



GENDER DISCRIMINATION IN THE DRAMA SERIES THE EXCHANGE: A SARA MILLS CRITICAL DISCOURSE ANALYSIS

Yuni Syakila Wardah¹, Misbahus Surur²

^{1,2}UIN Maulana Malik Ibrahim

Email Corresponding: syakillayuni1@gmail.com

Article Info

Article history:

Received 01/26, 2025

Revised 02/10, 2025

Accepted 02/12, 2025

Keywords:

Women

Discrimination

Sara Mills

Critical Discourse

Analysis

Abstract

The Exchange is a Netflix drama series inspired by true events experienced by two Kuwaiti women. The two women threw themselves into the male-dominated Kuwaiti stock market. The purpose of this study is to analyze the position of the actor who is the subject of the storytelling, the object being told, and the position of the audience with Sara Mills' critical discourse analysis model through scenes of the film that are considered representative. This research is intended to find the forms of discrimination experienced by the main female character in the drama series The Exchange. This type of research is descriptive qualitative using Sara Mills' critical discourse analysis. The main data source is the drama series The Exchange episode 1 to 5. The research data is in the form of scene images and dialog in the drama series that show forms of discrimination against women. Data analysis in this study used three stages, including; (1) data reduction, (2) data presentation, and (3) conclusion drawing. The results showed that there are 4 forms of discrimination experienced by the main female character in the workplace, including 1) marginalization with 3 scenes; 2) subordination with 2 scenes; 3) stereotyping with 2 scenes; and 4) workload with 1 scene. Each scene has actors who occupy the position of the subject of the storytelling, the object being told, and the position of the audience.

تجريد

The Exchange هو و مسلسل درامي من إنتاج نتفليكس مستوحى من أحداث حقيقية عاشتها سيدتان كويتيتان. ألقى المرأتان بنفسهما في سوق الأسهم الكويتية التي يهيمن عليها الرجال. والغرض من هذه الدراسة هو تحليل موقف الممثل الذي هو موضوع الحكاية، والموضوع الذي يتم سرده، وموقف الجمهور من خلال نموذج تحليل الخطاب النقدي لسارة ميلز من خلال مشاهد الفيلم التي تعتبر تمثيلية. يهدف هذا البحث إلى إيجاد أشكال التمييز التي تعاني منها الشخصية الأنثوية الرئيسية في المسلسل الدرامي The Exchange. هذا النوع من البحث نوعي وصفي باستخدام تحليل الخطاب النقدي لسارة ميلز. مصدر البيانات الرئيسي هو المسلسل الدرامي The Exchange من الحلقة ١ إلى ٥. وتتمثل بيانات البحث في شكل صور مشاهد وحوار في المسلسل الدرامي تظهر أشكال التمييز ضد المرأة. واستخدم في تحليل البيانات في هذه الدراسة ثلاث مراحل، منها: (١) اختزال البيانات، (٢) عرض البيانات، (٣) استخلاص النتائج. أظهرت النتائج أن هناك ٤ أشكال من التمييز التي تتعرض لها الشخصية النسائية الرئيسية في مكان العمل، منها: (١) التهميش بـ ٣ مشاهد، (٢) التبعية بمشاهدين، (٣) التنميط بمشاهدين، (٤) عبء العمل بمشهد واحد. يضم كل مشهد ممثلين يحتل كل منهم موقع الفاعل في الحكاية، والمفعول به الذي يتم سرده، وموقع الجمهور.

الكلمات المفتاحية :

التمييز ضد المرأة

سارا ميلز

تحليل الخطاب

النقدي

Abstrak

The Exchange merupakan salah satu serial drama Netflix terinspirasi kejadian nyata yang pernah dialami oleh dua Wanita Kuwait. Dua wanita tersebut menceburkan diri ke pasar saham Kuwait yang didominasi kaum laki-laki. Tujuan penelitian ini adalah untuk menganalisis posisi aktor yang menjadi subjek pencerita, objek yang diceritakan, dan posisi penonton dengan model analisis wacana kritis Sara Mills

Kata kunci:*Diskriminasi**Perempuan**Sarah Mills**Analisis Wacana Kritis*

melalui scene-scene film yang dianggap mewakili. Penelitian ini dimaksudkan untuk menemukan bentuk-bentuk diskriminasi yang dialami oleh tokoh utama perempuan dalam serial drama *The Exchange*. Jenis penelitian ini adalah deskriptif kualitatif menggunakan analisis wacana kritis Sara Mills. Sumber data utama yakni serial drama *The Exchange* episode 1 sampai 5. Data penelitian berupa gambar scene dan dialog dalam serial drama yang menunjukkan bentuk-bentuk diskriminasi perempuan. Analisis data dalam penelitian ini menggunakan tiga tahap, di antaranya; (1) reduksi data, (2) penyajian data, dan (3) penarikan kesimpulan. Hasil penelitian menunjukkan ada 4 bentuk diskriminasi yang dialami oleh tokoh utama perempuan di tempat kerja, di antaranya 1) marginalisasi dengan 3 scene; 2) subordinasi dengan 2 scene; 3) stereotip dengan 2 scene; dan 4) beban kerja dengan 1 scene. Masing-masing scene mempunyai aktor yang menempati posisi sebagai subjek pencerita, objek yang diceritakan, dan dan posisi penonton.

This is an open access article under the [CC BY-SA](https://creativecommons.org/licenses/by-sa/4.0/) license.



A. Introduction

Many contemporary film series address women's issues, and *The Exchange* is one of them. The series is based on a true story, about the journey of two strong women who fought to show that women could participate in the stock market sector in the 1980s in Kuwait, when working in the stock exchange was still considered a male domain. In this movie, manifestations of gender discrimination occur in various forms, including in family and work dynamics. The division of labor, decision-making processes, and interactions between family members and other work domains are often influenced by gender-biased assumptions. Therefore, families and workplaces play an important role in socializing and presenting gender discrimination (Endriawati & Sulistyorini, 2023).

Al Mughni explains in her book *Women in Kuwait: Politics of Gender*, that although the Kuwaiti constitution states that men and women are equal in the eyes of the law and have equal rights regarding education and wages, this does not mean that they have equal opportunities. The concept of equality is not only limited to rights but also includes providing equal opportunities for everyone (Satria et al., 2019).

