 2004. These portrayals of the LGBT community have been divisive, but they have served the community well. Because of the increased exposure of LGBT individuals, the LGBT community is able to band together to organize and demand change, and many LGBT people are motivated to come out. Celebrity evangelists and organizations like “Focus on the Family” regularly portray

homosexual individuals as a symbol of societal decadence in the United States. By way of contrast, to represent and defend this community, there are several LGBT organizations. For example, in the United States, GLAAD, and Stonewall in the United Kingdom collaborate with the media to help depict fair and truthful pictures of the gay community (Singer & Deschamps, 2017).

Seemingly, Netflix goes in line with organizations such as GLAAD and Stonewall to advertise more and more to the gay community and to promote more movies and shows to win the audience's support. What is more, it is crucial to note that this study will address the first two categories of the LGBTQ community, which are gays and lesbians (homosexuals).

### **2.4.2 Homosexuality**

Homosexuality is defined as a sexual attraction to and interest in people of the same sex. A male in homosexuality is referred to as "gay," which is commonly used as a synonym for homosexuality, while a female is referred to as "lesbian." (Tamagne, 2006).

Social studies must be aware of the background of sexuality in general in order to comprehend gay and lesbian identity development (Kaplan, 1997). Accordingly, the history of sexuality is examined in this subsection of the research, starting with the classification of heterosexual and homosexual individuals. It will also briefly discuss Freud, Foucault, and Kinsey's contributions to the field of sexuality studies. After that, the notions provided are expanded based on an awareness of the differences between sexual desire, behavior, and identity. Historians believe that eroticism of the same sex has been around and has been severely penalized for hundreds of years. However, many historians, like Foucault, distinguish between "sodomite" and homosexual conduct of the same sex, the identity of which is dependent on her or his sexual manifestation (D'Emilio, 1998).

On the whole, social scientists are often aligned with essentialist or constructionist viewpoints. Essentialists regard sexual identity as natural, fixed, and innate, and constructionists assume identity is fluid and effected by social conditioning. In other words, the distinction between heterosexuality and homosexuality, according to essentialists, exists in speech and thought because it exists in reality while constructionists believe that society and culture have a significant impact on our individual sexual beliefs and experiences (Jagose, 1996).

Sigmund Freud (1856-1939) impacts modern-day sexuality theories. One of the first scientists to link sexuality to psychosocial human development is Sigmund Freud. Freud refers to homosexuality simply as a stage on the way to what he called “normal sexual behavior.” However, Freud's students in psychoanalysis firmly put homosexuality in the domain of pathology, and much of the early scientific literature compares it to a sickness, defect, or even insanity (Edwards & Brooks, 1999).

One solution is offered by Michel Foucault (1990) in his work *The History of Sexuality*:

Homosexuality appeared as one of the forms of sexuality when it was transposed from the practice of sodomy onto a kind of interior androgyny, a hermaphroditism of the soul. The sodomite had been a temporary aberration; the homosexual was now a species. (p. 43)

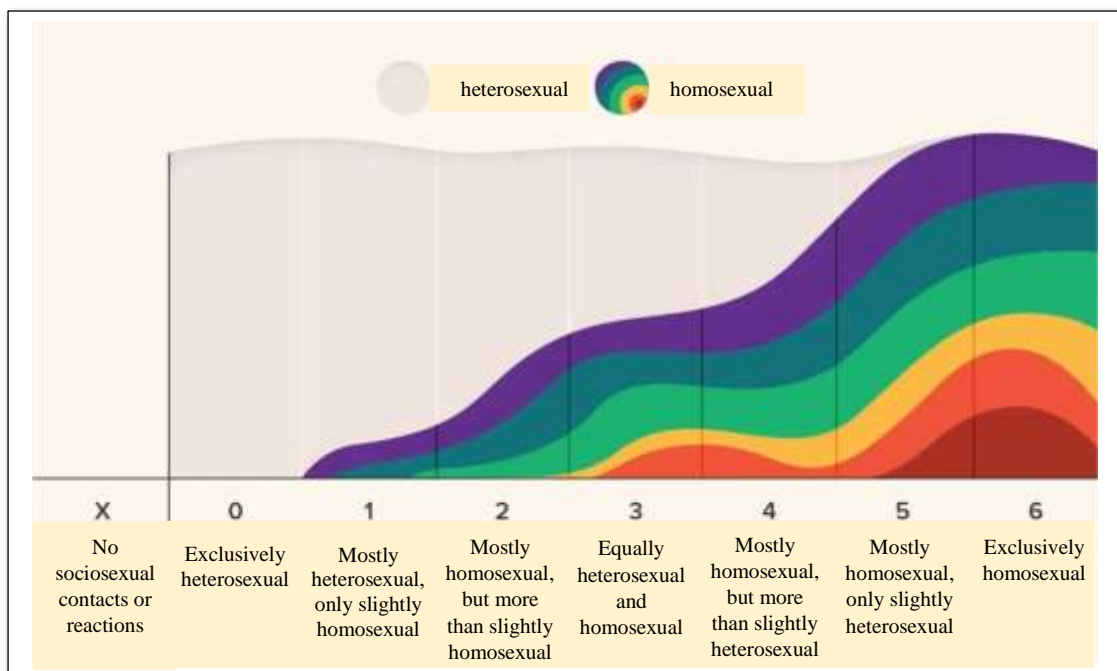
In other words, this scientific investigation of sexuality signals a shift from sodomy as a category of behaviors prohibited by a secular and a religious law, to the pervert as a person with medical and psychological identifications (Kaplan, 1997). The word “homosexual” was not included in the English and American lexicons until the 1950s, with the release of the Kinsey study (Halperin, 2000). Kinsey believes that sexuality is flexible and changes throughout time. Therefore, he invented the Kinsey scale and is recognized as the father of the sexual revolution. The Kinsey



scale, also known as the Heterosexual–Homosexual Rating Scale, is a study tool that is used to characterize a person's sexual orientation based on their experience or response at a specific point in time. Typically, the scale ranges from 0, meaning exclusively heterosexual, to 6, meaning exclusively homosexual. (Galupo et al., 2014).

### Figure 6

*Kinsey Scale of Sexual Responses (Galupo et al., 2014)*



In addition to history, one must understand sexual identity from desire and/or behavior. Altman (1971) explains that “the conventional definition of homosexuality has always been a behavioral one: a homosexual is anyone who engages in sexual acts with another of his or her sex” (p. 21). Sexual desire is based on a basic biological drive in which we are sexually attracted to specific persons. Desire is “about and for an object” (Nussbaum, 1999, p. 266). Finally, sexual identity is commonly described as how people place themselves within established sexual classifications. In other words, “sexual identity is the enduring sense of oneself as a sexual being which fits a culturally created category and

accounts for one's sexual fantasies, attractions, and behaviors" (Savin-Williams, 1995, p. 166).

In conclusion, it can be noticed that sexuality becomes "messy" with these differences between desire, behavior, and identity. Nonetheless, the essentialism vs. constructionism theories will be examined in the present study to see whether Netflix producers are essentialists or constructionists.

## **2.5 Previous Studies**

This section is devoted to presenting a number of previous studies that used CDA as their analytical framework of analysis to study the LGBTQ community. Also, it compares those studies to the current study. It is fundamental to note that these studies are presented chronologically, and therefore, a comprehensive understanding of homosexuals can be fulfilled. What is more, the reviewed studies will assist the researcher in constructing the methodology of the current study. Ultimately, the outcome of this research will be compared to the results of the reviewed studies.

### **2.5.1 Previous Studies on LGBTQ Community**

#### **1. Kuhar (2003)**

*Media Representations of Homosexuality: An Analysis of the Print Media in Slovenia, 1970–2000* is studied by Kuhar (2003). The media texts are placed in the context of their history and offer an overview of the history of the lesbian and gay movements in Slovenia. In terms of methodology, this research follows the tradition of Fairclough's CDA (1992). The author concludes that media reports about gays were mainly supportive or neutral throughout the period 1970-2000. This general good tendency, however, does contain components that allow the negative attitude of the public to this issue to continue. It claims that the difference between politically correct media portrayals and unfavorable public opinion is precisely the five most common elements of media coverage:

stereotyping, medicalization, sexualization, secrecy, and normalization. Because homosexuality still creates confusion and unease, the media frequently utilizes highly stereotypical pictures that readily conform to the readers' perceptions of homosexuality while avoiding offending them.

## **2. Campisi (2013)**

*Homonationalism on TV?: A Critical Discourse Analysis of Queer and Trans\* Youth Representations on Mainstream Teen Television Shows* is probed by Campisi (2013). This thesis adopts a critical discourse analytic approach by Norman Fairclough (1995). Drawing upon literature on homonormativity and emerging literature on transnormativity in mainstream media texts, this thesis illustrates that despite their amenability to dominant social power structures, contemporary televisual representations of queer and trans\* youth identities achieve meaningful cultural work through the creation of new societal frameworks for youth to engage with non-normative sexualities and gender identities.

## **3. Mongie (2016)**

*Critical Discourse Analysis as Queer Linguistics: Religious pro and anti-LGBT equality framing and counterframing in two letters to the editor in the City Press* is probed by Mongie (2016). This paper seeks to explain in public discourse how religiously-structured arguments of pro- and anti-LGBT equality are created. The study uses CDA as its major theoretical framework, both theoretically and methodologically. It does so by employing the analytic methodology pioneered by Van Dijk (1985) in his studies of discourse and identity creation, discourse and social reality, and discourse and power. The findings of the study show that both pro- and anti-LGBT equality letters use strategic use of lexical items, modifiers, implicature, presupposition, rhetorical devices, and attributive strategies to frame their religious arguments in ways that echo what is predicted in the literature; and that these discursive devices enable the realization of the

core framing tasks that are required. The data also show that the anti-LGBT equality letter is clearer in its ideological positioning and framing duties, and that it considerably relies on disclaimers more than the pro-LGBT equality letter. Finally, the discourse contained in the pro-LGBT-equality letter's diagnostic, prognostic, and motivational framing tasks aims to reframe and counterframe anti-LGBT-equality arguments by offering an alternate viewpoint of same-sex attraction inside the religious frame.

#### **4. Chang and Ren (2017)**

*Keep Silent, Keep Sinful: Mainstream Newspapers' Representation of Gay Men and Lesbians in Contemporary China* is studied by Chang and Ren (2017). This study examines how gays and lesbians are portrayed in the Chinese media by conducting a CDA of five mainstream daily newspapers in the greater Beijing metropolitan region between 2010 and 2015. The frameworks postulated by Fairclough (1995) and Van Dijk (2008) are used in this study. The results show that despite legal and official recognition of homosexuality in China, it is still tainted with sin and perversion in the mainstream public discourse.

#### **5. Santonocito (2020)**

*LGBT\* People in the Speeches of Italian and British PMs: A Corpus Assisted Critical Discourse Analysis* is investigated by Santonocito (2020). The purpose of this study is to look into current developments in the portrayal of LGBT\* persons in British and Italian Prime Ministers' speeches. The study adopts discourse-historical approach (Wodak, 2001) and on socio-cognitive approach (Van Dijk, 2006). The findings show that many gender and sexual aspects are perceived as problematic and deviant. One reason for this might be the conflictual inter-discursive allusions they elicit, on the one hand, and the lack of understanding and taboo around LGBT\* individuals, on the other. Nonetheless, as ambassadors of their nations' integrity and bearers of huge civic and social obligations, PMs

(Prime Ministers) are obligated to offer a balanced picture of disadvantaged groups in order to reduce prejudice. As a result, portraying LGBT\* individuals only on the basis of sexual orientation and gender identity appears to be inappropriate, as it confines LGBT\* people's existence to these realms.

### **2.5.2 The Present Study**

The results of the aforementioned research have led to a better understanding of how the LGBTQ community has been portrayed. In addition, some of the observations made and the methods of analysis used are reflected in the researcher's treatment of the subject and the method of analysis employed.

The current study follows in the footsteps of the preceding studies in that it employs CDA. The above review of previous studies indicates these studies are primarily concerned with the negative attitude of the public towards the LGBTQ community, and how to accomplish meaningful cultural work through the creation of new societal and religious frameworks for straight people to engage with non-normative sexualities and gender identities. Except for the one conducted by Chang and Ren (2017) whose results show that homosexuals are violent subjects, enemies of traditional values, and a source of social instability.

These studies are addressed in separate instances of media. Nevertheless, none, to the best knowledge of the researcher, has studied how the homosexuals are represented by an online streaming platform, viz., Netflix, from a CDA point of view. Moreover, Netflix, in conformity with what has been illustrated in previous sections, has played a crucial role in bringing out the issue of homosexuality to the attention of the public, and as a result, it has a resistant stance towards any forms of marginalization. Furthermore, the present study deals with written and visual analyses, while the previous ones deal solely with written analysis.

Notably, the archetypal or psychological scrutiny of homosexuals has not been studied before.

Finally, it is different in terms of the models utilized — the current study merges Fairclough's (2001) three-dimensional framework and Van Dijk's (1998) ideological square theory, which is a feature that has not been noticed in the previous studies. Moreover, Hymes' (1971) S.P.E.A.K.I.N.G. model and Faber and Mayer's (2009) theory of archetype are not utilized. Therefore, these merits run together to make the current study unique and original.

# CHAPTER THREE

## METHODOLOGY

### 3.0 Preliminary Remarks

This chapter introduces the research methodology adopted in this study. It discusses the research design, data collection and selection, and the sample size and saturation. Finally, the components of the model are identified and explained.

### 3.1 Research Design

Qualitative method, quantitative method, and mixed method are the three most common types of research methods used by researchers.

Qualitative analysis is characterized as the study of objects in their natural environments, with the aim of making sense of or understanding phenomena in terms of the meanings people attribute to them, and it usually employs observational evidence such as case studies, interviews, life stories, interactional, and visual texts (Denzin & Lincoln, 1994). As a consequence, in qualitative analysis, the social context is often the most important aspect since it defines the meaning of a social activity, occurrence, or argument (Neuman, 2011). On the other hand, quantitative analysis is described as the application of mathematical methods that are based on numerical observations of specific aspects of phenomena; it abstracts from specific instances to seek a general explanation or evaluate a theoretical hypothesis; it seeks calculation and analyses that are easily replicable by other researchers (King et al., 1994). Mixed methods analysis (or triangulation) is defined as the amalgamation of approaches, or designs, for gathering, interpreting, and reporting data in analytical research studies wherein qualitative and quantitative research methods are merged (Clark et al., 2008). Where qualitative and quantitative analysis techniques are

combined, both techniques complement each other's strengths, resulting in a richer and more detailed study (Neuman, 2011).

To conduct this project, the researcher used a qualitative analysis approach for several reasons. First, qualitative techniques give a depth of understanding of how gays and lesbians are represented by the Netflix producers. Second, the research's main focus is on words rather than numbers, which is an objective that can be fulfilled by the qualitative approach of analysis. Eventually, qualitative methods offer a dynamic approach to research, where the researcher has an opportunity to follow up on answers given by actors or actresses in real time, who generate valuable conversations whose notions notably revolve around the portrait of homosexuality. Though the study is qualitative, the researcher employed frequencies and percentages to objectively support the results as well as to answer the questions of the study.

## **3.2 Data Collection and Selection**

### **3.2.1 Procedures**

The data collection followed in the current study is internet-based. In this respect, the data selected in the present study is concerned with the issue of how homosexuals are portrayed in Netflix shows.

First, the researcher searched for and selected the highly rated Netflix TV shows that include gays and lesbians depending on IMDb (Internet Movie Database), which is the world's most famous and reliable source for movies, TV shows, and celebrity data (Barnwell, 2018). The shows chosen are *Orange Is the New Black*, *Master of None*, and *13 Reasons Why* that were released between July 11, 2013 and March 31, 2021. Next, he retrieved the scripts of the three TV shows from *sublikescript* (n.d.), which is considered a huge database of movies and series. After that, the researcher watched the shows and highlighted the



scripts significant for analysis in order to select the scenes that go in line with the aims of the study. The researcher highlighted (15) scripts. Finally, following specific criteria mentioned below, he downsized the number of scripts to (8). Collecting the data started on the 16<sup>th</sup> of March 2021 and was fulfilled on the 23<sup>rd</sup> of May.

It is worth noting that the scripts are completely copied and pasted. However, in order to increase the data's reliability, the researcher watched all of the TV shows and compared them to their scripts.

### **3.2.2 Criteria**

The data in this study was *purposefully* chosen. Maxwell (1997) defines purposeful sampling as a sort of sampling in which “particular settings, persons, or events are deliberately selected for the important information they can provide that cannot be gotten as well from other choices” (p. 87). Hence, the following criteria can be used to justify the choice of the data:

First, since the current study is presented in English, the shows are believed to be compatible with the researcher’s demand to achieve his task as these shows are in English, and the participants are native English speakers from the United States.

Second, the Netflix platform was chosen because it features the highest percentage of LGBTQ people and it is considered the most LGBTQ-inclusive of the other streaming services such as HBO, Amazon, and Hulu from 2015 to 2020 (GLAAD, 2015-2020). Additionally, In *Why Netflix Has Decided to Make Diversity a Top Priority*, Viruet (2017) writes that what separates Netflix programming from others is how they deliberately discuss the features, traditions, and perspectives of marginalized groups who are not always able to contribute or have their stories expressed at all. In other words, the

programming of Netflix represents the increasing demographic shifts that, since they constitute a minority, are sometimes sidelined.

Third, the researcher selected these shows for several reasons:

- a.** The shows represent different racial and sexual groups.
- b.** They have received significant attention from viewers and media.
- c.** They are available online for streaming, which has accordingly contributed to a large number of spectators in the United States and abroad.
- d.** These shows, as illustrated above, are highly rated on IMDb website.

Fourth, it is crucial to note that the scripts chosen for analysis were taken from the beginning, middle, and end of each series.

Fifth, the researcher particularly used gender and sexuality because these identity categories are important and are represented in the shows chosen for analysis.

The following table represents the collected data.

**Table 5**

*Description of Data*

Titles	Rate according to IMDb	Number of Scenes	Titles of Scenes
<i>Orange Is the New Black</i>	8.1/10	Three scenes	Cemetery Scene\ Street Scene\ Boxing Hall Scene
<i>Master of None</i>	8.3/10	Two scenes	Childhood Scene\ Field Scene
<i>13 Reasons Why</i>	7.6/10	Three scenes	Kitchen Scene\ Library Scene\ Rest Scene
<b>Total</b>		8	

### 3.3 Saturation and Sample Size

Data saturation is deemed a cornerstone in determining the sample size and is “present in all qualitative research” (Morse, 2015, p. 587). Morse (2004, p. 1123, as cited in Aldiabat & Navenec 2018, p. 247) refers to data saturation as “the phase of qualitative data analysis in which the researcher has continued sampling and analyzing data until no new data appear”. The saturation of the current study relies on the following factors:

#### **A. Information Power**

“Information power” is a term originally devised by Malterud et al. (2016, as cited in Aldiabat & Navenec, 2018, p. 248) as a guideline for

sample size. It is defined as the sort of power built on controlling information to achieve significant goals (Aldiabat & Navenec, 2018). Malterud et al. (2016) assume that there are three aspects directing information power:

- a) narrowing the aim of the study,
- b) applying a theory, and
- c) specifying the sample according to certain criteria of selection.

Accordingly, the present study embraces all aforementioned aspects. It has narrow and specific aims, as shown in Chapter One. Besides, the theoretical framework is applicable and the data are representative and rich with power strategies. Therefore, the selection of data is based on the criteria mentioned above.

