MUNIBA MAZARI'S SPEECH – A STUDY OF FEMINIST STYLISTICS

THESIS

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ABSTRACT

Putridiatmiko, Zerada Nuraisyah. 2020. *Muniba Mazari's Speech – A Study of Feminist Stylistics*.English Department, Universitas Islam Negeri Sunan Ampel Surabaya. Advisor: Raudlotul Jannah, M.App. Ling.

Keywords: critical discourse analysis, feminist stylistics, Muniba Mazari's Speech

This thesis aims to analyze the position of the actor was in her speech. The question is the subject and object's position, who is the narrator (subject), and who is told (object). Then the position of the listener, how the position of listener described in speech. The listener identifies which group and how the narrator presents a big agenda to convey to the reader. Therefore, in this study, the author will answer several research questions, such as (1) How is the position of Muniba Mazari based on Women Perspective in Sara Mills' theory? (2) How is the listener's position about Muniba Mazari based on Feminist Stylistics in Sara Mills' theory?

This research uses qualitative methods, with Sara Mill's critical discourse analysis techniques and critical paradigms. This research aims to reveal the hidden meaning of the depiction of women in the perspective of feminism contained in Muniba Mazari's speech (2017).

The data show that in Muniba Mazari's speech, she became the narrator and also the object of the story of her speech. She often uses the first-person sentence "I." In the sub-chapter object of the story, the author divides the object in Muniba Mazari's speech into two, the first being the Oppressed woman position. The second is the power of women's position. Whereas in the positioning the audience, 4 out of 7 respondents placed themselves in the position of a female figure.

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ABSTRAK

Putridiatmiko, Zerada Nuraisyah. 2020. *Analisis Gaya Bahasa Feminis pada Pidato Muniba Mazar*. Program Studi Sastra Inggris. UIN Sunan Ampel Surabaya. Pembimbing: Raudlotul Jannah, M.App.Ling.

Keywords: critical discourse analysis, feminist stylistics, Muniba Mazari's Speech

Tesis ini bertujuan untuk menganalisis posisi aktor dalam pidatonya. Pertanyaannya adalah posisi subjek dan objek, siapa narator (subjek), dan siapa yang diceritakan (objek). Kemudian posisi pendengar, bagaimana posisi pendengar dijelaskan dalam pidato. Pendengar mengidentifikasi kelompok mana dan bagaimana narator menyajikannya untuk disampaikan kepada pembaca. Oleh karena itu, dalam penelitian ini, penulis akan menjawab beberapa pertanyaan penelitian, seperti (1) Bagaimana posisi Muniba Mazari berdasarkan Perspektif Perempuan dalam teori Sara Mills? (2) Bagaimana posisi pendengar tentang Muniba Mazari berdasarkan Feminist Stylistics dalam teori Sara Mills?

Penelitian ini menggunakan metode kualitatif, dengan teknik analisis wacana kritis Sara dan paradigma kritis. Penelitian ini bertujuan untuk mengungkap makna tersembunyi dari penggambaran perempuan dalam perspektif feminisme yang terkandung dalam pidato Muniba Mazari (2017).

Data menunjukkan bahwa dalam pidato Muniba Mazari, ia menjadi narator dan juga objek cerita ceramahnya. Dia sering menggunakan kalimat orang pertama "I." Dalam objek sub-bab cerita, penulis membagi objek dalam pidato Muniba Mazari menjadi dua, yang pertama adalah posisi wanita yang tertindas. Yang kedua adalah kekuatan posisi perempuan. Sedangkan dalam posisi pendengar, 4 dari 7 responden menempatkan diri pada posisi sosok perempuan.

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CHAPTER I
INTRODUCTION

In this chapter, the researcher provides several subchapters. They are the background of the study, research questions, significance of the study, scope, and limitation, and definition of key terms.

1.1 Background of Study

Discourse is a term that is often used by people. There are several definitions of the term discourse. In the field of sociology, discourse refers primarily to the social context of the use of language. In the field of linguistics, discourse is a language unit that is larger than a sentence. Crystal and Cook (1993, p. 53) define discourse as a language unit that is more significant than a sentence, often in the form of a coherent and has a specific purpose and context, such as religious lectures, arguments, and jokes or stories.

The idea of discourse has three main things in it, and there are text, context, and discourse. Eriyanto (2001, p .45) explains the three meanings as follows. Text is all forms of language, not only printed words but also all types of communication expressions, speech, music, sound effects, pictures, and many more. All situations and things that are outside text, affect the use of language covered in contexts, such as participants in the language, cases where the text produced, and the interpretation of discourse here as a text and context.