In chapter 3 of the book, the Kuwaiti constitution provides for the guarantee of equal rights and public duties for Kuwaiti citizens, specifically Article 29 which reads: "All people are equal in human dignity, and in public rights and duties before the law, without distinction as to race, origin, language or religion." However, the article guarantees equality, human dignity, and individual freedom. However, it does not explicitly refer to "sex" and "gender" in the list of protected matters. This shows that

the language used in the Kuwaiti constitution is often ambiguous when discussing gender issues (Satria et al., 2019).

The Exchange, a drama series by Nadia Ahmad set in Kuwait, stars artists such as Rawan Mahdi as Farida, Mona Hussain as Munira, Michael Benyaer as Saud, Sean Rohani as Hassan, and several others. This Netflix drama series consists of six episodes, each episode ranging from 48-57 minutes. This Kuwaiti drama series talks quite a lot about the problems faced by women due to expectations and values in their environment, the equality of men and women that is often questioned, and mental health issues. The series makes us realize that life can be filled with strong women whose lives have carried out all the struggles, efforts, and things that are unknown to others. These silent realities are all around us (Al-Muhanna & Elshenewy, 2023).

Salentin and Heitmeyer explain discrimination is described as “the intended or achieved differential treatment of people or social groups because of certain common traits” and has been considered a significant source of stress for those who identify as sexual and gender minorities (Giraud & Leonard, 2024). Meanwhile, according to Fakihi, gender injustice or discrimination can be categorized into several forms, namely marginalization, subordination, stereotyping, violence, and workload (Nurliawati & Iswatiningsih, 2023).

According to the researcher, the drama series The Exchange is interesting to study using Sara Mills' critical discourse analysis model. Women strive to be equal to men and they don't want to be perceived as weak. According to Basarah, there is an understanding of the imbalance of power between the two sexes, where women's roles are considered lower than men's roles. This is Sara Mills' point of interest, which focuses her discourse theory on the issue of feminism. In line with the inclusion of feminism in the film industry, Sara Mills' critical discourse analysis can be used to dissect how women are portrayed in texts, whether in movies, pictures, photos, or news (Basarah, 2019; Rahayu & Hamdani, 2023).

There are at least two core concepts in Sara Mills' critical discourse analysis, namely subject-object position and reader position. The subject-object position in Sara Mills' critical discourse analysis emphasizes how events are seen and from whose perspective they are seen. Then, who is positioned as the storyteller (subject) and who is the object being told. This position places various social actors, the position of ideas, or events in the text. These positions ultimately determine the form of the text that is

present in the middle of the audience. For example, an actor who has a high position is featured in the text, he will influence how he is featured and how other parties are featured. Actors who act as subjects are assumed to have the opportunity to define and image themselves (Jufanny & Girsang, 2020).

On the other hand, the actor who becomes the object is the one who is defined and described by others. This position also produces meaning and contains certain ideologies. For example, when women are portrayed as objects in the media, the media tells the story from the male side and women do not have the power to tell their side. Thus, there can be one-sided definitions of their perspectives and viewpoints (Nasiha & Yunaldi, 2019). In feminist discourse, the subject-object position determines the position of women when represented. Generally, in feminist discourse, women in a text are shown as objects, not subjects. Therefore, women's position is always defined, used as storytelling material, and cannot present themselves (Jufanny & Girsang, 2020).

In addition, Sara Mills also pays attention to how readers and writers (in the context of this research, the audience) are presented in the text, as well as how readers identify and place themselves in the storytelling of a text. Mills states that the text is a form of agreement between the author and the reader, the author imagines what kind of audience will be watching. Sara Mills sees this model as placing the reader in an important position because it can interact with the reader. The model also sees that the text is not only a produced aspect but also a received one. Thus, such a model would place the audience or reader in a position and influence how the text is to be understood and how these social actors are placed (Lesmana & valentina, 2022).

According to Mills, audience positioning generally relates to how a program addresses its listeners, viewers, or readers. This can be done indirectly (indirect address) in two ways. First, using mediation, which is the placement of the position of truth on certain parties or characters so that listeners will align themselves with the characters presented in the text. Second, through cultural codes or cultural values in the form of mutually agreed values that readers use when interpreting a text (Surahman et al., 2022).

The story of *The Exchange* is interesting to analyze using the critical discourse analysis model of Sara Mills because the issue of strong feminism is depicted in each episode. Research with the object of study of the drama series *The Exchange* has been done before, including by Zuhra Latifa, Aning Ayu Kusumawati, and Widia Apriliana,

entitled Women's Resistance in the Film Series "Ash-Shafaqah" (The Exchange) by Nadia Ahmad: A Study of Naomi Wolf's Feminism of Power (Latifa et al., 2023). This research discusses the forms of resistance carried out by Kuwaiti women depicted in the drama series The Exchange. The strength of this research is that it can explain the five principles of forms of resistance to power feminism promoted by Naomi Wolf. The disadvantage is that it does not explain the forms of gender discrimination experienced by Kuwaiti female characters depicted in the drama series The Exchange. Therefore, this research is expected to complement previous research, by describing the forms of masculine gender discrimination experienced by the characters Munira and Farida. From this discrimination, they fight back to get their rights and prove themselves against the perpetrators of discrimination.

There have also been many studies with the same model, namely using the concept of Sara Mills. The five previous studies are sorted based on the latest research as follows. First, research by (Wardani et al., 2024) titled Gender Stereotypes in the Portrayal of Female Main Characters in the First Episode of the Netflix Series *Gadis Kretek*. Second, research from (Novianty, 2024) entitled Representation of Radical Feminism in K-Drama as Resistance to Patriarchal Culture. Third, research conducted by (Savitri & Putri, 2024) entitled Sara Mills' Critical Discourse Analysis of Women's Marginalization in the Short Film "Because of Bajing Bedebah" by SPRD Production. Fourth, research from (Luthfiyahningtyas et al., 2024) titled Standar Kecantikan Dalam Film "200 Pounds Beauty": Kajian Feminisme Sara Mills. Fifth, research by (Wulandari & Surur, 2024) entitled Ahed Tamimi's Position In Some Arab News: Critical Discourse Analysis Of Sara Mills. There are still several other similar studies within two years conducted by (Yudhawirawan & Nurussa, 2023); (Isninadia & Yuhdi, 2023); (Ramadhani & Adiprabowo, 2023); (Surahman et al., 2022); (Novianti et al., 2022). All of the studies mentioned above analyze how women are portrayed in a film using Sara Mills' critical discourse analysis model.