### **B. The Smaller the Better**

According to Malterud et al. (2016, as referenced in Aldiabat & Navenec, 2018), affirm that the smaller the sample size is, the greater information power it has. Padgett (1998) agrees that a lower sample size can help to increase the variety and depth of analysis. A lower sample size is ideal, according to Mason (2010, p.1), because analyzing a big sample “can be time-consuming and often simply impractical.” He goes on to say that because qualitative research is built on meaning rather than making broad statements, one occurrence of a code or a piece of data is “as useful as many in understanding the process behind a topic.”

Therefore, if the same information appears, there is no need for additional data. As a result, only three TV shows were chosen, and only eight scenes were selected, in order to take advantage of the reduced sample size.

### 3.4 The Eclectic Model of Analysis

The researcher used an eclectic model for the analysis, consisting of Hymes' (1971) S.P.E.A.K.I.N.G. model, Faber and Mayer's (2009) archetype theory, Fairclough's (2001) three-dimensional model of analysis, Searle's (1979) speech acts, modality according to Quirk et al. (1985), Halliday and Matthiessen's (2014) transitivity, and Van Dijk's (1998) ideological square. Importantly, the ideological square theory according to Van Dijk (1998) was incorporated into the three stages proposed by Fairclough (2001) to analyze the construction of the "self" and the "other" in Netflix discourse.

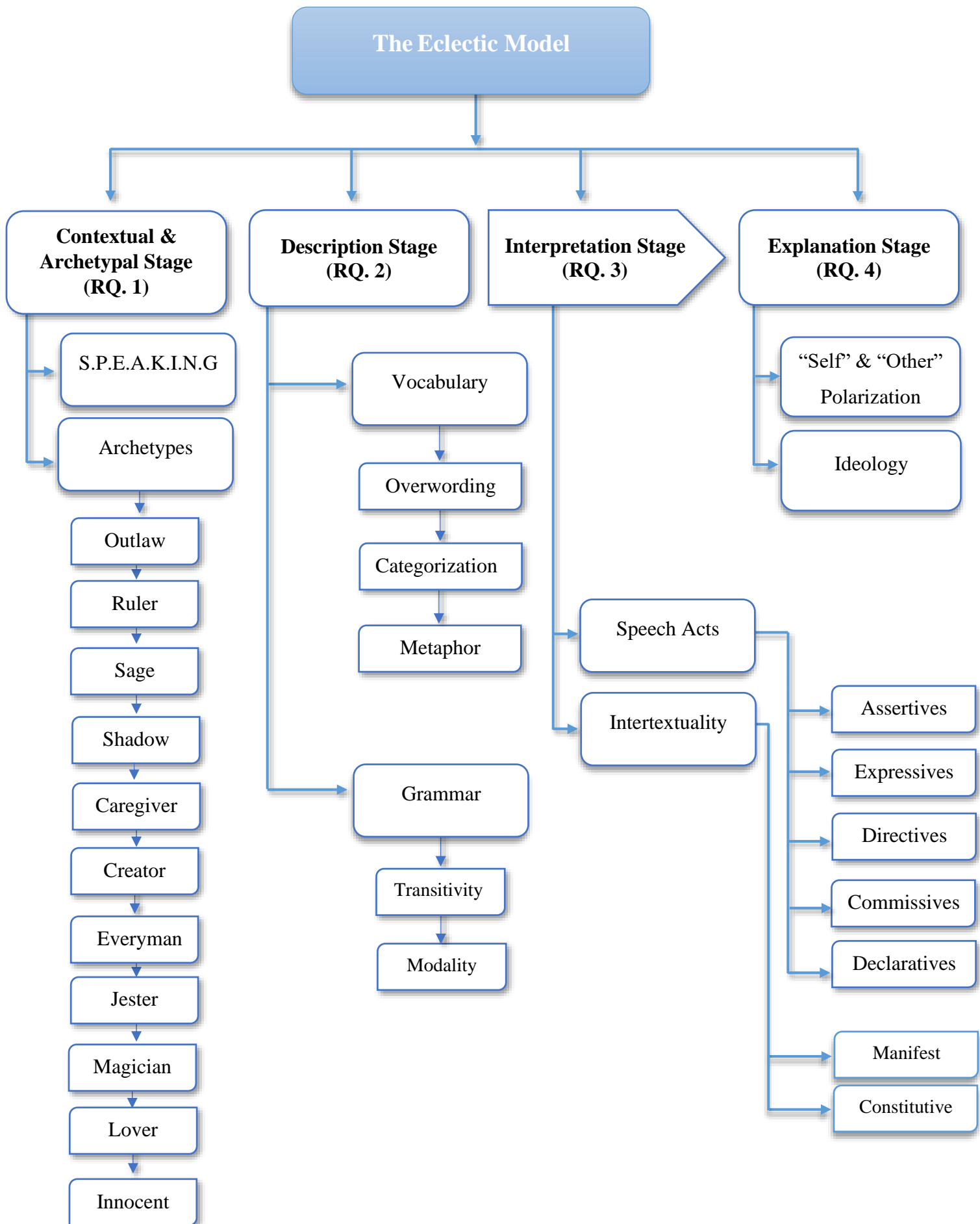
The analysis of the study passed through four stages viz., the contextual and archetypal stage, the description stage (Micro-level), the interpretation stage (Meso-level), and the explanation stage (Macro-level). In the first stage, the study used the S.P.E.A.K.I.N.G. model according to Hymes (1971) and the archetype theory according to Faber and Mayer (2009) to conduct a contextual and psychological analysis. This in turn provided an answer to the first question of the research, which asked "what are the archetypal characters associated with homosexuals in Netflix shows?" In the description stage, the lexical and the syntactic levels of discourse were examined. This stage used the analysis of vocabulary (i.e., overwording, categorization, and metaphor from Fairclough's (2001) model) and the analysis of grammar (i.e., transitivity from Halliday and Matthiessen's (2014) model, and modality according to Quirk et al. (1985)). This part of analysis provided an answer to the study's second question, which was "what are the microstructures that are utilized in Netflix discourse to construct the 'self' and the 'other'?" The interpretation stage basically encompassed intertextuality from Fairclough's (2001) model and speech acts from Searle's (1979) model which were utilized to

carry out the meso level of analysis, and therefore to answer the third question which was “how are the mesostructures, in terms of intertextuality and speech acts, utilized to emphasize the ‘self ‘and the ‘other ‘? “

Finally, the explanation stage utilized the theme of polarization from Van Dijk’s (1998) model and ideology from Fairclough's (2001) model, which were used to probe the hidden ideology at the macro level. Hence, the results of the preceding parts (i.e., contextual, archetypal, micro, and meso) addressed the final question, which was “what is the ideology behind the representation of homosexuality?”

Figure 7, on the following page, shows a thorough picture of the items employed to analyze the data of homosexuality.

The Eclectic Model



# CHAPTER FOUR

## DATA ANALYSIS AND DISCUSSION OF RESULTS

### 4.0 Preliminary Remarks

This chapter introduces the practical part of this study. The retrieved data are examined based on the models of analysis that were elucidated in Chapter Two. Primarily, the context of each scene is analyzed via Hymes' (1971) S.P.E.A.K.I.N.G. model. Moreover, the analysis of characters' psyches portraying homosexuals is investigated via Faber and Mayer's (2009) archetype theory. The linguistic analysis is explored using Fairclough's (2001) three-dimension model and ideological square theory by Van Dijk (1998). At the end of this chapter, the results of the analysis and their discussion are introduced.

### 4.1 The Archetypal and Linguistic Analysis

The following sections probe the manner in which homosexuals are represented.

#### 4.1.1 Scene One (Cemetery Scene)

This scene was extracted from season one – episode five (*13 Reasons Why*)

**Clay:** And it's on you because she thought you were a friend, and you sent one more asshole in her direction just to cover the fact you're gay.

**Courtney:** That's not true.

**Clay:** I don't get it, Courtney. It's the 21st century. How is this so hard for you?

**Courtney:** Was it hard for you? Freshman year, when everyone thought you were gay?

**Clay:** Well, it probably hurt my chances with girls, but they weren't so great before, so whatever. I didn't lie to anybody about who I was. I didn't hurt anyone because of it.



**Courtney:** Neither did I.

**Clay:** We both know you did. Christ, Courtney, you've got two gay dads!

**Courtney:** Yeah, and I have since I was in preschool, when no one had gay dads. Do you have any idea what that's like? Even now. I mean...

What if I were? What do you think everyone would say?

“She's got two gay dads, that's why she's...”

And my dads, they've taken so much crap, my whole life, for being gay and then for being dads, and I just can't... I couldn't do that to them.

**Clay:** What people think of you isn't more important than Hannah's life. She needed you as a friend.

That's what should've mattered to you.

**Courtney:** [sniffles] I got scared, okay?

And... I'm sorry. I didn't know what to do.

[sniffs] I'm so sorry.

**Clay:** I'm not the one who needed to hear that.

#### 4.1.1.1 Context

The context of the speech can only be comprehended if additional variables, such as the setting of the communication, its objectives, and information about the participants, are taken into account, and not just linguistic ones. Consequently, the context analysis of the scene above is presented below:

**Setting and scene:** the setting of the speech event is the cemetery. It is in the morning. The scene is about visiting a friend's headstone.

**Participants:** include two classmates. The speaker is Clay Jenson who, in his quest, tries to uncover the story behind his classmate's suicide, Hannah, and her decision to end her life. Also, he is the protagonist of the show. The listener is a Chinese-American lesbian named Courtney. No hearers.

**Ends:** the aim is to figure out why Hannah killed herself.

**Act sequence:** Clay is initially informing Courtney that she is one of the reasons for Hannah's suicide, stating that being homosexual in the twenty-first century is not that difficult for her to come out. Then, Courtney is inquiring about how difficult it was for him when everyone assumed he was gay. Then she goes into detail on how problematic it is to be gay and

have homosexual parents. Finally, Clay finishes the conversation by stating that nothing matters more than Hannah's death.

**Key:** the tone is serious.

**Instrument:** the instrument for communication is oral or verbal and the style is casual.

**Norms of interaction:** in this kind of speech event, the interlocutors maintain gazes, silent pauses, paralinguistic items, and sighs. Both speak loudly in order to be understood and perceived actively.

**Genre:** a talk-oriented discourse.

#### **4.1.1.2 Archetypal Analysis**

The employment of archetypes, or well-known narrative characters who personify qualities or behaviors, such as hero, caregiver, everyman, jester, outlaw, sage, and so on, has been one way for media to connect with audiences. Core schemas or mental models of key characters who play crucial parts in many cultures' narratives are known as archetypes. They generally have a set of readily distinguishable features, motives, and behaviors that indicate their position in the story. Courtney, an Asian actress who represents the homosexual community, is psychologically examined in scene one.

## Courtney

### Figure 8

*Courtney's Cover Picture (Fandom, n.d)*



Courtney Crimsen appears in *13 Reasons Why* on a regular basis. Todd Crimsen and Steve Crimsen are her gay parents. She has a highly preppy sense of style and always appears to be well-dressed. Dresses, skirts, button-up shirts, and sweaters are her favorites. Moreover, she seldom (if ever) wears pants. Her hair is short, straight, and black, and she wears it in a headband virtually all of the time. Courtney is frequently seen with a book stack or a bag of some type. Several screenshots of her physical look are included in Figure 9.

## Figure 9

*Courtney's Physical Appearance (Gomez et al., 2017-2020)*



On the exterior, Courtney is lovely, thoughtful, compassionate, and pleasant in the first season. She plans several activities at school, ostensibly for the benefit of her classmates. But she is selfish, rude, egotistical, deceptive, a coward, and heartless on the inside. She is most concerned with preserving her reputation, and she publicly refuses to admit that she is a lesbian because she is afraid that people would blame her homosexual fathers for her sexual orientation as a lesbian as in:

— What if I were? What do you think everyone would say? “She's got two gay dads, that's why she's...” And my dads, they've taken so much crap, my whole life, for being gay and then for being dads, and I just can't... I couldn't do that to them.

Courtney is perhaps the most self-centered of all the people on Hannah's list since she sacrifices a friend to protect her own reputation by harming Hannah's.:

— And I'm sorry if you're scared, but I'm not your shield, okay? You don't get to hide behind me. You don't get to fuck with my life because you don't like who you are.

Because she is too frightened to come out as a homosexual, she agrees to cover up Bryce's rape in order to have the tapes hushed, and she exhibits no remorse for her actions after Hannah kills herself:

— Hannah was a liar. She was jealous and needy and emotionally unstable. She thought everyone was out to get her.

She also displays no concern or guilt for Hannah and Jessica as rape sufferers. She does not reject Bryce for his crimes, even referring to him as “an alleged rapist” because of his standing on campus. Courtney appears to be a complete coward who will always put herself first, despite the fact that she is aware of other people's suffering. When Clay guided her to Hannah's grave, she shed tears of shame:

— [sniffles] I got scared, okay? And... I'm sorry. I didn't know what to do. [sniffs] I'm so sorry.

However, Courtney has a new personality in the second season. This is because she comes out at the court, revealing her sexual orientation as a lesbian:

— No, it's not possible. Because it was the other way around. I liked her. I was the one with the crush.

Therefore, she recognizes that what she did was wrong and she is working to make amends:

— I spread a rumor about Hannah and I'm not proud of it.

Thus, she is slightly concerned that people will judge her differently once she officially acknowledges what she did on the stand. When her parents do not mind that she is a lesbian and no one else at school does, she becomes closer to Ryan, who has already come out as gay and even begins dating another girl:

— The truth can free you if you let it.

In response to the psychological analysis, Courtney seems to have a two-phase personality. First, she appears to have a shadow archetype which has “the darker facets of humanity” because she is portrayed to have traits like selfishness, rudeness, deceptiveness and heartlessness. She, after coming out to be a lesbian, turns to carry the archetype of everywoman which is “Persevering ordered, safe, often honest.”

#### **4.1.1.3 Linguistic Analysis**

##### **4.1.1.3.1 Micro Level**

###### **1) Vocabulary**

Vocabulary is a major determinant of ideational structure that inventorizes the ideas we may speak of. Therefore, it is vital to examine the utilization of words in Netflix’s discourse and the entrenched ideology behind their usage.

- **Overwording**

Overwording occurs when several phrases are used to represent the same occurrence.

The discourse above emphasizes the portrayal of homosexuals as being scared of publicly revealing themselves via accentuating the grisly context that homosexuals are experiencing. Furthermore, the idea that lesbians are afraid to come out since society does not accept them, is depicted in phrases like: “to cover”, “so hard”, “taken so much crap”, “got scared and “not the one who needed to hear that”. Conspicuously, the writer, in the previous scene, sheds light on the anti-homosexual attitudes of society. Therefore, the depiction of the “other” is emphasized in Courtney’s discourse that sorts out her struggle as a lesbian since she goes against the norms “self” represented by society. Fear, bewilderment, indecision, despair, and helplessness are all symptoms of Courtney’s inner struggle.

## 2) Grammar

To analyze the syntactic level of Netflix's discourse, two factors are considered, transitivity and modality.

### a) Transitivity

In CDA, transitivity structures are essential. The term "transitivity" relates to the semantic structure of clauses and who does what to whom and how. Participants (noun phrases), processes (verb phrases), and circumstances (adverbial phrases) are all represented by such clausal structures. It is fundamental to note that the researcher analyzes only those processes which indicate a close relation to the objectives.

Clay uses a relational process, "you are gay," to attribute Courtney. "you" is the carrier, "are" is the relational process and "gay" is the attribute. Also, he uses an identifying relational process referring to the modern world in: "It's the 21st century.", "It" is the identified, and "the 21st century" is the identifier. "How is this so hard for you?" is an attributive relational process by Clay as well. Was it hard for you? by Courtney to denote a relational process in which "it" is the carrier and "hard" is the attribute. Courtney uses a mental process: "everyone thought you were gay?" in which everyone is the sensor, "thought" is the process and "you were gay" is the phenomenon. "it probably hurt my chances with girls", "I didn't lie to anybody about who I was," and "I didn't hurt anyone because of it." are material processes said by Clay. "We both know you did." is a mental process.

"What do you think everyone would say?" is a verbal process. "She's got two gay dads, that's why she's..." is a quoted verbal process. "Courtney, you've got two gay dads!" is a relational process used by Clay in which he indicates an attributive mode. "you" is the carrier, "have got" is the process and "two gay dads" is the attribute. "and I have since I was in preschool" and "no one had gay dads" are two relational processes, said by Courtney,

and also have an attributive mode. “She's got two gay dads, that's why she's...” is a relational process elucidating attribution. Alternatively, most people assume that if two males choose to live together, their offspring will also be homosexual. Finally, she uses a material process indicating her family’s suffering:” “they've taken so much crap”. “and I just can't... I couldn't do that to them.” is a material process.

Consequently, the sense of safety and security emphasizes the dichotomy between the “self” society and the “other” homosexuals.

### **b) Modality**

Modality is used to identify the part of the clause in grammar that pertains to language's interpersonal goal. It concentrates on how the clause expresses social interactions and social individuality. It also considers how producers' interactions with other discourse participants are reflected in their work. Moreover, only those modals relevant to the study's objectives are investigated by the researcher.

Courtney uses the modal verb *would* in “What do you think everyone would say” in reference to the future, and the main purpose is prediction; to predict what her attitude would be when she exposes herself to society as a lesbian. Likewise, she uses two modal verbs indicating ability, as in: “and I just can't... I couldn't do that to them.” These verbs are *can* and *could*, with *can* referring to her ability to come out as a lesbian in the present and *could* referring to her capability to come out as a lesbian in the past. Further, Clay, via the use of *should've* in “That's what should've mattered to you.”, gives advice or criticizes something that did not happen in the past, which is the fact that Courtney protected her reputation on account of Hannah’s. Eventually, Clay expresses the lack of necessity to listen to her excuses and apologies via the use of modal verb *needed* in “Courtney’s inner conflict, “other” going against the norms of society, “self” is emphasized via the modals mentioned above.



#### 4.1.1.3.2 Meso Level

##### 1) Intertextuality

The second component in the phase of interpretation is the semantic and syntactic features of other relevant texts.

Clay initiates the speech via an indirect manifest intertextuality “And it's on you because she thought you were a friend.....in her direction just to cover the fact you're gay.” which is basically deduced from a previous talk by Hannah “And I'm sorry if you're scared, but I'm not your shield, okay?”. Through this intertextuality, the author seeks to bring attention to the topic of discrimination against gays and lesbians, which stems from their inner turmoil of being the “other.” In a similar vein, the creators of Netflix shows emphasize the concept of homophobia, which includes a wide variety of negative views and sentiments toward homosexuality or persons who identify or are regarded as lesbians or gays. It is described as disdain, prejudice, aversion, hostility, or antipathy and can be motivated by irrational fear or ignorance, as well as religious convictions, which will be elaborated on in the upcoming scenes.

Furthermore, Courtney uses a manifest intertextuality here when she says: “Was it hard for you? Freshman year, when everyone thought you were gay?” which has a pertinent relationship to a scene from season one - episode one when Clay mentions: “the gay rumors only recently subsided”. As a result, the show's creators emphasize the fact that the majority of people have a negative attitude toward gays and lesbians. Also, “it probably hurt my chances with girls” which is Clay’s utterance that has a manifest intertextuality with an utterance from the same scene when his classmate Kat asks: “Are you gonna tell her?”.