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The text has a significant role in the formation of discourse; Haman (2004, p. 73) said it is true that the central element in the construction of reality is language (text). He quotes from Giles and Wiemann (1997, p 65) that language (text) can determine context because, through writing a person tries to influence others (demonstrates his power) through choosing words that are effectively able to manipulate context.

Discourse has several aspects, one of which is a critical view. Crystal (1991, p. 90) explains that Critical linguistics is the study of linguistics that discover hidden power relations with the ideological process that exists in both oral and written texts—mere linguistic analysis believed to be unable to reveal critical significance. Darma (2009, p. 51) argues that Critical Discourse analysis as a language study examines language only from the linguistic aspect but also relates it to context. The context here can have interpreted that language used for specific purposes and practices, including the method of power. Critical discourse analysis is considered more suitable for analyzing public discourse.

According to the understanding of Critical Discourse Analysis (henceforth; CDA), the text is not free of value and describes reality as it is. The text producer's personal tendency and the social structure surrounding the text producer come to color the text content. Language is uncommitted but instead contains a specific ideological message which influenced by the creator of the text. CDA understands discourse not merely as a language study, but CDA also relates it to context. The context in question in the

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context of the practice of power that aims to marginalize specific individuals or groups.

Language undoubtedly used to analyze text. Language not seen in the traditional linguistic sense. Critical discourse language is an addition to the text, which is also in the context of language as a tool used for specific purposes and practices, including ideology and power. The primary purpose of critical discourse study is to reveal the blurring in discourse that contributes to the income of unequal relations between discourse participants. The analysis does not only rely on a single approach but is also several multidisciplinary.

One of them is critical discourse analysis from Sara Mills, which emphasizes how women displayed in the text. Mills saw that so far, women have always been marginalized and always in the wrong position. In the text, they are not allowed to defend themselves. Therefore, this discourse model often referred to as a feminist perspective discourse analysis. Sara Mill calls her investigation with Feminist Stylistics. Sara Mills (1995, p. 13) says Feminist Stylistics aims to make the assumptions that exist in conventional stylistics clearer, by not only adding the topic of gender to the list of elements analyzed, but using stylistics is a new phase in discourse analysis. It aims to maximize stylistics in language analysis.

Feminist Stylistics introduces readers to a range of issues and skills in the analysis of texts from a feminist perspective. Sarah Mills uses close

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language study and linguistic theory to set out the rationale for feminist text analysis. She examines sexism, political correctness, reader positioning, narrative, agency, discourse, character and role analysis - and sets the examination of literary texts alongside texts such as newspapers, pop songs and advertisements. Feminist Stylistics presumes no prior knowledge of either feminist or stylistic theory. Each chapter shows how the issue has been discussed in stylistics, and goes on to provide a feminist theoretical framework or critique. This sustained account of feminist stylistics includes an extensive bibliography and numerous suggestions for further work. Feminist Stylistics is an essential text for anyone interested in discussing the language and the gendering of texts.

Sara Mills developed an analysis to see how the actor's position displayed in the text. In the sense of who is the subject of storytelling and who is the object of storytelling. Thus, it will establish how the formation of the text and meaning interpreted in the text as a combination. Sara Mills also looks at how readers and writers explained in the text, how readers recognize and place themselves in the narrative of the text. This kind of position will place the reader in one position and influence the way the text represented. In the end, the way of saying and the position placed and displayed in this text makes one party legitimized and the other party not legitimized. According to Sara Mills, the concept of the position of the reader placed in the news formed by the writer not directly, but vice versa. That happens through greeting in two ways; first, a text raises the discourse gradually by revealing

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the authenticity hierarchically and systematically, so that the reader identifies themselves among the parts or what appears in the text according to Eriyanto (2001, p. 115). Second, the cultural code. It belongs to the code or cultural value that applies to the reader's mind when interpreting a text. The author uses this condition when writing.

Therefore, researcher used Critical Discourse from Sara Mill in Muniba Mazari's speech entitled "We Are All Perfectly Perfect," published by the English Speech YouTube channel on July 6, 2018, discussing how she became an actor, subject and object at a time. Which is according to the researcher, is very suitable if examined using the approach of Sara Mills (1995, p. 15).

Muniba Mazari Balonch was born on March 3, 1987, otherwise called *Iron Lady of Pakistan*. She is an activist, anchor artist, public figure, singer, and motivational speaker. She is also Pakistan's primary model and anchor who uses a wheelchair. In 2015, this woman, who is often an activist for women's empowerment and children's rights appointed as a national ambassador for UN Woman. She also briefly entered the list of 30 Under 30 versions of Forbes magazine and 100 Most Inspirational Women BBC 2015.