Although many studies on gender discrimination use the same theory, namely the critical discourse analysis model of Sara Mills, there is no research that discusses the forms of gender discrimination in the drama series The Exchange with Sara Mills' critical discourse analysis theory. So, research on gender discrimination still needs to be done as a form of voice and support to fight injustice and promote gender equality. Moreover, women in a text are often presented as objects, not subjects. Therefore,

women's position is always defined, used as storytelling material, and cannot present themselves. This is in line with this research which will reveal the forms of discrimination on the main female character in the drama series *The Exchange*, where the form of gender discrimination treatment is more widely accepted by women especially where they work is dominated by men. This condition makes them face a lot of pressure and injustice on various occasions.

Research on gender discrimination is still being studied today. This suggests that gender equality is still low to implement, especially in the workforce, as Kuwaiti women still face discrimination in terms of employment opportunities, wages, and promotions. This is because Kuwaiti society is still dominated by patriarchal values that place men as the head of the family and the main breadwinner, so women who pursue careers are often seen as violating traditional norms, especially if they work in male-dominated fields. In addition, they also tend to be steered towards jobs that are considered "gender-appropriate," as depicted in the drama series *The Exchange*, where Munira and Farida only served as assistants because they were deemed more appropriate.

The purpose of this research is specifically to analyze the forms of gender discrimination with Sara Mills' critical discourse analysis experienced by Munira and Farida, through their performances that occupy the position as objects told in scenes that show discriminatory treatment in the drama series *The Exchange* episodes one to five. The researcher also places the masculine who dominates in the workplace as the subject of the storytelling. In addition, the position of the audience is also involved. The forms of gender discrimination experienced by the main female character in this drama series are; 1) Marginalization, 2) Subordination, 3) Stereotyping, and 4) workload.

B. Research Methods

The research method used in this discussion is a descriptive qualitative method that uses Sara Mills' critical discourse analysis. The analysis model pioneered by Mills describes women in the text, which is in line with the research on the film *The Exchange* which focuses on five episodes. This research produces descriptive data in the form of how women's conditions are introduced in each episode. Sara Mills' critical discourse analysis emphasizes several things, including the position of the subject and object. In addition, the position of the audience. Researchers chose Sara Mills' critical discourse analysis model to find out the position of the actors in each form of gender

discrimination in each scene. The data collection procedure of this research uses the technique of watching, observing, recording, and analyzing data based on the content of the drama series *The Exchange*. Researchers watched, observed, and analyzed data in *The Exchange* drama series repeatedly to understand the meaning contained in the film.

Furthermore, researchers analyzed the data using two stages, namely data reduction and data presentation. In the data reduction stage, researchers focused on scenes depicting gender discrimination from episode one to episode five in the drama series *The Exchange*. Researchers captured screenshots scene by scene related to forms of gender discrimination in the series and supported by taking dialogue between characters according to the contents of the screenshots. Then researchers classified the data into forms of gender discrimination, including marginalization, subordination, stereotyping, and double workload. The next stage is data presentation, researchers describe the scenes that show forms of gender discrimination regarding the events in each scene, determining the position of the actor who is the subject of the story and the object being told. After that, the researcher places the audience's position in one form of gender discrimination consisting of one, two, or three scenes in each form of discrimination experienced by the characters Munira and Farida. In this position, the researcher also verifies the findings by using supporting data sources through sentences in dialog that support the audience's position, the researcher also strengthens the data presentation with the support of previous research related to forms of gender discrimination and the position of the perpetrator. The researcher also added critical reflections to support the development of further research.

C. Result and Discussion

The Kuwaiti stock exchange company houses several banks whose employees are predominantly male. Bank of Tomorrow is the only bank in the Kuwaiti stock exchange that employs women. This is what makes Munira and Farida's position often used to improve the good image of Future Bank in succeeding an interest. From the results of the analysis conducted on *The Exchange* drama series, researchers found 4 forms of discrimination experienced by the two main characters with 8 scenes from five episodes that will be highlighted to see how the position of the storytelling subject, the object being told, and the position of the audience. The position of the audience here is

to see the treatment of gender discrimination by masculine people against female characters in this drama series. The following will present the findings and discussion.

1. Result

a. Marginalization

1) The Company Only Accepts Male Employees



Gambar 1. Episode 1 minute 08.55

This scene tells the story of Mr. Amir, who serves as the president director of Bank Masa Depan, who cannot accept female employees because the company is dominated by men, so he thinks women will not be able to deal with men. Mr. Amir considers it difficult for women to survive in the company. The following is the dialog between Pak Amir and Farida;

أمير: أخبرتي "يارا" أنك تريدين مني معروفًا. أتريدينه بهذا المكان؟

Yara said you needed help here?

فريدة: ليس معروفًا وإنما مقابلة.

Not a favor. Interview.

أمير: اسمعني يا "فريدة". التعامل مع الرجال في ها المكان أمر صعب.

خاصة إذا كنت أما. معذرة. فأنا لا أسدي معروف، حتى لصديقات زوجتي.

Dealing with men here is difficult. Especially for a mother. I'm sorry. I can't help, not even my wife's girlfriend (Al-Muhanna & Elshenewy, 2023).

2) Women are Forbidden to Speak Out



Gambar 2. Episode 3 minute 38.26

This scene tells of Munira's ambition to buy Al-Ra'ee shares using her money and working with Farida. Hasan refused to listen to Munira's ideas in purchasing Al-Ra'ee shares and told Munira to just obey his orders, even though Munira already had the survey results. Here's the dialogue between the two;

حسن: وماذا لاحظت؟

What did you find?

منيرة: ...أسعار الغنم تتماشى مع-

Correlation between sheep prices

حسن: صه-. ما دمت كلمت "سعود"، تعرفين أن البنك يستهدف سوق المواشي بالفعل. ما يوجد ما أعدلة.

Shut up. You talked to Saud, so you know the bank is after cattle. I can't do anything (Al-Muhanna & Elshenewy, 2023).