Accordingly, gays as being the “other” have been traumatized into adhering to the norm, evoking a desire for society “self” to avoid them.

## 2) Speech Act

The notion of uttering as acting is critical in the interpretation of a text and is important to CDA in terms of the argument that discourse is a social practice when dealing with speech acts.

Scene one has three expressive speech acts which are “I got scared, I'm sorry and I'm so sorry”, indicating the psychological state regarding Courtney’s feeling how she fears coming out. “you're gay.” is a descriptive assertive speech act. Likewise, “It's the 21st century...” is an urging directive speech act by Clay referring to the notion of modernity as a pretext for Courtney to come out. Likewise, the evolution of society should be taken into account in order to shift negative attitudes to positive ones. Moreover, “Was it hard for you? Freshman year, when everyone thought you were gay?” is an asking directive speech act. Meanwhile, it is an arguing assertive speech act.

“you've got two gay dads!” is an argumentative assertive speech act. “Do you have any idea what that's like? Even now. I mean... What if I were? What do you think everyone would say?” are all predicting assertive speech acts. Meanwhile, they are directive speech acts to direct Clay’s attention to what a lesbian like Courtney is passing through in a society with rigid norms and standards. “And my dads, they've taken so much crap, my whole life...” is an assertive speech act.

Society “self” is a system of norms and traditions. Thus, homosexuals “other” cannot help it not to worry about the stigma of revealing their sexual identity to the public.

### 4.1.1.3.3 Macro Level

The first scene appears to have the ideology of coming out, which is a metaphor for homosexuals revealing their sexual orientation or gender identity for the first time. Seemingly, coming out, though it is a phenomenon in the modern open-minded Western world, seems to be too

difficult for some gays and lesbians as in “It’s the 21st century. How is this so hard for you?”. The writer, via Courtney, wants to shed light upon the struggle homosexuals experience as being “other” or as being enemies of traditional values because of society's disapproval “self”. Therefore, this inner conflict has generated a sort of bewilderment, indecision, despair, and helplessness for homosexuals, and this is so evident in “[sniffles] I got scared, okay? And... I'm sorry. I didn't know what to do. [sniffs] I'm so sorry.” Netflix discourse makes clear that since many lesbians and gay men are afraid of discrimination, such as loss of work, child custody, and violence, they are not transparent about their sexual orientation.

Significantly, the study by archetypes reveals that Courtney undergoes two phases: a shadow archetype that makes her aberrant and selfish that is before coming out as in “Hannah was a liar. She was jealous and needy and emotionally unstable. She thought everyone was out to get her. “, and the second phase when she attains to exhibit the characteristics of every female archetype, and as a result, she is shown less selfish and honest: “The truth can free you if you let it.”. Moreover, the notion of homophobic bullying is also apparent in “Do you have any idea what that's like? Even now. I mean... What if I were? What do you think everyone would say? She's got two gay dads, that's why she's...” And my dads, they've taken so much crap, my whole life, for being gay and then for being dads, and I just can't... I couldn't do that to them.” Consequently, the producers of Netflix shows, by means of the first scene, intend to accentuate that homosexuals have been subjected to fear, disapproval, and homophobic bullying.

#### **4.1.2 Scene Two (Street Scene)**

This scene was taken from season two – episode ten (*13 Reasons Why*)

**Ryan:** What, so, you like me, but you don't want to kiss me in public?

**Tony:** It's not that.

**Ryan:** Is that it?

**Tony:** No, I just, uh... I think I should take things slow for once. Besides, if we're gonna end up killing each other, we should make the most of our time together.

**Passerby:** Faggots.

**Tony:** What did you just say?

**Passerby:** Which one is the wife?

**Tony:** Are you fucking kidding me?

**Ryan:** Just ignore him.

**Tony:** It's the 21st century, you fucking asshole.

**Passerby:** Fuck you, faggot.

**Tony:** Huh? Whoa. Say it to my face.

**Ryan:** Tony. Tony. Tony, let's go.

**Passerby:** You should listen to your bitch. Whoa.

**Tony:** You should shut your mouth.

**Passerby:** Don't touch me, faggot!

**Ryan:** Tony! Tony, stop! Get off. [groans] Tony! We have to go!

**Tony:** Get out of here! [grunting]

[man] Call the police.

[bystander] Nine-one-one?

#### 4.1.2.1 Context

**Setting and scene:** the setting of the speech event is on the street. The event takes place in the afternoon. Tony is dating his boyfriend, Ryan.

**Participants:** Ryan, Tony and the passerby participate in this speech event and the others, the man and the bystander, are hearers.

**Ends:** the goal is to have an intimate conversation, yet it ends up with a fight in which Tony beats up the passerby.

**Act sequence:** Tony and Ryan have a personal meeting first. After that, a stranger overhears them chatting and abuses them by calling them “faggots,” a derogatory word. Then, a quarrel happens between Tony and the passerby. Finally, Tony beats up the passerby as a result of the fight.

**Key:** first, the tone is light-hearted and then it turns so serious.

**Instrument:** the mode of communication is oral, and the style is colloquial.

**Norms of interaction:** because the passerby bullies them, Tony has a fight with him. In this sort of speech event, the interlocutors retain paralinguistic objects and gazes and speak loudly.

**Genre:** a talk-oriented discourse.

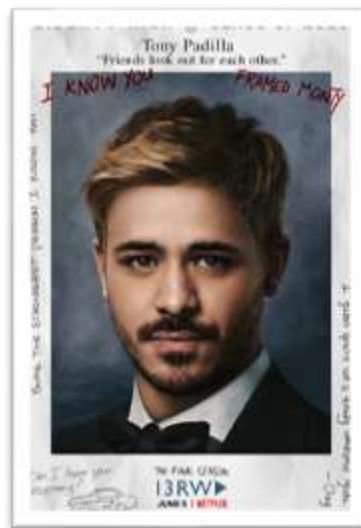
#### 4.1.2.2 Archetypal Analysis

Tony and Ryan are the gay characters to be examined in the preceding scene.

##### 1) Tony

##### Figure 10

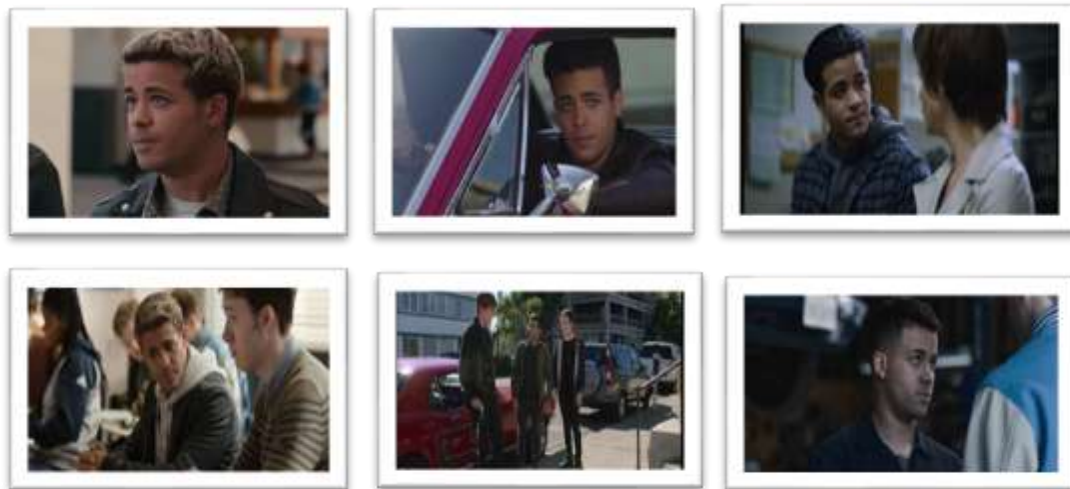
*Tony's Cover Picture (Fandom, n.d)*



Antonio, often known as Tony, is a Liberty High student who assists Clay in dealing with Hannah's death and is shown to be the witness to Hannah being carried away in an ambulance. Tony is short and has multi-dyed hair, hazel eyes, and a tanned complexion. He is constantly known to be wearing an old-fashioned style. Figure 11 has some screenshots showing his physical appearance.

## Figure 11

*Tony's Physical Appearance (Gomez et al., 2017-2020)*



Tony is portrayed as a loving, loyal, and compassionate individual. He is proven to be a close friend to Clay, as well as one of the few guys at Liberty High that does humiliate or sexually assault Hannah:

— I had a friend. Her name was Hannah. She killed herself. She left a job for me. Secrets to keep. I tried, I tried to honor her memory. I tried to keep those secrets, but I don't think I did the right thing. Her parents are hurting. I don't know what I'm supposed to do. I don't know what I'm supposed to do. I just... I wanted to take care of Hannah.

He does not answer the door on the day Hannah kills herself because he does not want to deal with the drama, so he just lets her walk away after she arrives to give him the cassettes. However, he lets her walk away to her death. Tony is revealed to be deeply regretful for his actions in neglecting Hannah, and as a result, he is devoted to carrying out her final desires of delivering the cassettes to everyone on her list, which she explains are the reasons for her suicide. Tony considers himself to be one of the reasons why she killed herself:

— She took her own life, Clay. That was her choice. But you, me, everyone on these tapes, we all let her down. We didn't let her know

that she had another choice. Maybe we could have saved her, maybe not. It's impossible to know.

In conclusion, Tony is depicted to have the traits of a caregiver archetype due to his generosity, caring and kindness. Also, dedicative, helpful and friendly features run together to get the caregiver archetype rooted in his mentality. Likewise, he has a lover archetype since he experiences three relationships throughout the series.

## 2) Ryan

### Figure 12

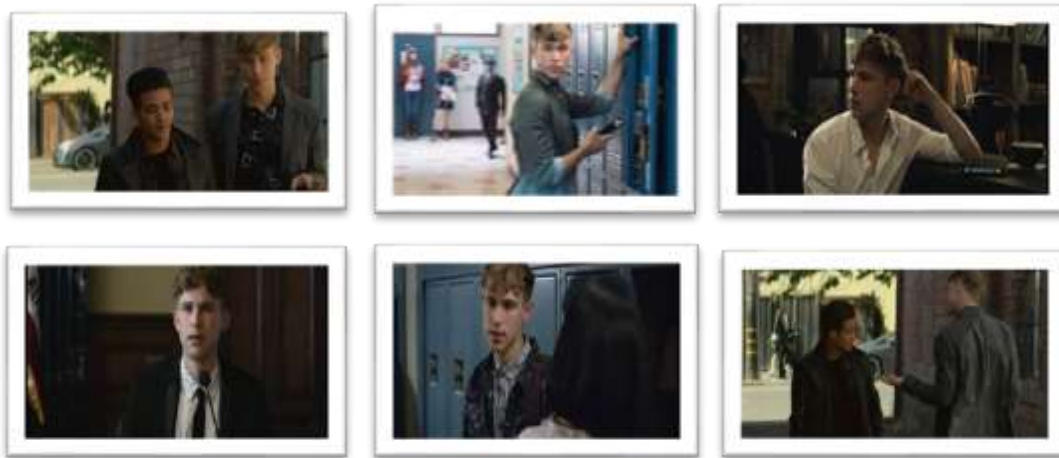
*Ryan's Cover Picture (Fandom, n.d)*



In *13 Reasons Why*, Ryan Shaver is a recurrent character and he is Tony's boyfriend. Ryan is a tall man with a slim body, blond hair that is dirty, and green eyes. He dresses in buttoned-down shirts and skinny trousers, which he considers to be quite preppy. Figure 13 contains several screenshots of his physical appearance.

### Figure 13

*Ryan's Physical Appearance (Gomez et al., 2017-2020)*



Ryan is shown to be a brilliant individual who is nevertheless egotistical and self-centered:

— Ryan, you're an arrogant asshole.

He does not appear to care about other people's sentiments, since he published Hannah's poetry behind her back (although anonymously) and expresses no remorse, claiming that she will enjoy it one day:

— The poem? I did you a favor, Hannah. You're a beautiful poet. Your work deserved to be heard.

He even lies to Mr. Porter who is the school's counselor about how he gets it, stating that it is slid into his locker and that he has no idea it is Hannah's, demonstrating that he is a big liar. Despite this, Ryan does not appear to be totally callous; he seems to be fully aware that he played a role in Hannah's suicide, and he never lies about it (at least to the other people on Hannah's list):

— I was friends with Hannah, and I let her down. Why are we defending Bryce? Can someone tell me? I mean, he's a rapist. (...) I published a poem. He's a rapist .

As a result, Ryan is shown as having the darker aspects of mankind, such as selfishness, treachery, and hubris, which place him in the shadow



state; yet, owing to his guilt for what he did to Hannah, he has a touch of the everyman archetype.

### **4.1.2.3 Linguistic Analysis**

#### **4.1.2.3.1 Micro Level**

##### **1) Vocabulary**

- **Overwording**

The overwording reflected in the scene above expresses the notion of gays “other” being bullied by society “the self” via the following expressions: “in public”, “faggots”, “faggots”, “the wife?”, “your bitch.”. These words sort out public attitudes towards gays and lesbians. Also, issues with bullying have been identified. Additionally, the writer uses bullying to create a dichotomy between the “self” represented by the society that shows attitudes of disapproval towards the “other” represented by the homosexual community.

Consequently, the author's goal in depicting gays' suffering in public is to show how they deal with harassment, threats, and violence on a regular basis. Homosexuals, as it appears, are frequently exposed to such severe bullying that they are unable to restrain themselves.

##### **2) Grammar**

###### **a) Transitivity**

Ryan says to Tony: “you don't want to kiss me in public” which is a typical material process. *you* is the actor, *don't want to kiss* is the process and *me* is the client. It shows their attitudes in public. “Faggots” and “Which one is the wife?” are two relational processes denoting a mode of identification whereby the writer intends to shed light on the bullying terms and words homosexuals experience in public. “It's the 21st century...” refers to a relational process too.

“Just ignore him.” is a mental process said by Ryan in which *you*, referring to Tony, is an implied sensor, *ignore* is the process and *him* is the

phenomenon. “You should listen to your bitch” is also a mental process in which “you” is the sensor, “listen” is the process and “your bitch” is the phenomenon. “Don't touch me, faggot!” is a material process used by the passerby in which the *you*, referring to Tony, is an implied actor, *Don't touch* is the process and *me* is the goal. “Tony, stop!” and “Get off.” are two material processes used by Ryan too. A material process used by Ryan is manifested in: “Tony! We have to go!”. “Get out of here!” is a material process by Tony.

It is important to note that all the material processes are considered action material processes. Therefore, external conflict is generated by the gay Tony “other” as a result of the internal conflict supporting his ideals against the societal forces “self”.

### **b) Modality**

“You should listen to your bitch.” and “You should shut your mouth.” indicate a sense of obligation since there is a quarrel between the participants. Likewise, “We have to go!” has the sense of necessity. Therefore, the passerby thinks that he is superior to the gay men.

### **4.1.2.3.2 Meso Level**

#### **1) Intertextuality**

The direct manifest intertextuality depicted in the taboo utterance, “Faggots”, is fundamentally based on the same utterance frequently used in scene one. Moreover, the same aspect of manifest intertextuality is revealed in the clause: “It's the 21st century” which is the direct total sameness of the clause previously mentioned in scene one. Additionally, “they've taken so much crap, my whole life, for being gay” is a prior discourse that is re-used in the bullying utterances “Which one is the wife?” and “faggots”. These intertextualities are utilized to emphasize such notions as discrimination, including verbal and physical bullying, against

homosexuals is pretty evident. As a result, constitutive and manifest intertextualities are employed to alter public perceptions of anti-gay and discriminatory behavior. “Self” and “other” polarization is made evident because homosexuals have a tremendous fear of society.

## **2) Speech Act**

For starters, Ryan uses “but you don't want to kiss me in public?” which is a directive speech act having the sense of demanding. The passerby then says, “Faggots,” an assertive speech act. Simultaneously, it is an assertive speech act that denotes cursing, through which the producers attempt to expose the audience to taboo terms used to denigrate gays. “What did you just say?” is a directive speech act denoting asking. In addition, “Which one is the wife?” is a directive speech act uttered by the passerby to make fun of them. “Just ignore him.”, “Don't touch me, faggot!”, “Say it to my face.”, “Get out of here!” and “stop! Get off.” are all speech acts denoting forbidding and ordering directives. Moreover, “It's the 21st century” is an argumentative assertive speech act that is used to shed light upon the necessity to change the society's negative perception towards homosexuals to more positive one due to the fact that the world is living a state of contemporality.

As a result of the internal battle defending his principles against the society pressures “self,” the gay Tony “other” generates exterior conflict.

### **4.1.2.3.3 Macro Level**

The second scene shows how homosexuals “other” experience the verbal bullying by majorities “self” as in “Faggots.” and “Which one is the wife?” which creates a polarization between homosexuals and majority people, and makes gays and lesbians victims due to the unbreakable norms and values of society. The writer's discourse aims at elucidating how homophobic harassment is the most common kind of bullying. The author delves deeper into homophobic bullying, examining the path of name

calling, how it makes an individual feel, the repercussions of their behavior, and what may happen as a consequence. In terms of archetypal analysis, spectators are expected to meet a character like Tony who is a caregiver archetype because of his generosity, compassion, and kindness as in “I had a friend. Her name was Hannah. She killed herself. She left a job for me. Secrets to keep. I tried, I tried to honor her memory. I tried to keep those secrets, but I don't think I did the right thing. Her parents are hurting. I don't know what I'm supposed to do. I just... I wanted to take care of Hannah.” In addition, dedicative, helpful and kind characteristics coexist to establish the caregiver archetype in his mind. Furthermore, he has a lover archetype because he is presented to go through three relationships during the series. Another character, Alex, who is shown as having the darker aspects of mankind, such as selfishness, treachery, and hubris, which place him in the shadow state; yet owing to his guilt for what he did to Hannah, he has a touch of the everyman archetype: “I was friends with Hannah, and I let her down.”.

#### **4.1.3 Scene Three (Boxing Hall Scene)**

The scene was selected from season four – episode two (*13 Reasons Why*)

**Alex:** So you're not worried about Tyler?

I mean, it's not like him not to show up.

**Tony:** I'm not worried.

**Alex:** OK, I mostly believe you,  
but you're training like a madman,  
-so I don't know...

**Tony:** I'm training for a fight.

**Alex:** Like a real fight? Does Caleb know?

**Tony:** Of course, he knows.

**Alex:** 'Cause he always says...

**Tony:** I know what he always says.  
I'm gonna do it anyway.

**Alex:** But you could get seriously hurt, right? And what if they find out you're gay?

**Tony:** What if?

**Alex:** That's like a target on your back.

**Tony:** It's boxing. There's a target on my front.

**Alex:** Yeah, it just seems like that world...

I don't know.

**Tony:** Why are you so worried about this, man? I can fight. You know I can fight.

**Alex:** When did you know that you were gay?

**Tony:** Uh... Well, I always knew. I always knew I was different, from a pretty young age. I just didn't know how. It was hard to find out, growing up how I did, where I did. Being a man is a particular way.

So no one to ask about it. I tried things with girls pretty early on.

Nothing really ever came of anything.

**Alex:** Never?

**Tony:** No. I always felt like I was, uh...

like I was playing a role or something. 'Cause I wasn't feeling what I was supposed to be feeling. Then I started feeling shit for boys.

And that's how I knew. All right, you wanna spot me on the heavy bag?

**Alex:** Yeah.

#### 4.1.3.1 Context

**Setting and scene:** a boxing hall is the setting for the speaking event. It is daytime. They are discussing some gay behaviors.