Besides, the researcher used Muniba Mazari's speech to know how the delivery of speech from Muniba Mazari as a gender representation and it shows how she positioned herself in her own story and can contribute to the broader community that could examine through the discourse and ideology

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available. Sara Mills (1995, p. 25) says Feminist Stylistics provides a way for those involved with the representation of gender similarities, in which linguists can develop their own set of tools that can show the functioning of gender at different levels in the text. Because the nature of the feminist analysis is needed to see the boundaries of the text itself, arguing that the text infiltrated by discourse and ideology, and that differences between textual and extra-textual should not always be assumed to exist. Text is attacked by norms, social culture, ideology, history, economic power, gender, racism, and many more. Not that writers do not have any control over what they write, but writers themselves are also subject to interpellation and interaction with discursive forces.

The discourse analysis researcher had done some studies to uncover the feminist perspective using critical discourse analysis. There are previous studies that focused on CDA researches on the topic that uses the Sara Mills model: Khairunnisa (2018) in detik.com media, Meutia (2018) in Cau Ba Kan Movie, Rafiqa (2019) in The Online News, Nurkaolin & Putri (2019) in Kartini's Movie by Hanung Bramantyo, Abdullah (2019) in Media Coil, and Nuryani & Isnaeni (2019) in Rakyatku news article. It is where most of the previous studies above always take the news that women are always the object of being oppressed. At the same time, the research objects from previous studies above also mostly use mass media. However, some of them put the position of women as objects that are brave and achievement. For example, Rafiqa (2019), examines how Minister Susi presented in the news

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text about the sinking of ships in Indonesian waters, where the results of this study place the author of the news as the subject and the object is Minister Susi. This research also emphasizes the achievements of a woman, Minister Susi. While Nurkaolin & Putri (2019) analyzed using Kartini's movie, which focused on the position of the reader or audience in the movie.

The researcher also served other studies; Wardani, Purnomo & Lahade (2016) This research analyzes how the discourse approaches that involve in the Tupperware She Can! on Radio in portraying women. This research thesis shows that Female Radio Semarang within its Tupperware She Can! on Radio has tried to represent women confidently. In this research, Tupperware She Can! On Radio, women are not only placed as objects but also provided many opportunities to be the subject of conversation. In conclusion, the representation of women formed in the program shows a positive image. In the leading role in the public sector (productive or social), women emerge as a figure that is not inferior to men, but in the domestic sector, women still carry out their obligations to carry out their roles as mothers and wives as well. However, they investigated the Radio as the object of analysis.

After the researcher analyzed the previous studies above, the researcher deduces that there still some incompleteness in their study such as weakness in reporting the result as Khairunnisa (2018) research, and such as an inconsistency in placement the data for the data source as Meutia (2018) research, also an inconsistency in using the type of an instrument as Rafiqa (2019) study, some deficiency in reporting the result of the research as

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Nurkaolin & Putri (2019) reported, and certain deficiencies in selecting the data source of the research as Abdullah (2019) study. Furthermore, by looking at these studies there is used mass media as the data such as Nuryani & Isnaeni (2019) research who used Rayatku News mass media as their investigation. In this study is different with the previous study, while this study used speech script as the data of investigation.

In this study, the researcher tried to find out how the position of the actor (Muniba Mazari) was in her speech. The position in question is the subject and object's position, who is the narrator (subject), and who is told (object). Then the position of the listener, how the position of listener described in speech, how the listener positions in speech. The listener identifies which group and how the narrator presents a big agenda to convey to the reader.

1.2 Research Question

1. How is the position of Muniba Mazari based on Women Perspective in Sara Mills' theory?
2. How is the listener's position about Muniba Mazari based on Feminist Stylistics in Sara Mills' theory?

1.3 Significance of the Study

This research supposed to contribute to the development of adequate knowledge for readers. Particularly in the English environment could provide scientific knowledge relating to the Analysis of the Critical Discourse of the Sara Mills model, which will add research references that use speech as an

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object of research in the Department of English Literature within the Faculty of Arts and Humanities. The researcher also hopes that this research can become a measurement point for more in-depth research in the future and a treasury of information for future research.

1.4. Scope and Limitation

The researcher focused on the structure of the Critical Discourse Analysis in Muniba Mazari's speech. In the formation of CDA, researchers analyzed using the theory of Sara Mills, which divides the structure of CDA into subjects and objects. Researchers limit the investigation of feminist discourse revealed by Muniba Mazari when she positioned to make her inspirational speech entitled "We Are All Perfect Not Perfect."

1.5 Definition of Key Terms

Critical discourse analysisis an analysis that studied a language as a tool for specific goals and disciplines, including the study of ideology and power.

Feminist Discourseis a woman's depiction of being biased when displayed in a text. It can understand that it is the position of whom the exact subject and object will determine how the construction of the text & purpose in the text as an entire.