3) Farida Receives Accusation



Gambar 3. Episode 5 minute 37.56

This scene tells the story of Farida was accused of buying and selling errors and had to bear her losses. This loss affected her daughter's education by delaying her daughter's transfer to the British School because she had to use her money to compensate for the incident. The following is the dialogue when Farida gets the news from Walid;

وليد: وصلنا إشعار من "المقاصة".

There is a notification from the Clearing House.

حسن: أخطأت في التداول.

You made a buying and selling mistake.

فريدة: أخطأت في التداول؟ هل جننتما؟ لم أخطئ!

I made a trade mistake? Are you crazy? I'm not! (Al-Muhanna & Elshenewy, 2023).

b. Subordination

1) Article Release



Gambar 4. Episode 5 minute 34.59

The bank released an article about Farida and Munira on the Cermin Rakyat website entitled “The Future is in the Hands of the Future Bank” to work on a trading operation. After learning about the journalist who interviewed her and Munira, Farida expressed her frustration to Munira by saying;

فريدة: لماذا قد يكتب صحفي بوزنة مقالا تافها عن النساء في البورصة؟

“Why would a journalist of his caliber write a fake article about women working in the stock exchange?” (Al-Muhanna & Elshenewy, 2023).

2) Formality in The Forum



Gambar 5. Episode 5 minute 41.21

Munira and Farida attended the final meeting of the Alpa Real Estate company's capital increase public offering. Munira and Farida's presence with the Alpa Real Estate company was a sweetener to convince the CEO of the company to cooperate with Bank of the Future. However, after Farida realized her presence, she said to Munira;

فريدة: "متّور"، يريدون منا أن نظهر وحسب.

“Mannour, they just want us to be sweeteners” (Al-Muhanna & Elshenewy, 2023).

c. Stereotypes

1) Failure in Transaction



Gambar 6. Episode 2 minute 43.07

This scene tells the story of Munira and Farida who cannot buy shares because Nabil as a stockbroker only wants to deal with male employees. Nabil ignores Munira and Farida who are in front of him trying to buy the shares that Nabil is selling. Feeling unheard, Munira expressed her frustration by throwing the coupon held by Nabil. This made Nabil angry and said;

نabil: أتعرفين لماذا لا أحب العمل مع النساء؟

“Know why I don't like dealing with women? Because they can't control their actions and behavior” (Al-Muhanna & Elshenewy, 2023).

2) Social Sanctions



Gambar 7. Episode 5 minute 11.17

This scene tells the story of Farida who is socially sanctioned for not wearing hijab, being a widow, and working in a male-dominated place. This affects her daughter who gets bullied by her schoolmates through her article. Here is the dialog between Farida and Jude;

جود: لم أخذه لأنني أعرف ما ستقوله الفتيات. لكن ثمة فتاة أحضرته.

I know what they will say. Another girl took her (Al-Muhanna & Elshenewy, 2023).

d. Double Burden

1) Difficult Choice Workload



Gambar 8. Episode 5 minute 36.51

In this scene, Farida is faced with a difficult situation because she must choose to be professional in her career or meet Dr. Badra after work in order to consult regarding her daughter's school transfer. The following is the dialog between the two;

منيرة: ألم تقولي إنك ستحجزين؟

You said you would make an appointment.

فريدة: ألا ترى الورطة التي أنا فيها؟ دعيني أحلها أولاً.

Don't you see my problem? Let me handle it first.

منيرة: سأحجز بنفسي.

Okay, I'll call by myself (Al-Muhanna & Elshenewy, 2023).

2. Discussion

a. Marginalization

1) The Company Only Accepts Male Employees

Subject object position: On the episode scene 1 minute 08.55, Mr. Amir is the subject of the story as a figure who has power in Bank Masa Depan and serves as president and director. In this case, Mr. Amir can show his power by rejecting Farida's request to be accepted at the Bank of Tomorrow without any consideration. Here Farida becomes the object of the story. Farida is considered incapable by Mr. Amir to deal with men, because Kuwaiti stock exchange companies including Bank of Tomorrow are dominated by men. In addition, Mr. Amir doubts Farida's performance and professionalism because Farida is a mother who is considered difficult to separate domestic work and work in the public sector. This is one form of power from a man in this scene. With his power, he can treat Farida however he wants.

2) Women are Forbidden to Speak Out

Subject object position: On the episode scene 3 minute 38.26, Hasan is the subject of the story who has power over Munira as his superior. While Munira is the object of the story, she is not given the opportunity by Hasan

to explain the results of the data survey of Al-Ra'ee shares, which is his ambition. Hasan told Munira to just follow his orders. Hasan also made Munira's brilliant idea into a joke. Previously, Munira had also made an offer to buy Chemic shares, but instead of approval, she was met with Hasan's arrogant attitude. Hasan told Munira *"I want what is best for me. If you fail to get the shares, they might finally understand you don't belong here. She (Farida) too. It means two people are eliminated with one Nabil."* Hasan also did not permit Munira to buy shares other than the 5,500 shares from Mobile Telecom. Munira had no power of attorney and could do nothing but follow orders.

3) Farida Receives Accusation

Subject object position: On the episode scene 5 minute 37.56, Nabil becomes the subject of the storytelling who has power over every transaction and clearing institution so that he can easily empower Farida as a minor who cannot defend herself other than accepting the fact that she is disadvantaged. Meanwhile, Farida becomes the object that is being told is being accused of buying and selling mistakes. Nabil gets more profit from the purchase of shares from the fraudulent transactions he made to Farida. Farida had tried to negotiate with Nabil but to no avail. In addition, Bank Masa Depan, where Farida works, chose to be indifferent, leaving Farida to bear the loss alone. This is supported by Farida's words to her daughter when she tried to give an understanding of her situation, which caused her daughter not to be able to change schools. *"There are wrong transactions that are being blamed on you. Just because the board was run by three men who said it was my fault. Because your boss was also a man, you were forced to take the blame, even though you proved otherwise. Why? Because this mistake was made by a very powerful person."*

Audience position: The position of the audience of the three scenes shows gender discrimination in the form of marginalization, in which the audience is invited to see how women are portrayed as marginalized, not having the same opportunities as the dominating group. They dominate women so that women's space to contribute is very limited, including in expressing brilliant ideas. Masculine men think that their calculations in a matter are more appropriate than women. Women who work in an environment full of

masculinity make the opinions they put forward are not responded to as appropriate opinions. It is difficult to get the freedom of space to give opinions so that whatever is said by men, women must submit to following all the rules and laws that apply.