**Participants:** there are two participants, Tony and a guy called Alex. Alex is the speaker and Tony is the listener. Also, there are hearers, yet they are not paying attention to what is being talked about because they are training.

**Ends:** the objective is to learn about Alex's own sexual orientation.

**Act sequence:** Alex initiates the conversation by asking about Tyler, a fellow boxer with them. Then he informs Tony that he is training furiously. After that, Tony states that he is preparing for a boxing match. Finally, Alex inquires about Tony's self-discovery that he is gay.

**Key:** the manner of talking is quite serious.

**Instrument:** the means of communication is oral, and the style is informal.

**Norms of interaction:** Tony does not maintain any paralinguistic behaviors while he is exercising except when he switches to a new activity.

Alex, on the other hand, continues to stare because he is curious about gay conduct. They're conversing in a regular tone of voice.

**Genre:** a friendly dialogue.

#### 4.1.3.2 Archetypal Analysis

Although there are two gay individuals in the scenario above, only Alex will be probed because Tony was investigated in the previous scene.

- **Alex**

#### Figure 14

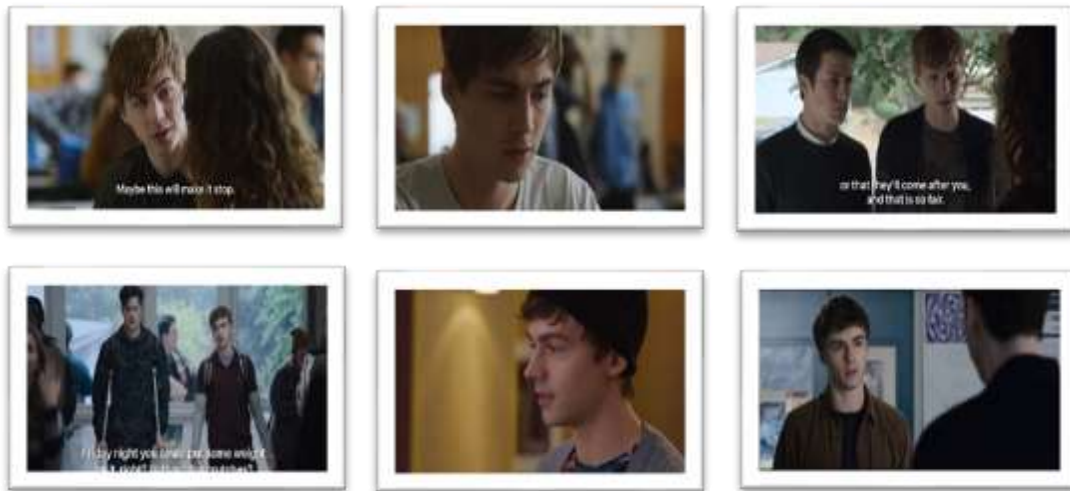
*Alex's Cover Picture (Fandom, n.d)*



Alex is one of the key characters in *13 Reasons Why*. He has a slim build and stands at an average height. Bleached blond hair, a light complexion, blue eyes, and long eyelashes are among his bodily characteristics. He also has a gold ring on his finger. He is frequently seen sporting jeans and a t-shirt with a jacket. Alex is displayed through the screencaps in Figure 15.

## Figure 15

*Alex's Physical Appearance (Gomez et al., 2017-2020)*



He is a brilliant, compassionate and kind individual who is prepared to take ownership of his actions. Alex, on the other hand, is somewhat selfish, as he purposefully assisted in the creation of a list in order to exact revenge on Jessica for refusing to have sex with him, and in the process, he destroyed Hannah's friendship with Jessica, humiliated her, and caused her to be sexually harassed by the school's jocks:

— I meant it to piss Jessica off. Because she wouldn't have sex with me.

He even seemed to relish the publicity he received as a result of making the list and becoming popular among the more well-known people. Alex seems to have little regret for what he did to Hannah while she was alive, never attempting to fix the situation between her and Jessica and never apologizing for the shame he gave her. However, after Hannah's suicide, Alex is revealed to be fully aware that his actions contributed to her suicide, and he is deeply heartbroken by her death, hating himself for ruining his friendship with Hannah, her friendship with Jessica, and his relationship with Jessica:

— I'm a fucking weak, pathetic loser who ruined the one good thing that I ever had because I wanted a fucking rapist to think I was just like him.

Despite his regret, Alex refuses to reveal the truth about Hannah's murder to the public and remains loyal to the others on Hannah's list, possibly owing to fear of retaliation from them. Unlike the majority of folks on Hannah's list, Alex expresses real regret for his acts and is prepared to speak the truth about them. He argues that Hannah was his friend and that they should not lie about her:

— But the truth is that I did, I killed Hannah Baker! And Justin killed Hannah Baker. And Jessica. And you. We all killed Hannah Baker.

Therefore, Alex is depicted as a shadow, caregiver, and lover.

#### **4.1.3.3 Linguistic Analysis**

##### **4.1.3.3.1 Micro Level**

###### **1) Vocabulary**

###### **a) Overwording**

Utterances such as “fight, a real fight, seriously hurt, find out, a target on your back and so worried” are all committed to highlight anxiety, bullying, pain and prejudice homosexuals face while coming out. For the most part, they are shown as a prominent target for society. Hence, they are presented as helpless victims. What is more, words like “always knew, different, from a pretty young age, tried things with girls pretty early on, nothing, playing a role or something, wasn't feeling and for boys” are all devoted to drawing society’s attention to the fact that homosexuality is a real sexual orientation that is different from heterosexuality. Another argument is that homosexuals are the only ones who have the ability to determine their sexual orientation. Hence, it has, through this scene, been planned carefully to make people join and embrace gays and lesbians’ beliefs and tenets.



## **b) Categorization**

Categorization is a particular way of dividing up some aspects of reality based on a specific ideological representation of that reality. As a result, categorization is a phenomenon that happens when ideologically loaded text divides Us and Them.

Through the following statements, the writer has established a distinction between Tony, who symbolizes the powerful and solid side of homosexuality, and Alex, who represents the weak, hesitant, and frightened side: “I’m not worried.”, I’m training for a fight., What if?, There’s a target on my front., I can fight” which refer to Tony’s attitude while “But you could get seriously hurt”, And what if they find out you’re gay?, “it just seems like that world...” and “Why are you so worried about this, man?”. Likewise, Alex, representing the other, seems to have a struggle occurring within his mind because after getting acquainted with what he sexually is, he needs to confront the society depicting the self.

## **c) Metaphor**

Metaphor is a way of describing one element of experience by comparing it to another. Because different metaphors have different ideological ties, any component of experience can be described using any number of metaphors. “It’s boxing. There’s a target on my front.” are two metaphorical utterances used by Netflix producers to encourage gays and lesbians to view life as a “boxing” match and fight the society “target” for the truth. However, the sense of struggle is also widely used to describe a conflict within the homosexual community, “other” towards society, “self”.

## **2) Grammar**

### **a) Transitivity**

“I’m training for a fight.” is a material process used by Tony. “But you could get seriously hurt, right?” is also a material process said by Tony

in which “you” in reference to Tony is the goal, and the society which is indirectly involved is the actor. A material process in the form of a question used by Alex: “what if they find out you're gay?”. “they” is the actor and “you're gay” is the patient. Meanwhile, “you're gay” is an attributive relational process. “you” is the carrier, “are” is the process and “gay” is the attribute.

Further, Alex utters a relational process: “That's like a target on your back.” in which “That” is the value and “a target” is the token. “It's boxing.” is likewise a relational process that denotes an identifying mode. “There's a target on my front.” is an existential process used by Tony. “There's” is an existential clause and “a target” is the existent. Tony describes Alex's attitude via the use of a relational process “Why are you so worried about this, man?” in which “you” is the carrier and worried is the attribute. Tony also uses “I can fight” and “I can fight.”, which are two parallel material processes. Alex conducts an inquiry: “When did you know that you were gay?” which is a mental process. “you were gay” is a relational process pointing out an attributive mode.

“I always knew I was different” is a mental process by Tony. “I was different” is an attributive relational process whereby Tony, as a gay man, aims to defend homosexuality as a facet of human biology, which is said to result from distinct sexual differentiation of the brain. Also, to state how hard for him to identify his sexual orientation, Tony utilizes an attributive relational process: “It was hard to find out...”. “I tried things with girls pretty early on.” is a material process used by Tony in which “I” is the actor, “things” is the goal and “with girls” is the recipient. Tony utters “Nothing really ever came of anything.” and “I was playing a role or something” which are two material processes.” Cause I wasn't feeling what I was supposed to be feeling” is a mental process. Tony uses a material process which is “Then I started feeling shit for boys.”. “I” is the actor,

“feeling” is the goal and “boys” is the recipient. Finally, “And that's how I knew” is a mental process that is utilized by Tony to state how he figured out his sexual orientation as a gay.

Ideologically speaking, the notion of the “other” depicted by Tony and Alex’s discourse reflects a dilemma posed by their internal conflict. More conspicuously, Alex’ reluctance “Why are you so worried about this, man?” or posing inquiries like “When did you know that you were gay?” are indicators of his internal struggle towards the social outing “self”. Likewise, Tony’s statements “I’m training for a fight.”, which is a response to Alex’s “but you're training like a madman,”, and “I'm gonna do it anyway.” indicate the fact that these conducts are formed out of his inner conflict towards society.

### **b) Modality**

“But you could get seriously hurt, right?” is used by Alex to indicate a possibility in the future. Moreover, Tony uses two modal verbs in two clauses which are “I can fight. You know I can fight.”. Finally, “Cause I wasn't feeling what I was supposed to be feeling.” is likewise utilized by Tony, meaning prediction or required to. The modals previously mentioned refer to their inner conflict which encompasses the following aspects: resentment, despair, overwhelm, self-victimization, helplessness, and futility are among the feelings that homosexuals “other” experience with society “self”.

### **4.1.3.3.2 Meso Level**

#### **1) Intertextuality**

An indirect manifest intertextuality is evident in this scene, which is Alex's query “When did you know that you were gay?” about how to be homosexual, which confirms what was previously revealed in season two, season three and especially episode one of season four, once Alex kissed his friend unconsciously:

**Alex:** Wait. Shit. I'm so sorry.

**Zach:** No! Alex, no, seriously, man. Look, um...

I don't... Uh, I mean, I'm not into guys. Girls, I...

**Alex:** I know.

Between Alex's internal battle to define his sexual orientation and the common innate sexual inclination, polarization is formed. As a result, polarization is established between the abnormality described by Alex as the "other" and the normality shown by society's "self." Additionally, "I can fight. You know I can fight..." is a manifest intertextuality that is indirectly dependent on scene two, which shows the quarrel between Tony and the passerby.

## **2) Speech Act**

Alex uses a notifying assertive speech act: "but you're training like a madman,". "I'm training for a fight." is a stating assertive speech act by Tony. "Does Caleb know?" is a directive speech act asked by Alex. Tony uses a commissive speech act, "I'm gonna do it anyway.". Alex utters an asking directive speech act: "And what if they find out you're gay?". "That's like a target on your back" and "It's boxing." are two stating assertive speech acts. "Why are you so worried about this, man?" and "When did you know that you were gay?" are interrogative directive speech act. Tony uses an assuring assertive speech act when he says: "Well, I always knew. I always knew I was different, from a pretty young age.". "It was hard to find out" is a stating assertive speech act. "Being a man is a particular way" is an assertive speech act pointing out the state of affirmation. "I tried things with girls pretty early on., Nothing really ever came of anything., I was playing a role or something. 'Cause I wasn't feeling what I was supposed to be feeling. Then I started feeling shit for boys", are all devoted to being assertive speech acts.

#### 4.1.3.3.3 Macro Level

The third scene sheds light upon questioning to determine one's sexual orientation because Alex's inner struggle as being "other" ought to make sure of what he sexually is before coming out to confront the societal tenets "self". Coming out is the process of recognizing, embracing, and respecting one's sexual orientation/identity. For Alex, he is presented as having explored his identity through two phases: with himself and with Tony who is his close gay friend. The first stage generally includes coming out of him, frequently realizing that it makes sense for him to describe his feelings as gay or straight. Another argument is that homosexuals are the only ones who have the ability to determine their sexual orientation, as in "No. I always felt like I was, uh... like I was playing a role or something. 'Cause I wasn't feeling what I was supposed to be feeling. Then I started feeling shit for boys. Consequently, this scene has been meticulously prepared to encourage people to join and accept homosexual and lesbian views and tenets. Further, the discourse is made to psychologically support homosexuals in this regard. More importantly, Alex's archetypal analysis pushes towards the positive side of his personality.

#### 4.1.4 Scene Four (Childhood Scene)

The scene was selected from season two – episode eight (*Master of None*)

**Denise:** Hey, can I talk to you about something?

**Dev:** Yeah, sure. What's up?

**Denise:** All right, you know Erica?

**Dev:** White Erica or black Erica?

**Denise:** Nah, mixed Erica.

**Dev:** Oh, yeah, I know mixed Erica. She's cute.

**Denise:** Nah, mixed Erica's fine as hell.

**Dev:** Okay.

**Denise:** That's what I'm trying to say. Like... I like her. I have a crush on her.

**Dev:** Wait, are you trying to tell me that you're... you know?

**Denise:** Lebanese.

**Dev:** Wait. You're from Lebanon?

**Denise:** No. I just... I don't know how to... I'm not comfortable with the word, uh, "lesbian."

**Dev:** All right. So we'll say you're Lebanese. I mean, I always thought there was a good chance. You're the only girl who wore Jordans to the Spring Fling, and you got those Jasmine Guy posters up for years. I always felt like it wasn't about her acting.

**Denise:** And I have been dressing like the Da Brat since preschool.  
[Dev chuckles softly]

**Dev:** You gonna tell your mom?

**Denise:** Being gay isn't something black people love to talk about.

**Dev:** Why?

**Denise:** Some black people think being gay's a choice. And when they find out that their kid is gay, they try to figure out what they did wrong.

**Dev:** Gay Martin's white. His parents did the same thing.

**Denise:** Yeah, but it's more intense for black folks. All right, so everything's a contest for us, and your kids are like trophies. Me being gay is like tarnishing her trophy.

**Dev:** I don't think being Lebanese tarnishes the trophy. There's plenty of straight trophies. I think it's cool you're a Lebanese trophy.

**Denise:** Thanks, dude."

#### 4.1.4.1 Context

**Setting and scene:** Denise's house, and particularly her room, is the place of the speech event. The event takes place at night. It is a flashback about how Denise, a 12-year-old girl, begins to notice that she is attracted to women. Thus, she is confessing her identity to her close friend, Dev.

**Participants:** Denise and her childhood friend, Dev, participate in this speech event. It is important to note that Dev is the addressee while Denise is the addresser. No hearers.

**Ends:** the goal is to reveal a secret about Denise's sexual orientation.

**Act sequence:** Denise starts by respectfully requesting permission to speak first. They then discuss Denise's admiration for a girl named Erica. Finally, she comes out as a lesbian, and they talk about how she'll explain her sexuality to her family, who don't appear to approve.

**Key:** for starters, the tone is light-hearted and then it turns serious.

**Instrument:** the communicative instrument is oral, and as always, the style is informal.

**Norms of interaction:** since the conversation is about homosexual matters, the interlocutors retain paralinguistic objects and gazes and speak quietly.

**Genre:** a talk-oriented discourse.

#### 4.1.4.2 Archetypal Analysis

- **Denise**

In the scene above, Denise is a lesbian actress whose character will be investigated further down.

#### **Figure 16**

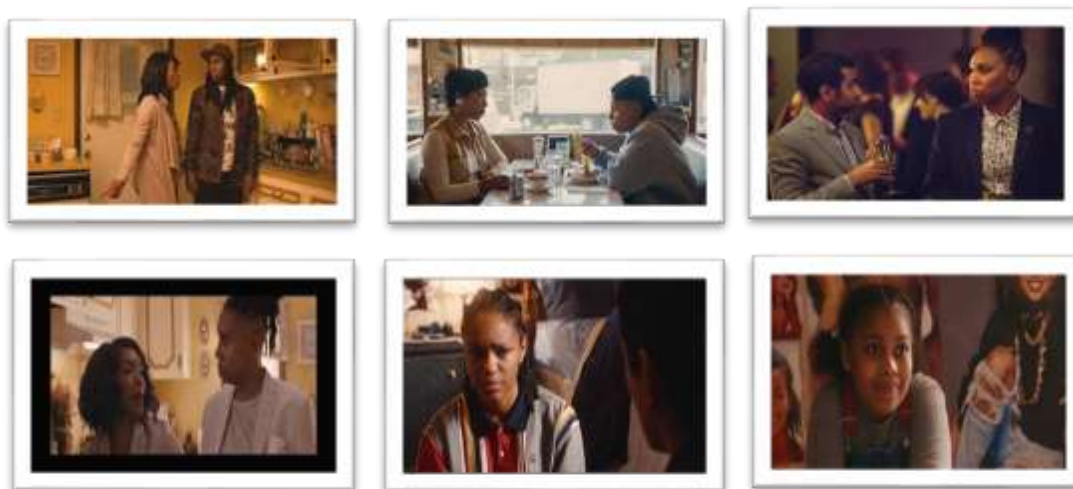
*Denise's Cover Picture (Felipe, 2015)*



Denise is a tall African-American lady in her forties with long, wavy hair. She is a lesbian minor character who has become the protagonist in season three. Denise's hairstyle is changed to an afro haircut in the third season. Figure 17 has some screenshots of her appearance.

**Figure 17**

*Denise's Physical Appearance (Ansari et al., 2015)*



Dev has spent Thanksgiving with Denise's family for years, as his family does not celebrate the occasion. The two were childhood friends. Denise, who is 12 years old at the time, begins to notice that she is attracted to women in 1995. She comes out to Dev on Thanksgiving Day, 1999. When he asks her about why she is hesitant to tell her family, she explains that homosexual topics are touchy in black families:

— Being gay isn't something black people love to talk about.

Denise comes out to her mother Catherine in 2006:

— I'm gay. I've always been gay. But I'm still the same person. I'm still your daughter.

Denise is a kind person with good intentions and genuine care for others' well-being:

— I've been holding your hand through this whole process. I'm just devastated as you.

She is shown to care deeply for her friend, Dev, with whom she shares her secrets:

— No. I just... I don't know how to... I'm not comfortable with the word, uh, "lesbian."



Despite the society's continuous attempts to portray her as a bad member, Denise is a brilliant and ambitious lady who is a natural leader who always strives to resolve any disagreement. She has a unique personality. Also, she has an interest in boys' clothing. As a consequence, her passion for dressing like boys is crystal clear throughout the series, which makes her a tomboy:

— Denise, that does not look like the clothes I picked out for you. What happened to that nice dress?

However, she has a revolutionary personality that constantly goes against the social and religious norms.

— Okay, this is crazy. Now, I got some religious relatives that's not into the whole lesbian thing, but I ain't got to hide who I am.

In season three, she is shown as an intelligent talented character who has gone on to become a successful novelist:

— Ten months ago, everything was so different. I wasn't New York Times bestselling author. I didn't think I'd be working on a second book right now...

Hence, three archetypes are associated with Denise character. First, the caregiver archetype is associated with her personality for being kind and nice. Further, being a novelist puts her with those who carry a creator archetype. Last, being revolutionary suggests that she is an outlaw figure.