Speechis a technique for the effective use of words or language, which means skills or skills in choosing words that can influence the communicant. Addresses

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are usually delivered by people who are quite influential in society, such as Muniba Mazari.

Muniba Mazariis an inspirational woman known as an *Iron Lady of Pakistan*. She is a Public Figure of Pakistan and also become an activist, news anchor, artist, model, singer, and motivational speaker. She is also the model and the first Pakistani news anchor to use a wheelchair. She also became Pakistan's primary representative for UN Women Pakistan, one of the 30 under 30 Forbes 2016 media and marketing categories, and not only that, but she also made it to the list of BBC Women's top 100s in 2015. She was named the brand ambassador of The Body shop and Chungtai Lab, and become a model for Tony & Guy. Besides, she also has her brand

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CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter provides theories applied in this research. The researcher uses Sara Mill's critical discourse analysis techniques and critical paradigms to reveal the hidden meaning contained in Muniba Mazari's speech.

2.1 Theoretical Framework

This section will explain several theories related to research. This chapter consists of methods about critical discourse analysis using Sara mills theory and speech delivery, which are related to problem statements. Some approaches are used by researchers to answer all problem statements. On the other hand, the researcher herself also provides theories related to the problems analyzed by the researcher. The theory is critical discourse analysis, critical discourse analysis from Sara Mills, speech delivery, representation, speech, and ideology.

2.1.1 Discourse

2.1.1.1 Definition of Discourse

Marahimin (2009, p. 10) defines discourse as the ability to move forward (in discussion) according to regular and proper or logical sequences. Discourse must have two essential elements, namely unity, and coherence. Meanwhile, according to Halliday & Hasan, 1976 (2008, p. 77), discourse is an oral or written form that forms a whole unified meaning. The elements of language build semantic unity through the unity of form or cohesion and unity of content or coherence.

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Chaer (2007, p. 267), discourse is a complete unit of language, so in the discourse, it means that there are concepts, ideas, thoughts, or intact ideas, which can be understood by readers and listeners. The same thing was stated by Harimurti (2011, p. 7) that the discourse is a complete language unit in the grammatical hierarchy is the highest or largest unit. This discourse realized in the form of an entire composition such as novels, books, encyclopedia series, paragraphs, sentences, or words that carry a complete mandate.

According to Syamsuddin (2011, p. 8), segmental elements in discourse are formed by the smallest to the most substantial aspects, namely phonemes, morphemes, words, phrases, clauses, and sentences whereas the non-segmental element in a discourse is primarily related to the situation of language use, the time of language use, the description of language use, intonation and pressure and the sense of language that we are often familiar with the term context. Everything is in a series of words (verbal) and a series of speech acts (nonverbal).

2.1.1.2 Discourse Approach

Discourse analysis (discourse analysis) as a discipline with clear and explicit methodology, only really developed in the early 1980s. The focus of discourse analysis continues to grow on matters or issues that hotly discussed, such as gender differences, political discourse, women's emancipation, and several other social problems. Discourse is in the highest position, the largest and most extensive. In line with the opinion of Stubbs Mulyana (2008, p. 69), namely discourse analysis refers to efforts to examine the language settings above clauses and sentences, and therefore also examines broader linguistic units. Like

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exchanging conversation or written language. Consequently, discourse analysis also pays attention to language when it used in social contexts, especially interactions between speakers.

Discourse analysis is born from the awareness that the problems involved in language use are not limited to the use of sentences or sentence parts, speech functions, but also include a more complex and inherent message structure called discourse. LittleJohn (2012, p. 48) discourse analysis is the study of the structure of messages in communication. More precisely, discourse analysis is a study of various (pragmatic) language functions. We use language in continuity or string of discourse. Without context, without discourse relations between sentences and supra sentences, it is difficult for us to communicate precisely with each other (Tarigan, 1993; Sobur, 2012). Although nonverbal forms can be considered discourse, most discourse analysis only concentrates on conversations that arise naturally.

In the first strand, discourse analysis looks at real speech and nonverbal forms such as listening and seeing, then in their analysis; they study the meaning of the forms observed in context. The second strand, discourse, is seen as an action to do everything expressed in words. In discourse, not only grammar rules are used, but also use larger units in completing pragmatic goals in social situations. Moreover, finally, the third strand, discourse analysis is a search for principles that do not pay attention to the hidden psychological characteristics/traits or functions of the brain, but to the problems of daily conversation that are managed and solved.

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Syamsuddin (2012, p. 49) states that there are five characteristics and nature of discourse in terms of analysis; First is discourse analysis that discusses the rules of language use in society, Second is discourse analysis explaining about efforts to understand the meaning of speech in context, text, and situations, Thirdly there is discourse analysis namely understanding of speech sequences through semantic interpretation, the fourth analysis discourse is related to the understanding of language in language action, and the fifth is the analysis of discourse directed at the problem of functional use of language.