Masculine people consider women to have more feminine attitudes, such as meek, graceful, submissive and tend to be weak. Meanwhile, they are obsessed with masculinity, which is strong, rational, and so on. This is what makes them big-headed so that they easily discriminate and marginalize women. From the dialogue excerpt, women experience marginalization, which causes women to feel excluded and humiliated, which can be seen from the dialogue of other characters.

The marginalization that occurs in the dialogue quote is very detrimental to women in the economic field. The impoverishment that occurs can be seen in Farida who has to bear the loss alone so she has to use the savings she has collected from her salary for the cost of transferring her daughter's school to the British School. Bhasin states that the marginalization of women is a restriction that is carried out to reduce women's productive power, the work done by women is limited to domestic work, while the types of public work they can do are limited and even determined by men (Larasati & Anzari, 2021). This happens when Farida is rejected by Pak Amir when she offers an interview and when Munira continues to be silenced in conveying her ideas. The findings of this study are about gender discrimination in the form of marginalization experienced by the main female character in The Exchange Film, such as the rejection of female employees, the lack of opportunities and contributions of female employees, and placing female employees in powerlessness in fighting back. This is in line with previous research by (Larasati & Anzari, 2021) which also found that acts of marginalization on female characters could not get promoted just because they were women, female characters were often marginalized in work, especially the public sphere for reasons that seemed to corner the nature of women. Although her research does not use Sara Mill's critical discourse analysis, the position of female characters in this case is an object that is marginalized by masculine power in the workplace.

b. Subordination

1) Article Release

Subject object position: On the episode scene 4 minute 34.59, Mr. Amir as the president director of Bank Masa Depan and Saud as his manager are the subjects of the story who have the idea to release the article. this strategy is to reap the benefits of the National Cement company. Meanwhile, Farida and Munira are the objects that are told to be utilized in the release of this article. The release of the article about Farida and Munira is not a pure appreciation from Future Bank towards them, but rather to attract public sympathy and improve the good image of Future Bank as the only bank in the Kuwaiti stock exchange company that employs women. The bank used the services of an economic rather than social finance journalist. The bank released an article in Cermin Rakyat in which Farida's journalist father said *"What do you expect from the people's mirror."*

2) Formality in The Forum

Subject object position: On the episode scene 5 minute 41.21, Pak Amir is the subject of the story, utilizing Munira and Farida's presence in the last meeting of the public offering of the capital increase of Alpa Real Estate company. Meanwhile, Munira and Farida are the objects of the story where their presence is only a formality, because they are considered to be able to convince customers and give a good image to Bank Masa Depan, as the only bank that employs women. They have nothing to do but show up with a smile because Bank Masa Depan has prepared the analysts, marketing team, and IPO team beforehand. Not only Farida and Munira, Mrs. Sabiha also occupies the position of the object being told about how women are considered unable to perform leadership because she put her company in trouble by going into debt to do a major renovation. As Farida tells Munira about the masculine perception of Mrs. Sabiha *"But because she's a woman, they think she's inexperienced and stupid"* when in fact the opposite is true, Mrs. Sabiha is trying to develop Alpha.

Audience position: The position of the audience from both scenes shows gender discrimination in the form of subordination, in which the audience is invited to see how masculine people treat women as less important.

Masculine people have full power in organizing all things, they do not let women take part in working with them except to be sweeteners in the forums they plan. This is in line with Supratman's opinion, in a certain interest, women are considered as sweeteners (Puspita & Supratman, 2021). This is called subordination. According to Khasanah, subordination means being put under or in an inferior position before others, or being subject to the control or authority of others. The power comes from men's feelings of superiority over women. Men feel themselves to be the ultimate beings. So, it can be interpreted that subordination is an attitude or action of society that places women in a lower position than men (Khasanah & Khusyairi, 2023). In contrast to the research by (Khasanah & Khusyairi, 2023), which analyzes gender subordination and stereotypes experienced by women in the series *Gadis Kretek*, where the main female character tries to fight the myth that women do not deserve to be an important part, such as the rolling part instead of the essence sauce maker. In this study, men provide opportunities for women to appear to improve the good image of the company, with that women take advantage of the opportunities that exist, where it benefits women when they can show their ability to contribute with men. This can break the view that women are just wives, while men are considered superior and suitable for strategic roles.

c. Stereotypes

1) Failure in Transaction

Subject object position: On the episode scene 2 minute 43.07, Abu Khalid is the subject of the story. As the only stockbroker in the Kuwaiti stock exchange company, Nabil has the power to buy and sell stocks and clearing houses. All the banks bought shares from him from various industrial companies, including Mobile Telecom, which Munira and Farida were eyeing. From the very beginning, Nabil disliked Munira and Farida, he did not like the increase in female employees. While Munira and Farida, the objects of the story, do not get the same opportunities as male employees for no logical reason, they cannot make transactions with Nabil. Hasan, Walid, and Saud, Farida and Munira's supervisors at the Bank of Tomorrow told them to buy the same shares as a form of anticipation to get Mobile Telecom

shares rather than nothing. In addition, his hatred for Munira and Farida is seen when Nabil sees Farida working on the first day, he says "*Great! More women here.*" His words show his dislike for the Bank of Tomorrow accepting female employees. Nabil has power over Munira and Farida because he is older, male, and a stockbroker in a stock exchange company. Munira and Farida had to defeat their egos in order to make a deal with Nabil, as Farida gave him an Iranian pistacio.

2) Social Sanctions

Subject object position: On the episode scene 5 minute 11.17, Jude is the subject of the story of the bullying that befell him from his schoolmates. The release of the article about him affected Farida and her daughter who received social sanctions from the surrounding environment and bullying. Farida, on the other hand, became the object of ridicule from her surroundings because of her untenable domestic relationship that led to her widowhood. After the divorce, she did not receive any money from her ex-husband and her ex-husband are reluctant to pay for her daughter to attend a British school. This caused Farida to have to work. It was also because of this that she was ridiculed, especially within her daughter's new school, for working with men. In addition, Farida did not wear a hijab, which the majority of Kuwaitis are Muslims. Islam requires women to cover their bodies and protect themselves from non-mahroms. This condition made her face discrimination in her social circle and workplace. Not only was she a victim, but her daughter was also involved because of the stigma of society.