#### **4.1.4.3 Linguistic Analysis**

##### **4.1.4.3.1 Micro Level**

###### **1) Vocabulary**

###### **a) Overwording**

“not comfortable with the word, Lebanese “lesbian.”, wrong, your mom, and tarnishing” constitute an overwording that creates a contradiction between homosexuality and traditional family values. Also,

the stigma of being gay is revealed via the preceding overwording. Furthermore, to bring out the nature of gays and lesbians and to legitimize their manners and behaviors, the following overwordings are used: “a good chance, wore Jordans, Guy posters up for years, wasn't about her acting and dressing like the Da Brat since preschool.”. On the other hand, words like “straight trophies, cool, and Lebanese trophy” are used by the writer to make homosexuals’ identities come to light away from the negative view of the majorities and to make them come out to the public who do not know them. The concept of minorities “other” violating the norm “self” is thus revealed.

### **b) Categorization**

Categorization appears in the following:” black people, wrong, Gay Martin's white, contest for us, and tarnishes the trophy.” to stress black and white peoples’ acceptance and attitudes that manifest the severe rejection of homosexuality by the black community, as they are shown as a culturally close-minded people in comparison with white people.

### **c) Metaphor**

“I have a crush on her” is a metaphorical expression to describe the overwhelming and crushing sensation of Denise’s admiration and attraction towards the fine girl, Erica. In addition, “There's plenty of straight trophies.” is a metaphor to compare homosexuals to trophies that ought not to be hidden. Accordingly, polarization is made clear between Denise’s newly-discovered orientation and her family who seems to firmly reject the notion of homosexuality.

## **2) Grammar**

### **a) Transitivity**

“I like her” is a mental process that has a sense of admiration feeling in which “I” is the sensor, “like” is the process, and “her” is the phenomenon. Denise utters a relational process “I'm not comfortable with

the word, uh, “lesbian.”“ having an attributive mode to describe Denise’s inner conflict regarding coming out. Moreover, it makes it clear that Denise fears expressing her sexual orientation as a lesbian. “we’ll say you’re Lebanese” is a verbal process by Dev in which “we” is the sayer, *say* is the process, and “you are Lebanese” is a verbiage. Dev explains how to keep her true identity hidden from both her family and society. “You gonna tell your mom”, is another linguistic verbal procedure that implies Denise being questioned about whether or not she will notify her family. “Being gay isn’t something black people love to talk about.” is a relational process denoting an identifying mode touching black people’s negatory attitude towards the ideology of homosexuality. Denise likewise sorts out how the black community views homosexuals by means of the following: “Some black people think being gay’s a choice” which is a mental process. A material process bringing out homosexuals as a stigma is uncovered by means of: “Me being gay is like tarnishing her trophy”

### **b) Modality**

The scene has only one modal verb which is: “Hey, can I talk to you about something?” indicating a sense of permission because it is sort of a secret chat.

### **4.1.4.3.2 Meso Level**

#### **1) Intertextuality**

“That’s what I’m trying to say. Like... I like her. I have a crush on her.” is a constitutive and direct manifest intertextuality of a previously mentioned utterance by Courtney in *13 Reasons Why* series: “I liked her. I was the one with the crush.” Which emphasize the normality of homosexuals’ feelings and their interior psychological state when falling in love. Clearly, gays and lesbians consider themselves normal, harmless, and genuine and they suffer from social misunderstanding and

stigmatization. Accordingly, the concept of polarization “self vs. other” is manifested.

Correspondingly, “I always felt like it wasn't about her acting.” is an indirect evident intertextuality that occurs based on the preceding scene of Alex and Tony when Tony says: “I always knew I was different, from a pretty young age.” Such intertextuality is meant to shed light on the psychological aspect in order to reinforce the belief that homosexuality is not a mental disorder, yet it is something that appears at a pretty young age.

## **2) Speech Act**

Denise's polite request to discuss her confidential issue is expressed in the directive speech act, “Hey, can I talk to you about something?”. Additionally, “You gonna tell your mom?” is another directive speech act in which Dev asks Denise if she would inform her mother about her lesbian status as she sounds nervous and hesitant. Moreover, “we’ll say you're Lebanese”, “is a commissive speech act indicating Dev’s assurance to Denise to keep her identity hidden as the writer wants to shed light upon the dreadful environment homosexuals experience in their families and in society. Finally, “Thanks, dude.” is an expressive speech act.

### **4.1.4.3.3 Macro Level**

The fourth scene includes such notions as the conflict between family values “self”, and the stigma of being homosexual “other”, and legitimizing homosexual manners and behaviors as real and truthful. What is more, Netflix producers stress black and white peoples’ acceptance and attitudes that manifest the severe rejection of homosexuality by the black community, as they are shown as culturally close-minded people in comparison with white people and this can be proved in “Some black people think being gay's a choice. And when they find out that their kid is gay, they try to figure out what they did wrong.”. The concept of minorities “other” violating the norm “self” is thus revealed. Additionally, “I mean, I

always thought there was a good chance. You're the only girl who wore Jordans to the Spring Fling, and you got those Jasmine Guy posters up for years. I always felt like it wasn't about her acting.” is evidence for the inheritance of homosexuality from the point of view of Netflix discourse. Finally, Denise’s archetypal analysis positions her in a context that goes in line with the innate idea of being lesbian.

#### 4.1.5 Scene Five (Field Scene)

The scene was selected from season three – episode one (*Master of None*)

**Denise:** We gotta be careful ‘bout the toys.

**Alicia:** Yes.

**Denise:** ‘Cause I was a lesbian straight out the gate. I wanted trucks, or Teenage Mutant Ninja Turtles.

**Alicia:** [chuckles] Yeah.

**Denise:** Instead, my mom came with a Addy doll.

**Alicia:** What’s a Addy doll?

**Denise:** [ scoffs] It’s this thing called American girl. So, they kinda teach you about history and shit. So, they had to have a Black one.

**Alicia:** [chuckles] Yeah.

**Denise:** And of course, the black one was a slave. Yeah, I had a slave doll.

**Alicia:** You had a slave doll?

**Denise:** We had matching dresses. I was like, “Ma, are you not paying attention? I’m a lesbian.”

**Alicia:** that’s weird.

**Denise:** It’s crazy.

**Alicia:** Yeah, speakin’ of slavery, how are we gonna introduce our baby to like, racism and shit?

**Denise:** Early. I don’t want no little O.J. baby.

**Alicia:** [chuckling] Yeah.

**Denise:** We gotta talk to him. We can’t have our kids talkin’ about, “America is great.”

**Alicia:** No, we can’t.

**Denise:** No, it ain’t.

**Alicia:** I want our baby to be hopeful for the future but realistic.

**Denise:** We gotta start watchin’ Roots while the baby in the womb, so it comes out knowin’ the real.

**Alicia:** [laughing]

#### 4.1.5.1 Context

**Setting and scene:** the setting of the speech event is on the field. It is early in the morning. Both participants are planning to have a baby.

**Participants:** Denise, the speaker, and Alicia, the audience member, are the only ones present during the event. There are no hearers.

**Ends:** the purpose is to discuss giving birth to a kid and raising it.

**Act sequence:** first, Denise discusses some early behaviors that lesbians have. She then explains how they raise their child, how they introduce it to the world, and how they keep it safe from racism. Finally, Alicia expresses her desire for a hopeful child who will be liberated from the gloomy world.

**Key:** the tone is intimately directed.

**Instrument:** the channel is all oral, and the style is entirely casual.

**Norms of interaction:** the interlocutors retain paralinguistic objects, chuckles, and stares while conversing intimately since the conversation is about having a child.

**Genre:** an intimate talk.

#### 4.1.5.2 Archetypal Analysis

Only Alicia will be considered in scene five because Denise was investigated in scene three.

- **Alicia**

#### **Figure 18**

*Alicia's Cover Picture (Tillet, 2021)*



Alicia makes her first appearance as a prominent lesbian character in season three, playing Denise's female partner. She is an African-British woman in the middle class with black, long curly hair that she wears in a variety of ways. She is a tall woman. Figure 19 covers different screencaps from her third season appearance.

## Figure 19

*Alicia's Physical Appearance* (Ansari et al., 2015)



Alicia is a brilliant and ambitious married woman. She holds a Ph.D. in chemistry and aspires to be an interior designer. Alicia looks to be a sweet young lady who wants to be the best she can be:

— I'm trying to get into interior designer. So, at the moment, I'm working at an antique store.

— She had a Ph.D. in chemistry... She is smarter than me.

What is more about her, she is presented as someone who is into science when she first meets Denise:

— Hey, aren't you that scientist?

More importantly, she is a person who is both optimistic and realistic about the future:

— I want our baby to be hopeful for the future but realistic.

Alicia's darker side appears in the middle of season 3 when she becomes depressed due to her inability to carry. She is more enraged and ready to attack anyone. She has always had a gloomy and hopeless side when she divorced her girlfriend, Denise:

— So, we are really being getting divorced.



Alicia is a nice person in general, as seen by her optimistic demeanor and friendliness to others. Her spirit also appears to be tinged with classism:

— In this relationship, I gave everything. I put you... before me.

Finally, she possesses the everywoman archetype because she is defined by the ordinary middle-class citizen as a disappointed humanism, orderly, safe, often honest, and frequently fatalistic. Likewise, owing to her kindness and friendliness, the caregiver archetype seems an evident trait in her personality. The magician archetype is the last archetype to be associated with her personality, since Alicia is depicted as someone who seeks for emerging thoughts and how things function in both fashion design and chemistry.

#### **4.1.5.3 Linguistic Analysis**

##### **4.1.5.3.1 Micro Level**

###### **1) Vocabulary**

###### **a) Overwording**

Concerning the overwording, it has been noticed that through the following overwordings: “careful ‘bout the toys, a lesbian straight out the gate, trucks, Teenage Mutant Ninja Turtles, a Addy doll, American girl, and not paying attention”, the writer aims to shed light on the psychological side of lesbians with masculine features in early childhood, which appear to be a normal counterpart of human development. As a result, homosexuals' activities and behaviors are attempted to be legitimized, normalized, and naturalized. Through Denise, the writer is trying to draw the inner struggle homosexuals experience in their childhood with their families who do not seem to pay attention to their kid’s inclinations. Hence, the idea of the “self” and the “other” is pretty apparent in this scene.

## **b) Categorization**

This tool appears to be a link between the present, which is connected with “racism,” and the future, which is “realistic and hopeful.” As a consequence, the author presents the audience with this situation in order to provide greater hope for gays and lesbians.

## **c) Metaphor**

“Cause I was a lesbian straight out the gate.” said by Denise, which is a metaphorical statement meaning immediately or from the moment she was given birth to. A way whereby the writer intends to accentuate the notion of the psychologically legitimized state of homosexuals. The notion of self-victimization as being the “other” is conspicuously referred to.

## **2) Grammar**

### **a) Transitivity**

Denise initiates the speech through a relational process: “We gotta be careful ‘bout the toys.” in which “We” is the carrier and “be careful” is the attribute. Denise uses “Cause I was a lesbian straight out the gate.” which is a clause belonging to the identifying relational process. “I” is the identified, “was” is the process and “a lesbian” is the identifier. “I wanted trucks, or Teenage Mutant Ninja Turtles” is also said by Denise, expressing her desire through a typical mental process in which “I” is the sensor, “wanted” is the process, and “Teenage Mutant Ninja Turtles” is the phenomenon. Denise says: “Instead, my mom came with a Addy doll” which is a material process. “my mom” is the actor, “came with” is the process, and “a Addy” is the goal.

“It’s this thing called American girl.” is a relational process denoting a mode of identification. “It” stands for the value, and thing is the token. “So, they had to have a Black one.”, represents a possessive relational process.”the black one was a slave” and “Yeah, I had a slave doll.” are two relational processes. “We had matching dresses.” is relational too. “that’s

weird.” and “It’s crazy” are two relational processes. “Early. I don’t want no little O.J. baby” is a mental process. “We gotta talk to him.” denotes a verbal process. “We can’t have our kids talkin’ about, “America is great.” “is a relational process.

Since “Ma, are you not paying attention? I’m a lesbian.” is quoted, it is a verbal process said by Denise to her mum. Accordingly, Denise is the sayer, the quotation is verbiage and her mother is the receiver. Alicia is asking: “how are we gonna introduce our baby to like, racism and shit? “, a material process in which “we” is the actor, “gonna introduce” is the process, “our baby” is the patient and “to like, racism and shit?” is the goal. Finally, “I want our baby to be hopeful for the future but realistic.” is a mental process by means of which Alicia expresses her desiderata about her future child. “We gotta start watchin’ Roots while the baby in the womb” is a material process. “it comes out knowin’ the real. ““ is a material process.

### **b) Modality**

Denise expresses their urgent need to pay attention to their child when giving it toys by using a semi-modal verb of necessity in the following clause: “We gotta be careful ‘bout the toys...” because she does not want it to pass through experience she had before. Denise also employs a semi-modal verb of necessity, as shown in: “So, they had to have a Black one.” A semi-modal verb “how are we gonna introduce our baby to like, racism and shit?” is used to indicate plans about their baby’s life. “We gotta talk to him.” is likewise a modal verb indicating necessity. Since gays and lesbians are susceptible to racial actions in America, Denise expresses her inability by: “We can’t have our kids talkin’ about, “America is great.” to have a child glorifying the United States of America. Eventually, “We gotta start watchin’ Roots’.” is another semi-modal verb expressing necessity.

#### **4.1.5.3.2 Meso Level**

##### **1) Intertextuality**

The author wants to stress that homosexuality is a common variant of sexual orientation among humans by means of two forms of intertextuality which are manifest and constitutive intertextualities. Furthermore, the producers present the third and fourth scenarios in such a manner that they appear to be eye-opening, persuasive, and validating to viewers in order to persuade them to believe them and even give them the opportunity to reconsider their sexual orientation. Clearly, these scenes are aiming for self-discovery and life-altering experiences.

##### **2) Speech Act**

“We gotta be careful ‘bout the toys” is a directive speech act denoting the sense of urging. Moreover, “Cause I was a lesbian straight out the gate” is an assertive speech act having the sense of coming out as a lesbian. Further, Alicia uses a directive speech act of asking: “What’s a Addy doll?” and “Ma, are you not paying attention?” are two directive speech acts of asking too. “that’s weird.” and “It’s crazy.” both are assertive speech acts. Finally, “how are we gonna introduce our baby to like, racism and shit?” is a directive speech act of asking.

#### **4.1.5.3.3 Macro Level**

Scene five manifests the normality of the life that homosexual couples can have. Also, through “We gotta be careful ‘bout the toys.”, Netflix discourse has made it obvious that homosexual pairs are more likely than straight couples to split their homework and childcare fairly. Homosexual parents could participate more in the lives of their children than heterosexual parents. The author aims at shedding light on the psychological aspect of early childhood male lesbians that seem to be a natural human development counterpoint as in ““Cause I was a lesbian straight out the gate. I wanted trucks, or Teenage Mutant Ninja Turtles.”

The consequence is the endeavor to legitimize, normalize, and naturalize the actions and conduct of homosexuals. Through Denise, the author is trying to attract gays from their inner fight with their family in their youth, who do not appear to pay heed to the inclinations of their children. Therefore, in this situation, the notion of “self” and the “other” is rather obvious. The caregiver's archetype also seems obvious to her personality because of her warmth and friendliness. Alicia is described as someone who searches out emerging thinking and how things work in fashion and chemistry. The Magic Archetype is another archetype linked with her character.

#### 4.1.6 Scene Six (Kitchen Scene)

The scene was extracted from season one – episode ten (*Orange Is the New Black*)

**Big Boo:** Hey, hold up.

**Doggett:** Yeah.

**Big Boo:** Listen, I heard you cured Janae's knee. Is that true?

**Doggett:** Yes, yeah. I am just a simple woman, doing the work of the Lord.

**Big Boo:** I see. Look, that's really...

It's incredible. Do you think you could help me?

**Doggett:** Well, what's hurting?

**Big Boo:** My mind, I have unclean thoughts. Lesbian content. What do you think? Do you think you could help?

**Doggett:** You know, you're messin' with me and I don't mess with my Lord that way.

**Big Boo:** Sorry but... No, I'm not. I'm not, I swear. I mean, since... Look, since I had Little Boo, I found these feelings of mothering, deep inside me. I think someday I might wanna have a kid. But I don't want to do it with another woman, 'cause those kids, they always turn out gay. And being queer, that is really hard life.

**Doggett:** Mm-hmm.

**Big Boo:** The cycle of terror ends now, with me. I swear.

**Doggett:** You're serious?

**Big Boo:** Mm-hmm.

**Doggett:** You ready to take on the Lord's grace? Kneel before me. Bring

the dog, please. Right here before me we have a sinner, Lord, who's ready to accept you into her heart. Cleanse her heart of sickness and her mind of filth.

**Big Boo:** Yeah, I'm still seeing filth.

**Doggett:** Concentrate!

Dear Lord, I ask you today to help this sinner find a life of family, a life of rightness. We're gonna make her pure and whole and good again. As I lay my hand on this child's head, right here, right now, I ask you Lord, help her. Help her become... ..gay, Lord, no more!

**Big Boo:** I don't feel any different. Wait, let me try picturing the 2008 US Women's Soccer Team, that usually works. Okay. Kick it, kick it! Wait. Wait, I don't feel anything. I don't feel anything!

**Doggett:** It worked.

**Big Boo:** I don't like this. Change me back! Don't leave me here like this. Don't leave me straight!

**Doggett:** Thank you. Thank you.

**Big Boo:** Change me back!

#### 4.1.6.1 Context

**Setting and scene:** the setting of the speech event is at the prison's restaurant. It is daytime. An inmate named Doggett, tricked by Big Boo, proudly displays her new healing hands, which she claims Jesus has bestowed upon her. Therefore, the whole scene is about Doggett being tricked by Big Boo.

**Participants:** Big Boo and Doggett participate in this speech event. Alex and Piper are two inmates that pay attention to what is being said.

**Ends:** since Big Boo is a lesbian, the goal is to help her overcome her homosexual inclinations.

**Act sequence:** Big Boo first asks Doggett to heal her lesbian feelings, but Doggett refuses since homosexual content is deemed forbidden from a religious standpoint. Then, because Big Boo looks to be serious, Doggett agrees to help her. Big Boo finally pretends to be cured when Doggett has done mending her.

**Key:** the tone is serious.

**Instrument:** the channel is all oral, with a very casual tone.

**Norms of interaction:** the interlocutors keep paralinguistic objects and gazes while speaking because the conversation is about religiously healing topics.

**Genre:** a religious discourse.

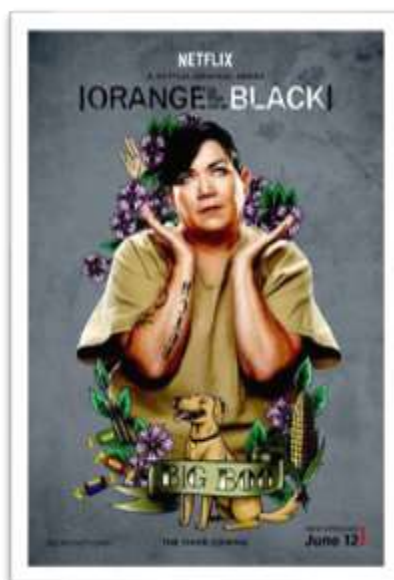
#### 4.1.6.2 Archetypal Analysis

In scene six, the lesbian actress to be psychologically investigated in terms of archetypes is Big Boo.