2.1.2 Critical Discourse Analysis

2.1.2.1 Definition of Critical Discourse Analysis

According to Fairclough and Wodak (1997, p. 276), critical discourse analysis sees discourse, or language use in speech and writing, as a form of social practice. Discourse as a social practice means that there is a dialectical relationship between a particular discursive event and the situation, institution, and social structure that frame it. Furthermore, Fairclough and Wodak say that discourse is socially constitutive as well as culturally shaped, so it constitutes situations, objects of knowledge, and the social identities of and relationships between people and groups of people.

Discursive practices may have significant ideological effects; they can help produce and reproduce unequal power relations between social classes, women and men, and ethnic/cultural majorities and minorities through how they represent things and position people based on Fairclough & Wodak (1997, p.

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164). In conclusion, CDA aims to make these opaque aspects of discourse more visible to the receivers of discourse (Fairclough & Wodak, 1997).

Meanwhile, according to Eriyanto (2001, p. 7) analysis of critical discourse is discourse not only understood as a study of language. The language analyzed here is different from the study of language in the traditional linguistic sense. The language analyzed is not merely describing the aspect of language, but is connected with the context. The context here is the language used for specific purposes and practices, one of which is for power.

Language, in a critical view, understood as "a representation." role in shaping a particular subject, specific themes of discourse, and strategies in it. " Hikam(1996, p. 85). Therefore, discourse analysis used to uncover the power that exists in each language process: the limits of what is allowed to be a discourse. This perspective must use the topics discussed. With this view, discourse sees language as always involved in power relations, especially in the formation of subjects, and various acts of representation found in society. Because it uses a critical perspective, this category of discourse analysis referred to as Critical Discourse Analysis (CDA)

So can conclude that the analysis of critical discourse is studies of language. The language contained in the text, such as newspapers, documents, speeches, which intended to tell the events in the text, critical discourse analysis can also influence a person's thoughts on a text and give birth to a new ideology

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from a text. There are also some most critical theoretical approaches to CDA, which are:

1. French discourse analysis

   Michel Pêcheux (1995, p. 175) suggests that people placed in the imaginary' (illusory) position of sources of their discourse. In contrast, their discourse, and indeed they are effects of their ideological positioning (Fairclough & Wodak, 1997).

2. Critical linguistics

   Critical linguistics sees how grammatical and lexical choices contribute to reproducing domination and ideology in a text according to Eriyanto (2000, p. 14).

3. Social Semiotics

   Kress and van Leeuwen (2001, p. 13) stated social semiotics draws attention to the multi-semiotic character of most texts in contemporary society. It explores ways of analyzing visual images and the relationship between language and visual images (Fairclough & Wodak, 1997).

4. Sociocultural change and change in discours

   According to Fairclough, the objective of analyses of tendencies is to draw CDA closer to recent sociological and other social science research on social and cultural change (Fairclough & Wodak, 1997).

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5. Socio-cognitive studies

Relations between discourse structures and social structures always mediated by the interface of personal and social cognition according to Van Dijk (1997, p. 57). Cognition here shows how societal structures influence discourse structures and precisely how societal structures are, in turn, enacted, instituted, legitimated, confirmed, or challenged by text and talk (Fairclough & Wodak, 1997).

6. Discourse historical method

In an interdisciplinary study of post-war anti-semitism in Austria completed in 1990, Wodak and her colleagues devised what they have termed a discourse-historical method. This approach attempts to systematically integrate all available background information in the analysis and interpretation of the many layers of a written or spoken text (Fairclough & Wodak, 1997).

7. Reading analysis

Fairclough and Wodak (1997, p. 271) combine the central ideas of Michael Foucault with the hermeneutic methodology, which marked as reading analysis. In other words, discourse is not an arbitrary corpus of texts, extensionally (objectively) defined by time and space. However, instead, it is intensionally defined by its content. Discourse analysis then studies the rules which constitute a specific discourse.

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8. Duisburg school

The Duisburg school is also strongly influenced by Michael Foucault's theories. Siegfried Jäger (1999, p. 7) sees discourse as institutionalized, conventionalized speech modes that relate to behavior and also to dominance (Fairclough & Wodak, 1997).

2.1.3 Concerning Sara Mills

Sara Mills' works are targeted in post-feminist discourse that makes an attempt to dissect and expose sexism and gendered notions within the text (Eriyanto, 2001; Anjarwati, 2009; Mills, 1992). She opted for the term "post-feminism" as her stance that was a part of the second wave of worldwide feminism that targeted in Europe of the Seventies (Mills, 1998; Gamble, 2004).