Audience position: The audience's position in both scenes shows gender discrimination in the form of stereotyping, where the audience is invited to see that many challenges and obstacles are deliberately created by masculine men against women. They dominate all available spaces and opportunities so it is not easy for women to survive in the territory of male power. Like Nabil who is reluctant to trade with Faridan and Munira, Nabil thinks that women cannot control their actions and behavior. Hidayah explained that stereotypes that women are more emotional and less rational than men limit perceptions of their intellectual and decision-making abilities. Although research shows that decision-making ability is independent of gender, the

view that women are influenced by emotions more than logic persists (Syahrani et al., 2024).

Meanwhile, Farida faces social sanctions against her from her social circle for being divorced, not wearing a hijab, and working in a male-dominated place. Stereotyping is a label or label for a person or group of people because of wrong assumptions. Stereotypes that develop in society tend to harm women and hinder women's steps in social life. Ironically, the construction that women want to eliminate is strengthened by society. In line with what Handayani and Sugiarti stated, stereotypes are negative labeling of certain groups that can cause injustice. This can occur due to differences in social relations between men and women (Tsaniya & Prihandini, 2023).

Research conducted by (Novianti et al., 2022) which analyzes the stereotypes of the housewife profession in the film *rumput tetangga*, where being a housewife is a form of failure as a woman because she is considered unable to develop her abilities as a free individual, so that the housewife profession is considered a disgrace because it fails to meet the expectations of social life. society. In addition, women with double workloads also receive stereotypes from their surrounding environment. The perpetrators of gender discrimination who also occupy the position as subjects are fellow women. Meanwhile, in this study, Munira and Farida received a form of gender discrimination from masculine men who considered women to be more emotional and considered to be aggressive because they were considered brave to fight men. In addition, the negative labeling of Farida who works in the Kuwaiti stock market which is dominated by men also still gets ridiculed by the surrounding environment, her status as a widow and not wearing a hijab is also still blamed. From the same incident with different statuses, it shows that not all people accept and carry out their understanding of gender equality because of the influence of the surrounding culture that influences their mindset in interpreting gender stereotypes, there are still some people who do not understand stereotypes, so there are still people who give gender stereotypes to women.

d. Double Burden

1) Difficult Choice Workload

Subject object position: On the episode scene 5 minute 36.51, Farida as the subject of the story for her life choices who is trying to fight for a better life for herself and her daughter after her divorce, she has responsibility for her work and her daughter. Farida is also the object being told how she is responsible for both. Farida wants to send her daughter back to the British School as a form of support for her daughter. feeling enough, Farida also has an appointment with Dr. Badra after work. but Munira asks her to make an appointment because she will survey the location of the buildings owned by the Alpha Real Estate company together with Munira. This made her have to choose one of them.

Audience position: The audience position of the scene shows gender discrimination in the form of double workload, where the viewer is invited to see Farida who has a double burden as a mother who must be responsible for her work as well as her daughter's education. Farida has to work so that her daughter can attend the British School again, as a form of full support for her daughter. But at the same time, she has to choose and divide her time between her work and her daughter's business, both of which are equally important. This is a tough choice for a mother and a woman with a double burden.

This is in line with Michelle, according to which women are a sex or gender that has more burdens than men. Women's roles or work can directly cover domestic and public areas. They have to play a role in everything, especially for married women or single parents like Farida who have to work, to support herself and her daughter and at the same time also have to be responsible for all her daughter's needs. Therefore, women are one of the most victims of gender injustice compared to men. This is called a double burden where the burden of work on one party or gender is more than the other (Ramadhani & Adiprabowo, 2023).

The double burden experienced by Farida is her own challenge to remain professional in her work and role as a mother. This is because Farida is a single parent. When faced with a difficult choice to choose to take time after work for her work mission or take care of her daughter's school.

Both are equally important and have risks, but she must still be able to choose one. This is different from research conducted by (Nurliawati & Iswatiningsih, 2023) where the workload received by Sukma is actually not a responsibility that she must fulfill other than herself, where as a woman we must also have the courage to protect ourselves and be wiser in undergoing a relationship that is still a boyfriend. Unlike Farida where her daughter is also her responsibility, especially since custody falls in her hands.

The research on The Exchange drama series was chosen based on the researcher's interest in the strength of female characters in surviving in a masculine workplace. Although the drama series The Exchange is more suitable for the representation of women in the form of their defense and success, research on the various threats to the position of female characters in it also needs to be studied. This study successfully identified four of the five forms of gender discrimination in the drama series The Exchange, where each form has one, two, or three scenes in which the researcher also managed to identify the position of the actor in each scene. However, there are some limitations that need to be recognized. Firstly, this study falls short in exploring the social and cultural context behind the production of the drama series and only explores it in general terms about women in Kuwait. This has an impact on supporting research on gender discrimination experienced by female characters, especially since this drama is based on a true story in the 1980s stock market sector in Kuwait. Second, this study only involves researchers in determining and analyzing the position of the audience and the forms of discrimination that exist, it would be very supportive if researchers involved other audience participants from this drama series to enrich and support Sara Mill's critical discourse analysis study on the position of the audience and any forms of discrimination that exist. Third, there is no comparison of women's conditions from other movies, news, etc. that depict women in the stock market sector in 1980 and now in Kuwait. This may refer to the comprehensiveness of information about women in the stock market sector in Kuwait today, which may

contribute to women experiencing better improvements and increased gender equality.

D. Conclusion

Based on the results of the explanation above, Sara Mills' critical discourse analysis model is closely related to gender discrimination. This model is able to explain the position of the actor as the subject of the storyteller, the object being told, as well as the position of the audience who is placed in the character or main character in the discourse as a woman who is experiencing discrimination from men. The female character in the drama series *The Exchange* is in an environment that does not support a woman to progress. This drama series is a movie that raises the depiction of the conditions of women who work in places dominated by men at that time. Munira, Farida, and Mrs. Sabiha as female characters in this drama series show how women do not get fair rights to get the same economic opportunities as men, express opinions, and the right to freedom. Where women at that time were marginalized, as a result of the inherent culture. The results of this research indicate that there are 4 forms of discrimination experienced by the main female character in the workplace with 8 scenes that illustrate the position of the storytelling subject, the object being told, and the position of the audience.