- **Big Boo**

#### Figure 20

*Big Boo's Cover Picture (Fandom, n.d.)*



Caroline, known as “Big Boo”, is a prominent character in Netflix's *Orange Is the New Black* series. Boo is a short black-haired man with green eyes. She has a “butch” look and does not wear make-up. She has many large tattoos on her arm, including the phrase “BUTCH.”.

## Figure 21

*Big Boo's Physical Appearance (Kohan et al., 2013- 2019)*



Big Boo is a self-assured and caustic prisoner who exploits her stature to threaten the other female inmates, yet she also has sympathetic moments:

- Boo got Boo! And that's all Boo needs!
- And a very hetero hello to all of you.

Boo is first angry when Mercy Valduto, her most recent former jail “Mrs. Boo,” throws away one of her old t-shirts with just days remaining on her sentence, and she threatens to sabotage her release date. She eventually listens to Red's counsel and backs down, wishing Mercy well at her farewell party. Boo has control difficulties, and she admits to losing possession of her therapy dog due to “some incident” early in the second season. She is typically aggressive and competitive, and she aspires to be strong. Also, she appears to have an ego:

- Oh, I wish I had some sob story that would explain everything. Well, sorry to disappoint you, sugar. Ain't no dramatic origin story here. Just a big old dyke who refuses to apologize for it.

In the final analysis, a strong feeling of authority and control can be found in this personality, and therefore, she has a rule archetype. Also, a



lively and naughty comedian who lives for pleasure and entertainment is how she is described. Thus, a jester archetype is associated with her.

### **4.1.6.3 Linguistic Analysis**

#### **4.1.6.3.1 Micro Level**

##### **1) Vocabulary**

###### **a) Overwording**

The following words: “cured, hurting, mind, unclean thoughts, sickness, good again, no more! and change me back”, carry some psychological sense that describes being homosexual as a mental psychosexual disorder. Furthermore, words such as: “Lord, unclean thoughts, Lesbian content, messin' with me, mess with my Lord that way., swear, Lord's grace, filth, sinner, a life of rightness and pure”, are all dedicated to demonstrate religion judgement about attraction to someone of the same sex. Apparently, people of faith view homosexuals as sinful, unclean and sick. As a consequence, since the whole scene is based upon a scenario made by the lesbian actress Big Boo, the writer ultimately encompasses terms of psychology and religion to mockingly shed light on those who believe in them. Finally, social issues confronted by gays and lesbians are also highlighted in the following: “turn out gay, really hard life and terror”.

###### **b) Categorization**

The entire scene, as illustrated in the overwording, is viewed and categorized into three categories, which are psychology, religion, and society.

###### **c) Metaphor**

“Cleanse her heart of sickness and her mind of filth. Yeah, I'm still seeing filth.”, metaphorically refer to homosexual relationships from a religious perspective.

## 2) Grammar

### a) Transitivity

“Hey, hold up.” is a material process by Big Boo. The actor is “you” which is indirectly involved and understood by the audience. “Listen, I heard you cured Janae's knee.” is a completely mental process said by Big Boo. “Is that true?”, “I am just a simple woman.” and “It's incredible” are three attributive relational processes. “Do you think you could help me?” and “Well, what's hurting?” are two mental processes consisting of sensors and phenomena. “I have unclean thoughts” is a possessive relational process. “What do you think?” and “Do you think you could help?” are two mental processes. “you're messin' with me” and “I don't mess with my Lord that way.” denote the use of two material processes composed of actors and goals. “I had Little Boo” is a relational process referring to the sense of possession. “I found these feelings of mothering” is a typical material process. “I think someday I might wanna have a kid” is wholly a mental process having the sense of cognition and desiderata. “'cause those kids, they always turn out gay” is a relational process pointing out a quantum of change. “And being queer, that is really hard life.” is a normal relational process denoting identification with identified and identifier participants. “The cycle of terror ends now” is a material process. “You're serious?” is a relational process. “Kneel before me. Bring the dog, please.” are two material processes in which the subject is encompassed indirectly. “Right here before me we have a sinner” is a possessive relational process. “Cleanse her heart of sickness and her mind of filth.” is a material process. “I'm still seeing filth.” is a perspective mental process. “I ask you today to help this sinner find a life of family” is a material process.

“We're gonna make her pure and whole and good again” is also a material process. “I ask you Lord, help her. Help her become gay, Lord, no more!” are two material processes. “I don't feel any different” is a

mental process denoting a perceptive sense. “Wait, let me try picturing the 2008 US Women's Soccer Team, that usually works.” is a material process. “I don't feel anything” and “I don't feel anything!” are two mental processes. “It worked.” is a material process. “I don't like this” is a mental process. “Change me back! “Don't leave me here like this.” and “Don't leave me straight!” are all three material processes.

### **b) Modality**

Two utterances composed of the same modal denoting ability: “Do you think you could help me? and Do you think you could help?”. “I might wanna have a kid.” are modal verbs having the sense of possibility. “We're gonna make her pure and whole and good again” is a modal verb used to denote volition.

### **4.1.6.3.2 Meso Level**

#### **1) Intertextuality**

The writer introduces the readers with a manifest intertextuality “And being queer, that is really hard life.” whereby he emphasizes the issues homosexuals face in society. This notion shows the diachronic relationship of scene six with the previous scenes. In form, structure, and/or genre, the text has a connection with other texts.

#### **2) Speech Act**

“I am just a simple woman, doing the work of the Lord.” is a stating assertive speech act. “Do you think you could help me?”, “Well, what's hurting?”, “What do you think? Do you think you could help?” and “You ready to take on the Lord's grace?” are all asking directive speech act. “you're messin' with me and I don't mess with my Lord that way.” is a praising expressive speech act. “they always turn out gay” is a notifying assertive speech act. “And being queer, that is really hard life.” is a stating assertive speech act. “I swear.” is an assertive commissive speech act.

“Change me back! Don't leave me here like this. Don't leave me straight!” are all devoted to denote requesting directive speech act.

#### 4.1.6.3.3 Macro Level

Scene six shows the conflicting polarization between homosexuality “other” and religion “self”. In this discourse, the conflict between religious beliefs and homosexuality is felt strongly. Apparently, people of faith view homosexuals as sinful, unclean, and sick, as illustrated in “Right here before me we have a sinner, Lord, who's ready to accept you into her heart. Cleanse her heart of sickness and her mind of filth.” As a consequence, since the whole scene is based upon a scenario made by the lesbian actress Big Boo, the writer ultimately encompasses terms of psychology and religion to mockingly shed light on those who believe in them. In terms of archetypes, Big Boo’s personality contains a strong sense of power and control, and hence it has a rule archetype. She is also regarded as a vibrant comic living for fun and entertainment. Accordingly, she is best suited to play this role.

#### 4.1.7 Scene Seven (Library Scene)

The scene was extracted from season two – episode seven (*Orange Is the New Black*)

**Nicky:** Hey, you know that thing that happens to lesbians in high school? How we strike up a really intense best friendship... with a straight girl who's really into it. And we convince ourselves that friends is good, right? Until she gets a boyfriend. We hate that poor asshole with the white-hot heat of a thousand suns. “He’s not worthy of you” or whatever. He's probably a decent-enough person, I mean, as guys go. Because what's really happening is that we're in love with our friend.  
**Poussey:** Why does everybody think I'm in love with her? 'Cause I'm not.  
**Nicky:** Sure. Let's go with that. But in the event that you were having the feels for her... turns out that by hating her boyfriend, you're just gonna drive her away. You've gotta suck it up and make him like you. Take up poker, watch *The Godfather* 10 times, or whatever. [ Man On PA ] All clear, everybody. We found it. Anyway, it's your life. Spend it how you want, all right?

#### 4.1.7.1 Context

**Setting and scene:** the setting of the speech event is at the prison's library.

It is early in the morning. Both participants have some work to do, which is cleaning and organizing books in the library.

**Participants:** Nicky, the speaker, and Poussey, the listener, are the only participants in the speech event. No hearers.

**Ends:** the goal is to talk about homosexual habits when falling in love with other people to persuade Poussey that she is in love with Taystee.

**Act sequence:** first, Nicky talks about some habits lesbians had back in high school. Next, she clarifies how lesbians hate the boy because he is simply in love with her friend. Then, Poussey denies the fact that she is in love with Taystee. Finally, Nicky tells her some pieces of advice about life.

**Key:** the tone is serious.

**Instrument:** the channel is all oral, and the tone is completely casual.

**Norms of interaction:** because the talk is about gay issues, the interlocutors maintain paralinguistic objects and gazes while speaking quietly.

**Genre:** a friendly chat.

#### 4.1.7.2 Archetypal Analysis

The two lesbian actresses to be analyzed in terms of archetypes are Nicky and Poussey.

##### 1) Nicky

##### Figure 22

*Nicky's Cover Picture (Fandom, n.d.)*



Nicole “Nicky” Nichols is a key character on the Netflix series *Orange Is the New Black*. Nicky stands only 5'3” tall. Her eyes are big and her face is wide. Her hair is copper blonde, curly/wavy, and untidy most of the time. Some screenshots of her physical appearance are listed in Figure 23.

### Figure 23

*Nicky's Physical Appearance (Kohan et al., 2013- 2019)*



On the surface, Nicky seems sarcastic and harsh, but on the inside, she is incredibly intelligent, kind, wise, and down-to-earth:

- How about we both say a little prayer that she gets fat and stops shaving her legs?
- You can only run against the race of your group. Look, just pretend that it's the 1950's, it'll make it easier to understand.

Her impulsivity and loud voice got her into trouble in the early seasons, but by the end of season seven, she has smoothed down some of her rough edges and has become more stable. She is observant and fiercely bright, and she can offer useful advice to the other inmates. She has a strong sexual desire and appears to use sex as a coping mechanism for her addicted nature.

Nicky has a sensitive and vulnerable side, as seen by her love for Lorna and her intense allegiance to Red, which she shows by going to great measures to keep them safe. She has battled addiction for the most of her adult life, and she despises herself for her several attempts to quit. However, after she gets clean with Red's aid, she is able to stay clean for the rest of the series, and the conclusion shows that she is able to do so

even without Red and Lorna's help, demonstrating her significant progress since the beginning of the season, when she was barely managing to stay sober.

As a result, Nicky appears to fit the archetypes of caregiver, sage, and everywoman.

## 2) Poussey

### Figure 24

*Poussey's Cover Picture (Fandom, n.d.)*



Until her murder in Season 4, Poussey Washington was a major homosexual character in *Orange Is the New Black*. Poussey weighs barely 92 pounds and is 5 feet 3 inches tall. Her physique is slim, and her black hair is cut short. Screenshots are included in Figure 25 to demonstrate her appearance during the series.



## Figure 25

*Poussey's Physical Appearance (Kohan et al., 2013- 2019)*



Poussey is a wise, outspoken, and compassionate lady who stands firm in her beliefs because she and her mother, who earned a Master's degree in Art History, had a very close relationship. They used to read together before going to bed when she was a kid:

— We all in here because we took a wrong turn going to church!

She enjoys making jokes with her other prisoners and avoids conflict and violence:

— It's just chilling, you know? Kicking it with somebody, talking, making mad stupid jokes. And, like, not even wanting to go to sleep, 'cause then you might be without 'em for a minute. And you don't want that.

As a consequence, the aforementioned archetypal analysis indicates that Poussey's personality has the caregiver and jester patterns.

### 4.1.7.3 Linguistic Analysis

#### 4.1.7.3.1 Micro Level

##### 1) Vocabulary

###### a) Overwording

The psychological nature and construction of homosexuality is manifested through the overworded vocabularies: “strike up, really intense best friendship, convince ourselves, hate, in love with our friend, having the feels for her, turns out that by hating her boyfriend, and drive her away”. Furthermore, the meaning of curiosity lesbians have is also emphasized. As a consequence, the writer is trying to make it obvious that being a homosexual is innate rather than a choice. The conflict of homosexuals “other” seems obvious with the society “self” depicted by “boyfriend”.

###### b) Metaphor

The scenario above has a figurative metaphorical expression “We hate that poor asshole with the white-hot heat of a thousand suns.”, meaning hate in its purest form. If you could take 1,000 suns and combine their heat and intensity in one location, you could throw this person, place, or thing into that fire without hesitation or regret, and watch it quickly ignite. Via this metaphor, the author depicts the sense of intense love lesbians experience.

##### 2) Grammar

###### a) Transitivity

Nicky starts the talk through a mental process “Hey, you know that thing that happens to lesbians in high school?”. “you” is the sensor, “know” is the process and “that thing” is the phenomenon. “that thing that happens to lesbians in high school?” is a material process. “we strike up a really intense best friendship” is considered a typical material process by Nicky in which the *we* is the actor, *strike up* is the process, and *a really intense*

*best friendship* is the goal. The process exhibits how the deeply intense love is initiated by lesbians.

“And we convince ourselves that friends is good” is a mental process in which “we” stand as an inducer and ourselves as a phenomenon. “Until she gets a boyfriend.” is a material process. “We hate that poor asshole with the white-hot heat of a thousand suns.” is a mental process. “He's not worthy of you” or whatever. is a quoted verbal process. “He's probably a decent-enough person...” is a relational process. “Because what's really happening is that we're in love with our friend.” is a relational process having the sense of identification. “Why does everybody think I'm in love with her?” is a mental process. “But in the event that you were having the feels for her... turns out that by hating her boyfriend.” is a material process. “you're just gonna drive her away” is a material process. “You've gotta suck it up and make him like you.” represents a material process.

Further, Nicky uses a mental process “We hate that poor asshole” referencing curiosity. Moreover, “we are in love with her.” is a circumstantial relational process indicating love.

## **b) Modality**

Scene seven contains only two modals manifested as follows: “you're just gonna drive her away. You've gotta suck it up and make him like” you.” meaning volition and necessity, respectively.

### **4.1.7.3.2 Meso Level**

#### **1) Intertextuality**

The whole scene is based on constitutive intertextuality and manifest intertextuality. The manifest intertextuality is to support the notion of innateness since it is presented previously that society views homosexuality as a choice.

## 2) Speech Act

“Hey, you know that thing that happens to lesbians in high school?” is a directive speech act to draw the spectators’ to a significant matter pertinent to the nature of lesbians. “How we strike up a really intense best friendship” is a notifying assertive speech act. “And we convince ourselves that friends is good, right?” is a reminding assertive speech act. “Until she gets a boyfriend.” is a stating assertive speech act. “He's not worthy of you” is a directive speech act that involves telling. “Because what's really happening is that we're in love with our friend.” is an assertive speech act. “Why does everybody think I'm in love with her?” is a directive speech act. “But in the event that you were having the feels for her... turns out that by hating her boyfriend...” is a stating assertive speech act. “you're just gonna drive her away. You've gotta suck it up and make him like you.” is an assertive speech act involving confession. “Let's go with that”, Take up poker”, “watch The Godfather” and “Spend it how you want” are directive speech acts.

### 4.1.7.3.3 Macro Level

In scene seven, Netflix discourse exhibits the meaning of the unconscious curiosity lesbians have. As a consequence, the writer is trying to make it obvious that being a homosexual is innate rather than a choice. The conflict of homosexuals “other” seems obvious with the society “self” depicted by “boyfriend”. This is made clear in “Sure. Let's go with that. But in the event that you were having the feels for her... turns out that by hating her boyfriend, you're just gonna drive her away.”. Both of the actresses have positive archetypes.

### 4.1.8 Scene Eight (Rest Scene)

The scene was extracted from season four – episode five (*Orange Is the New Black*)

**Sankey:** You're missing an "e" in "careers."

**Piper:** It's "carers"... like you care... like you give a shit.

**Sankey:** "community carers"? That sounds kind of gay.

**Piper:** Gay for safety, maybe. Gay for justice.

**Sankey:** - Huh?

**Piper:** It is not gay... at least, in the pejorative sense. We are a group of like-minded individuals that does not want to see this prison overrun by gangs and gang violence.

Don't you want that?

**Sankey:** I do. Ow. You need help spreading the word?

#### 4.1.8.1 Context

**Setting and scene:** the setting of the speech event is at Litchfield prison.

It is morning. Piper is forming a watch group to keep an eye on the prison for any gang activities.

**Participants:** a lesbian inmate called Piper and a straight one called Sankey participate together in the speech event.

**Ends:** the objective is to see if Piper is encouraging gay conducts.

**Act sequence:** first, Sankey initiates the talk by thinking there is a mistake in the phrase "community carers". Next, Piper clarifies the purpose of spreading the posters. Finally, Sankey offers to help Piper spread the posters.

**Key:** the tone is serious.

**Instrument:** the entire communication channel is oral, and the tone is completely informal.

**Norms of interaction:** because the conversation is about inmates' problems, the interlocutors speak quietly while maintaining paralinguistic objects and gazes.

**Genre:** an incarceration-oriented discourse.

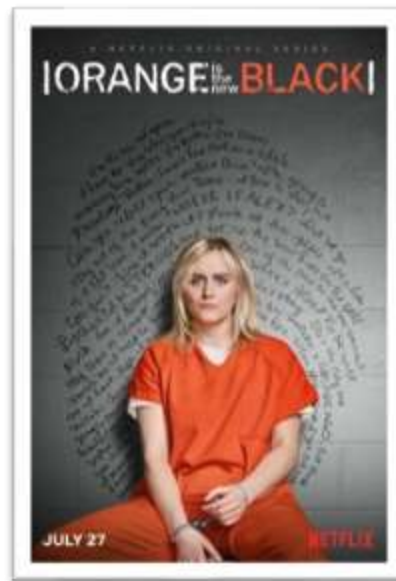
#### 4.1.8.2 Archetypal Analysis

Sankey is a straight character, whereas Piper is a lesbian whose psyche will be studied.

#### Piper

#### Figure 26

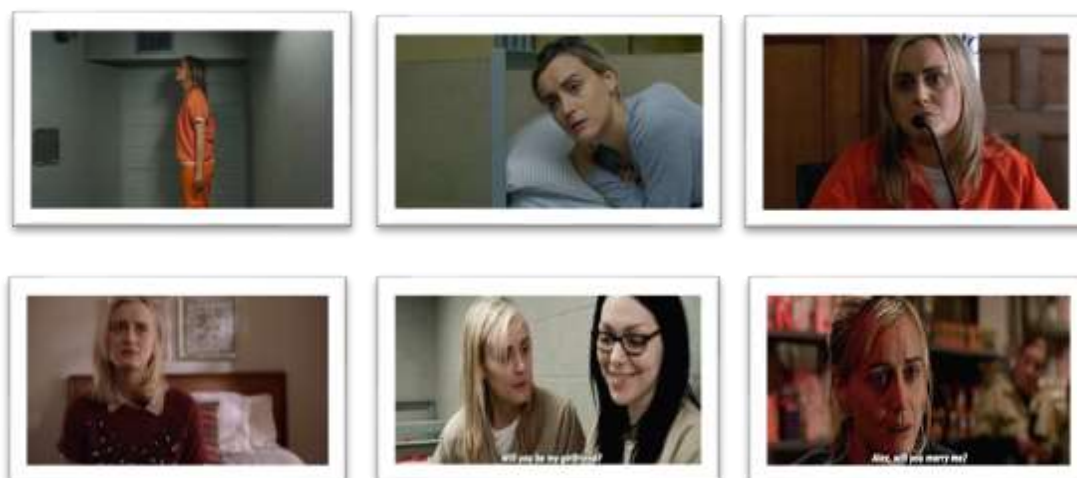
*Piper's Cover Picture (Fandom, n.d.)*



Piper Elizabeth Chapman is the *Orange is the New Black's* protagonist. Her nickname in Litchfield rapidly becomes “Blondie” since she is taller and thinner, with blue eyes and blonde hair, which is characteristic of the ideal female stereotype. Her torso is adorned with three tattoos. Her first tattoo was a fish on the nape of her neck, which she got it made while she was in her twenties to symbolize beauty, magic, and appreciating love. The phrase “Trust No Bitch” is tattooed on her left arm. On her left side, she has a tattoo of an infinity symbol. Some screenshots of her physical appearance are included in Figure 27.