The focus of her works is however ladies are drawn in mass media, as well as written and visual texts (the latter contains novels, pictures, photos, and videos: either of reports or of films). In her perspective, ladies are seen because the underprivileged party once it involves illustration, because of biases that usually occur in texts, and are, as a result, either underrepresented or marginalized (Eriyanto, 2001). this happens to ladies a lot of often than do men, let's say in sexually specific and unjust portrayals in things wherever the blame is placed on the ladies because of the causes of sure situations.

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2.1.3.1 Sara Mills Discourse Analysis (Critical Discourse Analysis Women Perspective)

Many discourse analysis models are introduced and developed by experts who present discourse analysis models developed by (Fairclough, Critical Discourse Analysis the Critical Study of Language; Dijk; Kress and Leeuwen; Foucault et al.; Mills, Feminist Stylistics). Critical discourse analysis (CDA) provides theories and methods that can use to conduct empirical studies of the relationships between discourse and social and cultural development in different social domains (Jorgensen and Phillips). (Mills, Language, and Sexism) focused her attention on the discourse about feminism displayed in the media, showing how the media can work in showing women. Thus what is presented by Mills is known as a feminist perspective.

In her analysis model, Sara Mills looks more at how actor positions displayed in the text. The positions in terms of who is the subject and object of storytelling will determine how the structure and meaning applied to the text overall based on Eriyanto(2001, p. 200). Sara Mills sees a discourse on how actors displayed in the text. In the sense of who is the subject of the narrative will determine how the structure of the text and meaning treated in the text as a whole according to Darma (2014, p. 23). Sara Mills also paid attention to how readers and writers (in the context of this study, namely listeners and the media) displayed in the text.

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2.1.3.2 Position of Subject-Object of Analysis

Over how the positions of actors in the text (program) are broadly exposed will reveal how dominant ideologies and beliefs work in the text. Position as a subject or object in a representation contains certain ideological content.

First, this position will indicate a particular point of view of telling. It means that an event or discourse will explain in the subject's perspective as the narrator of an event. Thus, the meaning of the audience will depend on the narrator as an interpreter of the truth.

Second, as the subject of the narrator's representation, not only has the discretion in telling events but also interpreting various actions that build the event. Then the results of interpretation of the event are used to build the meaning conveyed to the public.

Third, the defining process is subjective, then the perspectives and perspectives used will also influence how an event is defined. In feminist discourse, the position (subject-object) in the discourse will also place women's position when displayed in a discourse.

2.1.3.3 Position of Reader (Listener)

The model introduced by Sara Mills assumes that the text is the result of negotiations between the writer (the media) and the reader (the listener). Therefore, Sara Mills holds a text; the position of the reader is crucial and must be taken into account in the text. In this research, that is how the listener positioned in the program. The media, through the text,

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makes it to place and position the listener in a particular subject in the entire fabric of the text. The placement of the listener's position generally relates to how the utterance/mention made in the speech. According to Sara Mills (1995, p. 11), there are two ways to do it indirectly (indirect address). First, mediation is the placement of truth positions on certain parties/characters so that the listener will align themselves with the characters presented in the text. Second, through cultural codes or cultural values in the form of mutually agreed values, which the reader uses when interpreting a text.

2.1.3.4 Framework Discourse Analysis Sara Mill's Model

Sara Mills's model is somewhat different from the other critical linguistic models, focusing on the structure of language and how it affects audiences' meaning. At the same time, Sara Mills looks more at how actor positions displayed in the text. The focus of attention from the perspective of feminist discourse Sara Mills is the portrayal of women who are biased when displayed in a text. In that sense, it is the position of whom the exact subject and object will determine how the structure of the text & meaning in the text as a whole. Sara Mills also places representation as an essential part of her analysis Eriyanto (2001, p. 36). There are two things to consider in the Sara Mills model; it can be seen from the following analysis model.

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Table 2.1. Table of Framework Discourse Analysis Sara Mill's Model

Level	Point of Analysis
Subject-Object Position	How events visible, from whose perspective the events visible. Who positioned as the narrator (subject) and who is the object told. Do each actor and social group have the opportunity to present themselves, their ideas, or their presence, their ideas displayed by other groups/people.
Researcher Position – Listeners	The position of the listeners displayed in the text. The listeners position themselves in the displayed text. To which group, the reader identifies themselves.

Source: Eriyanto (2001)

2.1.3.5 Feminism Theory

Women often identified with activities that smell household, beauty, or things related to beauty alone. The emergence of wrong assumptions attached to women is one of the leading causes of the feminist movement's emergence. According to Hollows (2000, p. 23), feminists have the understanding that it is a women's movement that demands equal equality between women and men. Feminism exists to criticize the popular culture and mass media relating to women's issues and their unjust, unbalanced, and exploratory constructions in gender inequality and oppression. This movement fights for women's rights to obtain a more realistic and balanced image. Besides, the feminist movement also brought a call that women can occupy the same position as men in all aspects of life, one of which is that women can make decisions or get jobs according to what they want.