Of the 4 forms of gender discrimination found in this study, 3 of them are gender discrimination, marginalization, subordination, and stereotyping, the storytelling subjects are masculine people consisting of Munira and Farida's superiors in the Kuwaiti stock exchange market, including Mr. Amir as the president director of Bank Masa Depan, Saud as a manager, Hasan as Munira and Farida's superior in buying and selling shares, and Nabil who is a stockbroker. Masculine men dominate the company, they consider women unable to work with men, block women's voices, make female employees targets for material harm, and place women in public positions only to attract sympathy and improve the company's good image. In addition, the surrounding community also supports patriarchal culture with negative labeling, by cornering Farida's status as a widow because it is considered inappropriate to work with men. This is supported by the bullying received by Jude at school. Jude's position in the bullying scene is as the narrating subject of the discrimination received by Farida in the form of stereotypes. Farida also gets the opportunity to be the subject of the story of herself, who also occupies a position as an object because she gets an act of

discrimination in the form of workload, where she must face the choice to remain professional at work or prioritize the needs of her daughter at the same time. In this study, women occupy many positions as objects who receive discriminatory actions from masculine people who dominate in the workplace.

The existence of this research is enough to illustrate the patriarchal culture that is still strong, this research is supported by many other studies that raise the issue of gender discrimination or gender equality, through films that raise related issues from true stories. This gives a message to the audience to realize the importance of improving gender equality, women who pursue their careers also need support from the surrounding environment, whether it is colleagues, family, or other social. Companies can create mentorship programs to help women overcome career barriers, but long before that gender equality education has an important role in creating a just, inclusive and sustainable society. It can help reduce discrimination based on gender, both against women and men. It creates awareness that all individuals have equal rights and opportunities, including women, who often face barriers to economic participation.

Based on the findings and limitations in this study, several suggestions can be made for future research. First, it is recommended to involve participants from other audiences for the position of the audience in responding to gender discrimination. Second, it is recommended to explore the social and cultural context behind the production of the drama series *The Exchange* and explore female participants in the economic sector to better inform audiences regarding the comparison of women's contribution levels, especially in the stock market sector in Kuwait and outside it. Third, it is recommended to use a longitudinal approach in data collection, which can reveal the dynamics of changes that occur over time. With a longitudinal design, researchers can observe the development and causal relationships between variables more accurately.

Acknowledgment

Thank you to the accompanying lecturer, Mr. Misbahus Surur, M.Pd. who has guided the author to be able to complete this research article. Especially to the State Islamic University of Maulana Malik Ibrahim Malang as the author's institution that has accommodated and provided space for writers to be able to produce scientific works, especially in the field of linguistics. Scientific works, especially in the field of linguistics.

Bibliography

- Abdurrazak, A., & Fajri, A. (2024). Islamic Sharia Between Aceh And The Middle East. *An-Nahdah Al-'Arabiyah*, 4(1), 13-22.
- Al-Muhanna, J., & Elshenewy, K. (2023). *THE EXCHANGE*. netflix.com
- Basarah, F. F. (2019). Feminisme Dalam Web Series “Sore-Istri Dari Masa Depan” (Analisis Wacana Sara Mills). In *Widyakala Journal* (Vol. 6, Issue 2, p. 110). <https://doi.org/10.36262/widyakala.v6i2.193>
- Endriawati, R. A., & Sulistyorini, D. (2023). Bentuk Ketidakadilan Gender dalam Novel Lebih Senyap dari Bisikan Karya Andina Dwifatma. *Journal of Literature and Education*, 2, 39-50. <https://jurnal.hiskikaltim.org/index.php/jle/article/view/30>
- Giraud, C., & Leonard, M. (2024). Types of Discrimination as Predictors of Identity Concealment in a Sexual and Gender Minority Sample. *Sexuality and Culture*, 28(4), 1720-1737. <https://doi.org/10.1007/s12119-024-10202-6>
- Isninadia, D., & Yuhdi, A. (2023). *Perspektif Peran Perempuan dalam Film Demi Nama Baik Kampus Analisis Wacana Kritis Model Sara Mills*. 1(1), 70-83. <https://10.0.232.189/jpkf-widyakarya.v1i1.464>
- Jufanny, D., & Girsang, L. R. (2020). Toxic Masculinity dalam Sistem Patriarki: Analisis Wacana Kritis Van Dijk dalam Film “Posesif.” *Semiotika*, 14(1), 8-23. <http://journal.ubm.ac.id/>
- Khasanah, U., & Khusyairi, A. (2023). Dari Stereotype hingga Subordinasi Perempuan dalam Series Gadis Kretek 2023 Karya Ratih Kumala. *Journal of Science, Education and Studies*, 2(3), Vol 2 No 3, 69-82. <https://doi.org/https://doi.org/10.30651/jses.v2i3.20976>
- Larasati, W. P., & Anzari, P. P. (2021). Marginalisasi perempuan dalam ranah publik (analisis wacana kritis Sara Mills dalam film Kim Ji Young Born 1982). *Jurnal Integrasi Dan Harmoni Inovatif Ilmu-Ilmu Sosial (JIHIS)*, 1(7), 860-865. <https://doi.org/10.17977/um063v1i7p860-865>
- Latifa, Z., Kusumawati, A. A., & Apriliana, W. (2023). RESISTENSI PEREMPUAN DALAM FILM SERIES “ASH-SHAFAQAH” KARYA NADIA AHMAD: KAJIAN FEMINISME KEKUASAAN NAOMI WOLF. *An-Nas: Jurnal Humaniora*, 7(2), 164-177. <https://doi.org/https://doi.org/10.36441/mahardikaadiwidi.v3i2.2198>
- Lesmana, D., & valentina, G. monique. (2022). Perspektif Perempuan Dalam Film Mimi Melalui Analisis Wacana Kritis Sara Mills. *Jurnal Communicology: Jurnal Ilmu*