## Figure 27

*Piper's Physical Appearance (Kohan et al., 2013- 2019)*



Piper looks to be a relatively innocent woman at the start of the series, attempting to be on her best behavior and avoid getting in trouble with any of the prisoners while spending her time quietly:

- I'm scared that I'm not myself in here and I'm scared that I am.
- I have been here for less than two weeks. I have been starved out, felt up, teased, stalked, threatened, and called Taylor Swift.
- In the morning when I wake up, there are these few seconds before I realize where I am. And then I do realize, and I can't breathe. And I want to cry and throw shit and kill myself. When does that end?

Nonetheless, Piper's darker side emerges throughout the series as she spends more time in prison; she is harsh, spoiled, haughty, and will use manipulation to achieve what she desires, as seen by her interactions with Brook Soso when the latter first arrives in prison:

**Brook:** “Oh my God. I'm so relieved. I thought you were mad at me.”

**Piper:** “No, of course I'm not mad at you. You're a pretty girl and you're gonna be a target. I know that I was.”

**Brook:** “You mean like... rape?”

**Piper:** “Oh, rape, assault, battery. You need to find yourself a prison wife, somebody really tough...”

It is apparent that Piper always had an egotistical side, as is proven when she gave up her ex-girlfriend Alex Vause after she was told her mother had just passed away:

— I am so sorry about your mom. But this doesn't change anything.

Good and evil aspects of Piper are displayed constantly throughout the whole series. It might take on the personality of the prison. Despite her personal failings she is frequently prepared to consider her bad acts and character defects that her peers point out, and to strive to improve her inmates' and her prison circumstances:

— Maybe this is exactly where I am supposed to be right now. Maybe this, right now, is making me a better person.

In conclusion, Piper seemingly has the following archetypes: innocent, shadow, caregiver, and lover due to her pure nature, darker aspects of mankind, caring, kindness, and passion.

### **4.1.8.3 Linguistic Analysis**

#### **4.1.8.3.1 Micro Level**

##### **1) Vocabulary**

- **Categorization**

Words of categorization draw two sides, side of justice and safety as in “Gay for safety, maybe. Gay for justice.”, which seeks promotion of equality, and side of violence portrayed in the following: “this prison overrun by gangs and gang violence.”, which one way or another indicates discrimination of the majority group.

##### **2) Grammar**

###### **a) Transitivity**

“That sounds kind of gay” is a relational process denoting attribution. “Gay for safety” and “Gay for justice.” are both two relational



processes indicating attribution. “Gay” is carrier and “safety” and “justice” are attributes. “It is not gay” a relational process denoting attributive mode. “We are a group of like-minded individuals...” is an identifying relational process.

### **b) Modality**

“You need help spreading the word?” is used to indicate necessity.

### **4.1.8.3.2 Meso Level**

#### **1) Intertextuality**

In their daily lives, homosexuals can experience a high level of harassment and bullying. Therefore, the text is primarily based upon manifest and constitutive intertextualities of the previous scenes aiming at prohibiting discrimination and fulfilling solidarity and justice for homosexuals. The writer is attempting to raise awareness of safety problems and, perhaps, stimulate change through this scene. Additionally, Netflix producers are trying to build a wide-ranging and safe space for this community.

#### **2) Speech Act**

“That sounds kind of gay.”, “Gay for safety” and “Gay for justice.”, are all dedicated to referring to stating assertive speech acts.

### **4.1.8.3.3 Macro Level**

In scene six, terms of classification draw two sides; the side of justice and safety, as in “Gay for safety, maybe. Gay for justice.”, which seeks promotion of equality, and the side of violence depicted in the following: “this prison overrun by gangs and gang violence.”, which one way or another implies prejudice of the majority group.

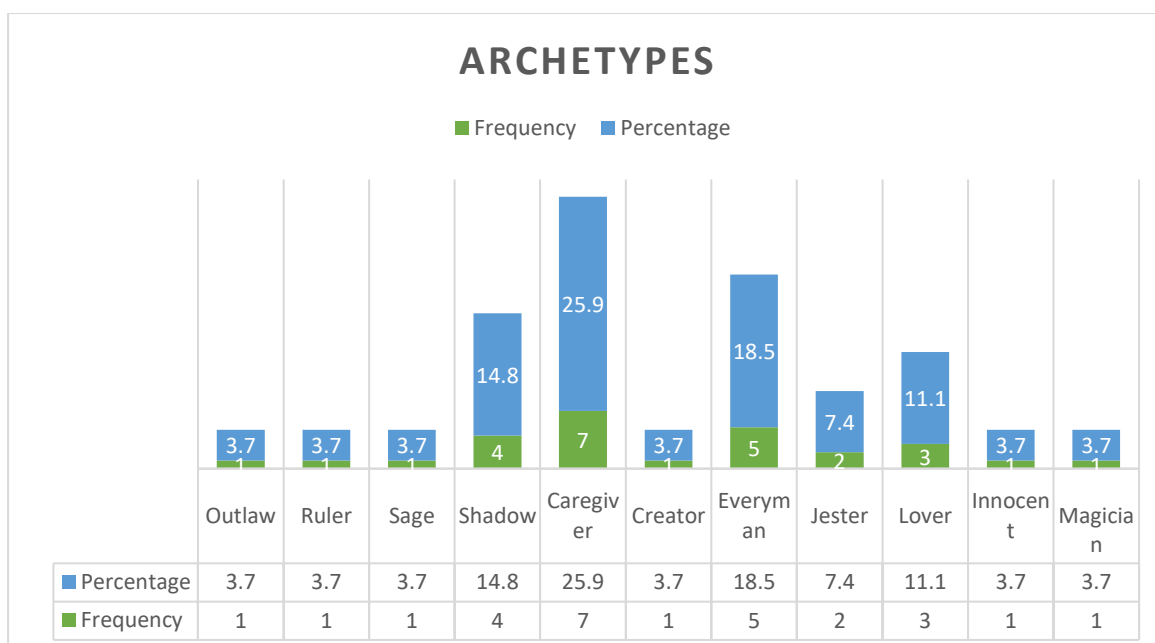
## 4.2 Results and Discussion

### 4.2.1 Results of Archetypal Analysis

The producers of Netflix shows employ archetypes such as the outlaw, ruler, sage, shadow, caregiver, creator, everyman, jester, magician, lover, and innocent, according to the research. The frequency and percentage of archetypes are shown in the following figure.

**Figure 28**

*Archetypal Analysis of Netflix Shows*



As shown in the figure above, caregiver and everyman archetypes have the highest frequency and percentage, where the former is replicated 7 times out of 27 archetypes found in the analysis, making 25.9%, while the latter is repeated 5 times, making 18.5%. Then, there are the shadow and lover archetypes, which have a lower percentage of 14.8% and 11.1%, respectively. The percentage of the jester archetype is 7.4%. Finally, the outlaw, ruler, sage, creator, magician, and innocent archetypes are found with the lowest percentage, 3.7%.

Based on the frequencies and percentages above, the caregiver archetype is associated with the characters of homosexuality owing to traits

like caring, kindness, generosity, sacrificing and hoping for the best. As a consequence, the positive portrayal of gays and lesbians has been reproduced to increase acceptance and support for the homosexual community because gay and lesbian characters, as manifested by Mazur et al. (2002), were seldom the major protagonists in shows; instead, they usually used to be stereotyped as supporting roles or are depicted as victims or villains. They add that homosexual people were not entirely accepted in society, especially in the American one in the early 2000s. Moreover, Netflix TV employs caregiver characters to show that homosexuals are in fact in dire need of care because they are marginalized, victimized, and discriminated against.

The second highest archetype is the everyman, which indicates traits such as persevering, ordered, safe, often honest and often fatalistic. Hence, the archetype of everyman is intended to promote and normalize the phenomenon of homosexuality since some people view it as a mental disorder. Therefore, it is mandatory to meticulously select influential archetypes because characters, at their very core, are storytellers.

## 4.2.2 Results of Micro Level

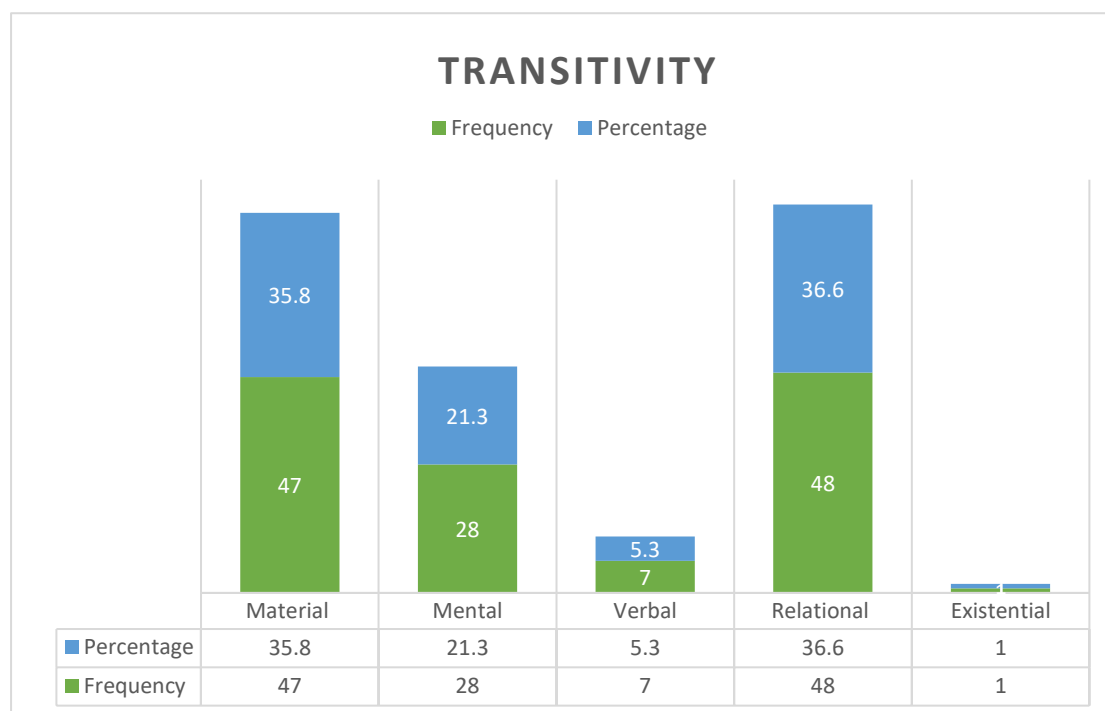
### 4.2.2.1 Transitivity

#### a) Process

The following graph depicts the frequencies and percentages of the entire process that is employed in all eight scenes.

**Figure 29**

*Transitivity Analysis (Process) of Netflix Shows*



The figure demonstrates that the relational process has the highest frequency and percentage since it is utilized 48 times out of 131, making it the most prevalent 36.6 %. Moreover, following the relational process, the material process has the second highest frequency and percentages. It is replicated 47 times out of the total number, resulting in 35.8%. Then, the mental and verbal processes are repeated 28 and 7 times, accounting for 21.3% and 5.3% respectively.

From this, one can deduce that relational and material processes are primarily utilized in Netflix discourse. Relational Processes serve to characterize and to identify humans or inanimate subjects. As a result, the

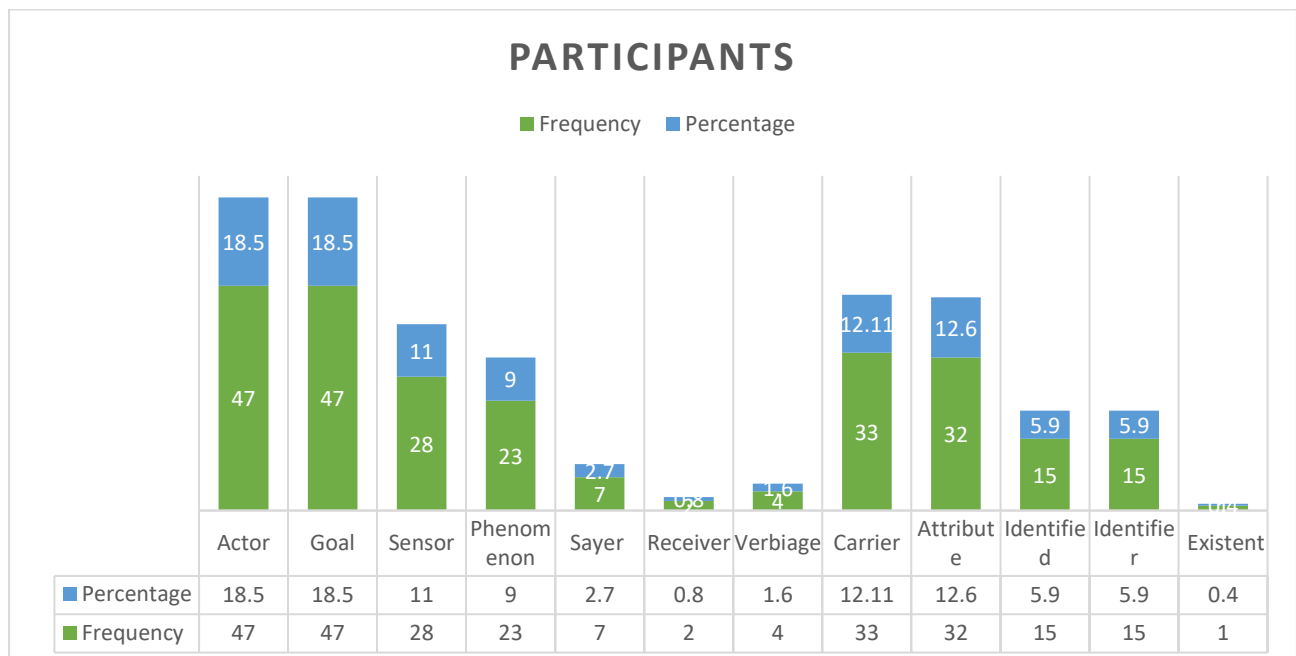
author of the Netflix discourse intends to shed light on gays and lesbians and identify them to the world, as they are marginalized groups who are not always able to share or have their stories told at all. Further, because it is difficult to influence how people think, compared to employing physical force to affect how they behave, Thwaite (1983, p.23) suggests that if one intends to exert influence, it is more persuasive to do so within the realm of “doing” than sensing, speaking, or behaving. These provisions in the action process deal with homosexual activity in the United States and across the world.

### b) Participants

The participants associated with each of the processes previously described may be seen in the following figure, which shows the frequency and percentages of occurrences for each participant.

**Figure 30**

*Transitivity Analysis (Participants) of Netflix Shows*



The term “material process” refers to a physical action or an event in which the participant is directly participating in the activity, such as an actor or a goal. In the eight scenes previously examined, the role of a

participant as an actor is played 47 times out of a total of 254 times, accounting for 18.5%, while the role of a participant as a goal is played 47 times, accounting for 18.5% of the total. These percentages demonstrate the importance of the actor and the goal in Netflix discourse to disseminate the message of homosexuality.

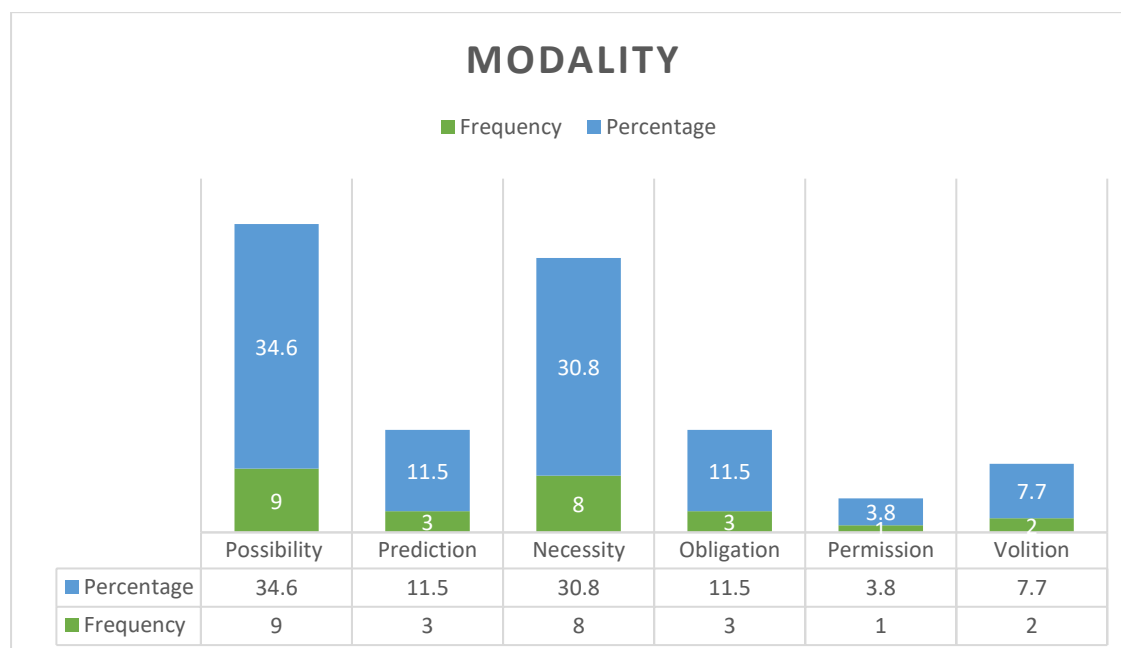
The relational process is the second sort of process based on its frequency of occurrences in the study. The roles of the participants in relational processes are carrier, attribute, identifier and identified. The carrier has 33 frequencies and 12.11%, the attribute has 32 frequencies and 12.6%, the identified has 15 frequencies and 5.9 %, and the identifier has 15 frequencies and 5.9%. Halliday and Matthiessen (2014, p. 259) point out that relational process gives the characterization and identification of the participant. In the analysis, the mental process is ranked third. It is divided into four categories: perception, cognition, desire, and emotion. These four categories have been found throughout the scene analysis. Sensors and phenomena are the roles that individuals play in the mental process. The sensor's frequencies and percentages are 28 times and 11%, whereas the phenomenon's frequencies and percentages are 23 times and 9%. The participants (sayer, verbiage and receiver) of the verbal process are also found in the analysis. The frequencies and percentages of sayer are 7 times with 2.7%, the frequencies and percentages of verbiage are 4 times with 1.6% and the frequencies and percentages of receiver are 2 times with 0.8%. Finally, the participant (existent) of the existential process is also found in the analysis. The frequency of the existent process is 1 time, and therefore its percentage is 0.4%.

#### 4.2.2.2 Modality

Frequency and percentage of modality types, which occurred in the analysis of Netflix shows, are illustrated in the following figure.