2.1.3.5.1 Liberal Feminism

This liberal feminism movement emerged as a rebellion against liberal politics, which considered to discriminate against

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women. Liberals see that each person has different moral values. So it can be interpreted that liberal feminism is a women's movement that believes that these moral values used to restore equality and women's rights so that women can have the same position as men in the community. Liberal feminists view discrimination of women who mistreated. Women should have the same opportunities as men to succeed in society. According to liberal feminists, gender justice can be started by ourselves. First, the rules for the game must be fair. Second, make sure no one wants to take advantage of other groups of people, and the system they use must be systematic, and no one will suffer according to Tong (2009, p. 2)

2.1.3.5.2 Marxist-Socialist Feminism

The Marxist-Social feminism movement is a movement that seeks to give criticism to liberal feminism because they are a very anti-capitalist. Liberal feminism reflects the bourgeoisie or capitalists who support the economic order by afflicting and oppressing the lower classes. In this case, men dominate social relations by controlling industrial production. Meanwhile, women occupy a position as property or only complement.

2.1.3.5.3 Radical Feminism

The radical feminism movement believes that the patriarchal system is a significant factor causing the emergence of the

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sexual division of labor. They believe that women's bodies are the main objects of oppression by men. Thus, radical feminism fights for the body and reproductive rights, sexuality, and the relationship between female and male rulers. Men see women differently, where women can never be equal to men's position. Radical feminists consider the partrilianism system formed by power, domination, hierarchy, and competition. However, this mindset should be changed. Radical feminists focus on gender, gender, and reproduction as a place to develop their feminist thinking Tong (2009, p. 2)

2.2 Media Position

It is not just a free channel; it is also a subject that constructs reality, complete with its views, biases, and alignments. As Tonny Bennett said, the media as construction social agents defining reality following their interests Eriyanto (2001, p. 200). Here, the media is not a neutral means but has a bias towards something specific. In the media, the ideology adopted will determine what is right and what is terrible to establish to the public. Therefore, ideology becomes one of the essential factors for the media in determining its program's direction.

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2.3 Representation

In discourse analysis, a person or group can favour themselves or marginalize other groups. It is at this point that representation is essential to look at. The term representation itself refers to how a person, a group, a particular idea, or opinion displayed in the news Eriyanto (2001, p. 200). In this representation, there are two crucial things. First, that someone, the group or idea is appropriately displayed. The wrong portrayal, for example, will tend to marginalize a person or a particular group and get rid of the right side of the image second, how the representation is displayed. It can be seen with words, sentences, accentuations, and visual aids, whether a person, group, or idea is displayed in the text or notification to the public.

2.3.1 Speech

The meaning of speech is an activity of speaking in front of the general public to convey statements, ideas, ideas, instructions, or advice, with proper wording. Other opinions say the meaning of speech is the activity of speaking in public or giving speeches to convey statements or give a description of a matter. Speeches are generally done by someone who considered essential to convey a statement or view of a matter by giving speeches, for example, welcoming speeches, speeches commemorating holidays, state speeches, and others.

Speech is a discourse prepared to speak in front of the audience. Speeches are generally addressed to people or groups of people to express

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their congratulations, welcome guests, commemorate certain holidays, and so on Karomani (2011, p. 12). Speech is a technique to effectively use words or language, which means skills or skills to choose words that can affect the communicant Syam (2006, p. 7).

2.3.2 Ideology

According to Raymond William, the definition of ideology is a belief system that is owned by a particular group or class Eriyanto (2001, p. 201). In large organizations, mass media is often a very effective means of socializing their ideology, because the media often saw as inspiring the public with values and beliefs that apply in their culture Rivers (1994, p. 89). Besides being influential, the ideology of a media can influence the conditions in the environment in which it (social media) develops. Political conditions, religion, advertising opportunities, and several other factors play an essential role in the formation of these ideologies.

In social media, including YouTube, the ideology possessed will be a clear direction and benchmark in the process of decision making, action, and usually stated in the vision and mission of the media. Speech on YouTube is targeted to female listeners themselves in their role as social have the power to influence and inspire listeners through their gender ideology.

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2.4 YouTube

2.4.1 Definition of YouTube

The era of internet video is indeed entering the golden era. Quoted from the Quick Sprout infographic, YouTube is the second most used search engine site in the world. That is, when people search for information, they usually will also use YouTube Helianthusonfri (2016, p. 26)

YouTube is a popular video-sharing website where users can load, watch, and share video clips for free. Generally, videos on YouTube are music clips (video clips), films, TV, and videos for its users Setiawan(2013, p. 97).