- Komunikasi*, 10(1), 23–44. <http://journal.unj.ac.id/>
- Luthfiyahningsy, S., Khairani, S. F., & Camelia, I. (2024). Standar Kecantikan Dalam Film “200 Pounds Beauty”: Kajian Feminisme Sara Mills. *Jurnal Pengabdian Kepada Masyarakat Nusantara (JPKMN)*, 5(2), 1990–1995. <http://doi.org/10.55338/jpkmn.v5i2.3149>
- Nasiha, N. F., & Yunaldi, A. (2019). Representasi Kecantikan Dalam Iklan Slimmewhite (Studi Wacana Sara Mills). *Al-MUNZIR*, 12(1), 165. <https://doi.org/10.31332/am.v12i1.1326>
- Novianti, N., Musa, D. T., & Darmawan, D. R. (2022). ANALISIS WACANA KRITIS SARA MILLS TENTANG STEREOTIPE TERHADAP PEREMPUAN DENGAN PROFESI IBU RUMAH TANGGA DALAM FILM RUMPUT TETANGGA. *Jurnal Fotografi, Televisi, Animasi*, 18(1), 25–36.
- Novianty, S. M. (2024). Representasi Feminisme Radikal dalam K-Drama sebagai Resistensi Budaya Patriarki. *Jurnal Mahardika Adiwidia*, 3, 110–124. <https://scholar.archive.org/work/v7rywulsnvfb7nqfrfowldzoju/access/wayback/http://jurnal.usahid.ac.id/index.php/mahardikaadiwidia/article/download/34/652>
- Nurliawati, D., & Iswatiningsih, D. (2023). Diskriminasi Perempuan dalam Antologi Cerpen Titik Nadir Penantian Karya Perempuan Lapas IIA. *Imajeri: Jurnal Pendidikan Bahasa Dan Sastra Indonesia*, 5(2), 106–115. <https://doi.org/10.22236/imajeri.v5i2.11011>
- Puspita, N., & Supratman, L. P. (2021). Perjuangan Perempuan Pada Tokoh Putri Jasmine Dalam Film Aladdin (2019). *Jurnal Penelitian Komunikasi*, 24(1), 91–104. <https://doi.org/10.20422/jpk.v24i1.723>
- Rahayu, R., & Hamdani, A. (2023). Gender dan Kolonial pada Pemberitaan Online Indonesia (Analisis Wacana Kritis Sara Mills pada Pemberitaan Media Indonesia Tahun 2023). *Jurnal Ilmu Humaniora*, 7(1), 105–121. <https://doi.org/https://doi.org/10.22437/titian.v7i1.25473>
- Ramadhani, A. F., & Adiprabowo, V. D. (2023). Inferioritas Perempuan dalam Film Perempuan Tanah Jahanam The Inferiority of Women in the Film Perempuan Tanah Jahanam (Sara Mills Critical Discourse Analysis). *Jurnal PIKMA: Publikasi Media Dan Cinema*, 5(2). <https://doi.org/DOI:https://doi.org/10.24076/pikma.v5i2.929>
- Satria, R., Galan, S., Iim, P., Timorria, F., & Ardita, N. D. (2019). Faktor Penghambat

- Kesetaraan Hak Politik Perempuan Kuwait Pasca Amendemen Undang-Undang Nomor 35 Tahun 1962. *Indonesian Perspective*, 4(1), 41–58. <https://doi.org/DOI:https://doi.org/10.14710/ip.v4i1.24479>
- Savitri, P., & Putri, A. (2024). *Analisis Wacana Kritis Sara Mills Terhadap Marginalisasi Perempuan dalam Film Pendek " Sebab Bajing Bedebah " Karya SPRD Production*. March. https://www.researchgate.net/profile/Astriana-Putri/publication/378593506_Analisis_Wacana_Kritis_Sara_Mills_Terhadap_Marginalisasi_Perempuan_dalam_Film_Pendek_Sebab_Bajing_Bedebah_Karya_SPRD_Production/links/65e13489c3b52a117001d509/Analisis-Wacana-Kritis-Sara-Mills-Terhadap-Marginalisasi-Perempuan-dalam-Film-Pendek-Sebab-Bajing-Bedebah-Karya-SPRD-Production.pdf
- Surahman, S., Senaharjanta, I. L., & Fendisa, S. (2022). Representasi Pergolakan Batin Perempuan dalam Film Little Women (Analisis Wacana Kritis Sara Mills). *Sense: Journal of Film and Television Studies*, 5(1), 55–70. <https://doi.org/10.24821/sense.v5i1.7002>
- Syahrani, P., Saputra, S., & Indasari, F. (2024). *Jurnal Ilmiah Ilmu Komunikasi Islam Video Youtube Najwa Shihab dalam Analisis Wacana Kritis mengenai Stereotipe Perempuan*. I(1), 59–69.
- Tsaniya, F. N., & Prihandini, A. (2023). Stereotip Perempuan Yang Dialami Oleh Tokoh Amina Dalam Cerita Pendek Amina Karya Shirley Saad. *Mahadaya: Jurnal Bahasa, Sastra, Dan Budaya*, 3(1), 1–10. <https://doi.org/10.34010/mhd.v3i1.7639>
- Wardani, S. J., Nurhadi, J., & Sudana, U. (2024). Stereotip Gender Dalam Penggambaran Karakter Utama Perempuan Pada Episode Pertama Serial Netflix Gadis Kretek. *Jurnal Darma Agung*, 32(1), 195–212. <https://dx.doi.org/10.46930/ojsuda.v32i1.4077>
- Wulandari, B. A., & Surur, M. (2024). AHED TAMIMI'S POSITION IN SOME ARAB NEWS: CRITICAL DISCOURSE ANALYSIS OF SARA MILLS. *Tsaqofiya : Jurnal Pendidikan Bahasa Dan Sastra Arab*, 55(4), 524–530. <https://doi.org/10.21154/tsaqofiya.v6i1.570>
- Yudhawirawan, R. A., & Nurussa, E. (2023). Analisis Wacana Sara Mills dalam Film Serendipity Sara Mills ' Critical Discourse Analysis of Serendipity The Movie. *Jurnal PIKMA: Publikasi Media Dan Cinema*, 5(2), 337–347. <https://doi.org/DOI:https://doi.org/10.24076/pikma.v5i2.1065>