**Figure 31**

*Modality Analysis of Netflix Shows*



The highest frequency and percentage, as shown in the above figure, is possibility and necessity: the former is repeated 9 times out of 26, making 34.6 %, whereas the latter is repeated 8 times, making 30.8%. Then, prediction and obligation are discovered with a smaller but equal percentage of 11.5 % and 11.5%. Finally, volition (7.7%) and permission (3.8%) have the lowest percentages. Based on the above, it appears that the extrinsic modality, particularly possibility and necessity, is the most prominent. The speaker's subjective point of view on the certainty or uncertainty of a proposal is usually linked to these extrinsic meanings. These meanings are known as “fundamental modalities”, and they all refer to the writer's subjective attitude or statement in which he or she expresses his or her personal viewpoint in relation to reality. What is more, possibility is utilized to show that it is possible for homosexual figures to discuss and

unveil their sexual orientation in public. Also, necessity indicates that homosexuals need freedom of speech and association.

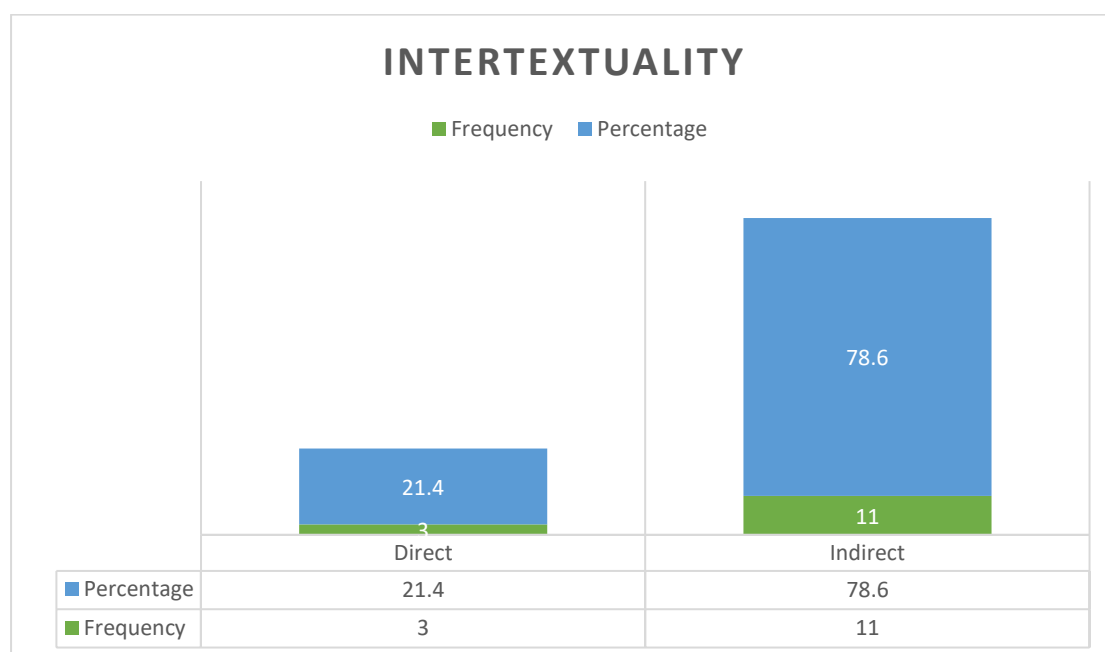
### 4.2.3 Results of Meso Level

#### 4.2.3.1 Intertextuality

The following figure shows the percentage and frequency of manifest intertextuality.

**Figure 32**

*The Analysis of Manifest Intertextuality of Netflix Shows*



The writer employs manifest intertextuality 14 times, divided into 3 direct quotations and 11 indirect ones. The direct quotation is 21.4%, whereas the indirect one matches 78.6 %. The show's creators have established an “intertextual link” and developed connected knowledge in separate scenes. Based on the spectators’ existing knowledge and comprehension of the previous scenes, these intertextual links are made to affect them and add layers of depth to the discourse.

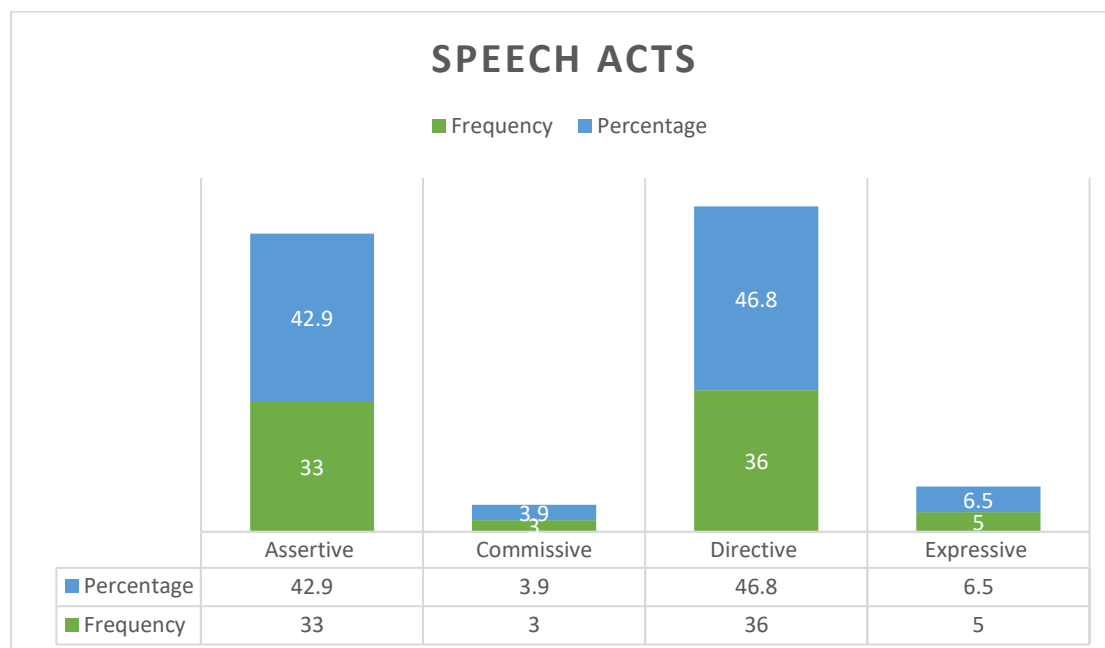


### 4.2.3.2 Speech Acts

The study reveals that the assertive, declarative, commissive, directive and expressive acts are used in the shows of Netflix. The following figure shows the use of speech acts.

**Figure 33**

*Speech Acts Analysis of Netflix Shows*



As seen in the figure above, directive speech act utterances have the greatest percentage, 46.8%, followed by assertive 42.9% and expressive speech act utterances, 6.5%. The commissive speech acts, on the other hand, are the least common in data analysis 3.9 %. This suggests that directive speech acts, particularly those with a feeling of inquiry, are used to attract viewers' attention to the phenomenon of homosexuality. What is more, the writer uses the assertive speech act, namely the stating assertive speech act, to show and globalize this issue to the public.

# CHAPTER FIVE

## CONCLUSIONS, RECOMANDATIONS, AND SUGGESTIONS FOR FURTHER STUDIES

### 5.0 Preliminary Remarks

This chapter discusses the conclusions arrived at in the analysis of the selected data. It also provides recommendations founded on the outcomes of the study, and suggestions for future research.

### 5.1 Conclusions

Various conclusions can be derived on the basis of the findings of the analysis. The conclusions are basically answers to the questions of the current study. The four questions that this research endeavored to seek answers for are restated below:

1. What are the archetypal patterns associated with homosexuals in Netflix shows?
2. What are the microstructures that are utilized in Netflix discourse to construct the “self” and the “other”?
3. How are the mesostructures, in terms of intertextuality and speech acts, utilized to emphasize the “self” and the “other”?
4. What is the ideology behind the representation of homosexuality in Netflix shows?

#### 1. Research Question 1

The producers of Netflix shows utilize different archetypal characters, such as outlaw, ruler, sage, shadow, caregiver, creator, everyman\everywoman, jester, magician, lover, and innocent. The study of archetypes reveals that some homosexual characters undergo two phases. The first phase is before coming out when they have shadow traits, and the second phase is after coming out when they have caregiver or everyone

merits. During the first phase, Netflix producers showcase how homosexuals may feel abashed, isolated, homophobic, and scared of coming out because this process is very difficult and there may be a sense of being dissimilar or of not fitting into the roles anticipated of them by their family, friends, workplace or greater community. Hence, conducts of being aberrant, jealous, selfish, and emotionally unstable can be rooted in their mentality.

Netflix, on the other hand, seeks to illustrate that, while coming out can be tough, it can also be a liberating and empowering experience. Homosexuals may believe that they can now be genuine and true to themselves. They could come across a large community of individuals who are in the same boat, which would make them feel encouraged and motivated. Even if it is frightening to consider coming out to people, the benefits might occasionally outweigh the difficulties. Additionally, the caregiver pattern has the highest percentage and frequency in Netflix shows to illustrate that homosexuals are in fact in dire need of care because they are marginalized, victimized, and discriminated against.

Furthermore, Netflix raises awareness that homosexuals are identical to straight people in terms of the variety of characters the producers have utilized, such as good, wicked, kind, etc. Frequencies and percentages of archetype analysis show that caregiver and everyman\everywoman archetypes have commonly been employed. Thus, since characters, at their very core, are storytellers who play out alternate realities on screen and shine light on hidden societal phenomena, it is crucial for Netflix platform to select efficient and impactful archetypes to positively portray and disseminate life, culture, fears, frustrations, issues, and desires of homosexuals to the public.

## 2. Research Question 2

Different microstructures, such as transitivity, modality, overwording, categorization, and metaphor, are employed in Netflix shows. In terms of transitivity, the relational process has the highest frequency and percentage. Relational processes serve to characterize and to identify humans or inanimate subjects. As a result, the author of the Netflix discourse intends to shed light on gays and lesbians and identify them to the world, as they are marginalized groups who are not always able to share or have their stories told at all. Netflix discourse emphasizes the portrayal of homosexuals as being scared of publicly revealing themselves, via accentuating the grisly context that homosexuals are undergoing as society does not accept them. Therefore, the depiction of the “other” is emphasized in homosexuals’ discourse that illustrates their struggle since they go against the norms “self” represented by society. Fear, bewilderment, indecision, despair, and helplessness are all symptoms of their inner struggle. Moreover, the authors’ goal in depicting lesbians and gays’ suffering in public is to show how they deal with harassment, threats, and violence on a regular basis. Homosexuals, as it appears, are frequently exposed to severe bullying that they are unable to restrain themselves. Likewise, the producers of Netflix have devoted their power to drawing the society’s attention that homosexuality is a real sexual orientation that is different from heterosexuality. Another argument is that homosexuals are the only ones who have the ability to determine their sexual orientation. Hence, it has been planned carefully to make people join and embrace gays and lesbians’ beliefs and tenets.

In terms of modality, the extrinsic modality, particularly possibility and necessity, is the most prominent. The speaker's subjective point of view on the certainty or uncertainty of a proposal is usually linked to these

extrinsic meanings. These meanings are referred to as fundamental modalities, and they all refer to the writer's subjective attitude or statement in which he or she expresses his or her personal viewpoint in relation to reality. What is more, possibility is utilized to show that it is possible for homosexual figures to discuss and unveil their sexual orientation in public. Also, necessity indicates that homosexuals need freedom of speech and association.

### **3. Research Question 3**

Netflix discourse uses two forms of explicit intertextuality (i.e., direct and indirect), and the directive speech act is the most prevalent. This suggests that directive speech acts, especially those which contain a sense of query, are utilized to draw spectators' attention towards the phenomenon of homosexuality. Further, the author has shed light on the psychological aspects of homosexuals' early childhood that seem to be a natural human development. The consequence is the endeavor to legitimize, normalize, and naturalize the actions and conducts of homosexuals. What is more, the assertive speech act (i.e., stating assertive speech act in particular) is used by the writer to demonstrate and globalize this phenomenon to the public. It has been emphasized through intertextuality and speech acts that society "self" is a system of norms and values that have been violated by homosexuals "others".

### **4. Research Question 4**

Netflix discourse shows that gays and lesbians are not transparent about their sexual orientation because many of them are afraid of discrimination, such as loss of work, child custody, and anti-gay violence. As a consequence, the concept of homophobia emerges, which covers a wide variety of negative attitudes and behaviors against homosexuality. The scenes show the conflicting polarization between homosexuality

“other” and society “self”. Also, the conflict between religious beliefs and homosexuality is felt predominantly strongly in the discourse of Netflix. Netflix seeks, on the one hand, to showcase how society and religion deem homosexuality as a “moral issue”. On the other hand, it has contributed much to manifest that individuals do not have a choice concerning their sexual orientation, making it irrational for it to be considered a “sin.” Thus, Netflix producers are conspicuously showing their liberal policy; they are ensuring the right of homosexuals to life and liberty. Likewise, the producers of Netflix shows can seemingly be aligned with the essentialists who regard homosexuality as natural, innate, and fixed early in life. Therefore, they have made significant contributions to persuading the audience that homosexuality is something that individuals are “born with.”

Consequently, regardless of Netflix’s implementation of new streaming media techniques, which researchers deem to limit the power of traditional media, the analysis of this research indicates that the prevailing portrayal of homosexuality is positive, which matches the results indicated by previous studies (Kuhar, 2003; Campisi, 2013; Mongie, 2016; Santonocito, 2020). This positivity is aligned with homosexuals to make society accept them. The analogy emphasizes that media in the Western world, are still exercising their power by maintaining their positive representations of homosexuals through their discourse, and achieving persuasive cultural work through the creation of new societal and religious frameworks for heterosexuals to engage with non-normative sexualities and gender identities. The portrayals of homosexuality in Chinese media, on the other hand, appear to be different; a previous study by Chang and Ren (2017) identified four dominant images: gays as crime victims due to their presumed inherent weakness, as violent subjects, as opponents of traditional values, and as a source of social instability.

## 5.2 Recommendations

The strategic construction of the “self” and the “other” is technically employed to control the frame of thought of the spectators to fully win their support regarding the phenomenon of homosexuality. Consequently, it is, in the light of the obtained results and conclusions, inevitable that the following recommendations are put forward:

1. People ought to be aware of what is displayed on the screen, and they should be familiar with the LGBTQ community as well as CDA in order to comprehend and understand what is going on. This is because CDA is useful in identifying concealed ideologies and manipulation in nearly all fields, including media, politics, and linguistics.
2. Children ought not to be exposed to the media in general and TV in particular without parental surveillance, because, as it is claimed by Matthews (2003), children and adults strongly identify with television and movie characters and mimic them in their lives.
3. Teachers should familiarize themselves with Netflix's LGBTQ programing.
4. Teachers should instruct students who are into Netflix content about the hidden ideologies that this platform promotes.
5. Researchers of CDA should, whenever possible, consider Faber and Mayer's (2009) archetype theory in their studies.

## 5.3 Suggestions for Further Studies

The following are suggestions for further studies:

1. A Critical Discourse Analysis of Homosexual Discrimination in Some Selected TV Shows
2. The Representation of Transgender in Netflix Shows: A Critical Discourse Analysis

3. A Critical Discourse Analysis of Social Bullying in *13 Reasons Why* TV Show
4. The Representation of Minority Groups in Netflix Shows: A Critical Discourse Analysis
5. A Critical Discourse Analysis of Gay and Lesbian Alliance Against Defamation's (GLAAD) Media Releases



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# APPENDECES

## **Appendix A: 13 Reasons Why**

[https://sublikescript.com/series/13\\_Reasons\\_Why-1837492](https://sublikescript.com/series/13_Reasons_Why-1837492)

## **Appendix B: Master of None**

[https://sublikescript.com/series/Master\\_of\\_None-4635276](https://sublikescript.com/series/Master_of_None-4635276)

## **Appendix C: Orange Is the New Black**

[https://sublikescript.com/series/Orange\\_Is\\_the\\_New\\_Black-2372162](https://sublikescript.com/series/Orange_Is_the_New_Black-2372162)



## المستخلص

تُعدُّ هذه الدراسة (تحليل نقدي للخطاب) (CDA) لتمثيل المثلية الجنسية في عروض نتفليكس (Netflix). وتهدف إلى فحص النماذج البدئية - الشخصيات النموذجية - التي يستخدمها عادةً منتجو نتفليكس. كما أنها تسعى إلى التحقيق في بناء "الذات" و "الآخر" في عروض نتفليكس لكشف النقاب عن أيديولوجية المنتجين الخفية.

وتسعى الدراسة أيضًا للإجابة على الأسئلة الآتية:

- ما أنماط الشخصية الأصلية المرتبطة بالمثليين جنسيًا في عروض نتفليكس؟
- ما التراكيب الدقيقة المستخدمة في خطاب نتفليكس لبناء "الذات" و "الآخر"؟
- كيف تُستخدم التراكيب الوسطية، من حيث التناص وأفعال الكلام، للتأكيد على "الذات" و "الآخر"؟
- ما الأيديولوجية الكامنة وراء تصوير المثلية الجنسية في عروض نتفليكس؟

يستخدم الباحث منهجًا توليفيًا للتحليل الذي يتكون من المناهج الآتية:  
منهج هايمز (Hymes, 1971)

نظرية النماذج البدئية وفقًا لفيرير و مير (Faber & Mayer, 2009)

نموذج التحليل ثلاثي الأبعاد وفقًا لفيركلوف (Fairclough, 2001)

المربع الأيديولوجي وفقًا لفان دايك (Van Dijk, 1998)

منهج أفعال الكلام لسيرل (Searle, 1979)

منهج الأفعال الناقصة لكويرك وآخرون (Quirk et al., 1985)

منهج التعدي لهااليدي وماثيسين (Halliday & Matthysen, 2014)

استنادًا إلى النتائج، فقد توصلت الدراسة إلى أن منتجي نتفليكس يستخدمون مجموعة متنوعة من الأنماط البدئية، مثل الظلال، ومقدمي الرعاية، والخارجين عن القانون، والجميع، والأبرياء، وما إلى ذلك، لإظهار أن المثليين جنسيًا يشبهون الأشخاص المتباينين جنسيًا ومتساوين معهم. فضلًا عن استخدام نتفليكس تراكيب دقيقة ووسطية، مثل التعدي (الفعل)، الأفعال الناقصة، الصياغة المفرطة، التصنيف، الاستعارة، التناص الصريح والتكويني، وأفعال الكلام لبناء "الذات" و "الآخر". من الناحية الأيديولوجية، يعرض المنتجون الاستقطاب المتضارب بين المثلية الجنسية التي تمثل "الآخر" والمعتقدات والقيم المجتمعية والدينية التي تمثل "الذات" من خلال الصراع الداخلي للمثليين. فضلًا عن ذلك تحث نتفليكس على أجندة ليبرالية صريحة - أي أنها تنشر خطابًا مقنعًا يعلن الرغبة في احترام وقبول سلوكيات وآراء وهويات المثليين جنسيًا. وأخيرًا يبدو أن منتجي خطاب نتفليكس يتفقون مع الجوهرين الذين يعتقدون أن المثلية الجنسية أمر طبيعي وغير قابل للتغيير.



جمهورية العراق  
وزارة التعليم العالي والبحث العلمي  
جامعة كربلاء  
كلية التربية للعلوم الإنسانية  
قسم اللغة الإنجليزية

## تمثيل المثلية في عروض نتفليكس: تحليل نقدي للخطاب

رسالة تقدّم بها الطالب

كرار محمد جبر الحسيني

إلى

مجلس كلية التربية للعلوم الإنسانية في  
جامعة كربلاء وهي جزء من متطلبات نيل شهادة الماجستير

في

اللغة الإنجليزية وعلم اللغة

بإشراف

الأستاذ المساعد

د. ريث زهير عبد