YouTube was known by the slogan: Broadcast Yourself, which is a video sharing site that provides various audio-visual information. In 2011, YouTube was ranked first for video sharing sites Mellyaningsih (2016, p. 47). YouTube is currently the most dominant online video provider site in the United States, even the world, with a 43% market share Faiqah, Nadjib & Amir (2016, p. 53). The existence of this site that can attract the attention of the wider community makes Google Inc. dare to buy YouTube worth the US $ 1.65 billion in 2006. While the development of YouTube in Indonesia, Putri Silalahi, said that the number of viewers and online video creators on YouTube grew extraordinary in Indonesia Mellyaningsih(2016, p. 65).

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YouTube is a popular video-sharing website where users can load, watch, and share video clips for free. Generally, video videos on YouTube are video clips, movies, TV, and videos made by users. One of these services from Google facilitates users to upload videos and can be accessed by other users from around the world for free (Faiqah, Nadjib & Amir, 2016).

An estimated 20 hours of video duration is uploaded to YouTube every minute, with 6 billion views per day. YouTube has now become a variety of needs of its users. Nadjib & Amir (2016, p. 48). Some features available on YouTube include: Suyanto & Wahyudi (2015, p 77).

1) Search This feature used to write any video that wants to see or download, such as animation, music, movies, etc.

2) Video Uploader or video upload is a place to upload the desired video, such as self-made videos or other videos.

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CHAPTER III

RESEARCH METHODS

This chapter is about the research method used for this study. It is classified into several sub-chapters, those are research design, data collection, and data analysis

.

3.1 Research Design

In this research, the researcher used a qualitative approach. Qualitative research is a form of social action that stresses the way people interpret and make sense of their experiences to understand the social reality of individuals. It makes the use of interviews, diaries, journals, classroom observations and immersions; and open-ended questionnaires to obtain, analyze, and interpret the data content analysis of visual and textual materials, and oral history [Zohrabi, 2013]. In this study, the researcher used qualitative methods, with Sara Mill's critical discourse analysis techniques and critical paradigms. To reveal the hidden meaning of the depiction of women in the perspective of feminism contained in Muniba Mazari's speech (2017).

While the type of research used is descriptive, which aims to make a systematic description of the facts and phenomena of the objects under study Kriyantono (2007, p. 68), besides, descriptive research endeavors to build up to why it is that way or how it became Ethridge (2004, p. 88).

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3.2 Data Collection

This sub-chapter is about the data collection that used in this study. It is classified into several items, those are data source, instrument, and data collection technique.

3.2.1 Data Source

The data collection technique of this research is the textual transcript from Muniba Mazari's speech. Focusing on one of Muniba Mazari's speeches entitled "We All Perfect Imperfect," which was published on July 7, 2018, with a video duration of 39:31 minutes by one YouTube account called English Speeches by the link https://www.youtube.com/watch?v=fBnAMUkNM2k. The script and video data are taken from the official English Speeches website at www.englishspeecheschannel.com on March 20, 2020.

3.2.2 Instrument

According to Creswell (2010), the characteristics of a qualitative approach are divided into eight categories, namely natural settings, researcher as the main Instrument, many data sources, inductive data analysis, participant meanings, emerging designs, theoretical and interpretive lenses. Faced with that, the vital Instrument of this research is the researcher herself, but the researcher also needs supporting instruments to conduct the analysis. Secondary instruments are notes, computers, and transcriptions and videos of Muniba Mazari's speech.

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3.2.3 Data Collection Technique

This section the researcher provides into several processes. They are finding the data, downloading the video, and watch Muniba Mazari's video and verify the data.

1. Finding the data

The researcher is looking for a Muniba Mazari We all are Perfctly Imperfct video on English Speech from youtube.com. This video has English subtitles but is still unclear and valid. Therefore, the researcher looked for a clearer transcription of Muniba Mazari's speech through the English Speech Channel website.

2. Downloading the video

Second, after getting the video then downloaded from YouTube via the link https://www.youtube.com/watch?v=fBnAMUkNM2k. English Speeches published the video on July 6, 2018. Furthermore, the researcher also downloaded the script of Muniba Mazari's speech from the English Speech Channel via the link https://www.englishspeecheschannel.com/english-speeches/muniba-mazari-speech/.

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3. Watch Muniba Mazari's Video and verify data

The researcher watched the video and looked at the English subtitle. At the same time, the researcher checked the transcript of the video. The researcher repeated the video more than three times to ensure the transcription.

3.3 Data Analysis

After accumulating data and collecting data, the researcher elaborated the data, as follows:

1. Identify the data

   The data analysis technique in this study uses technical discourse analysis, which uses discourse analysis of the Sara Mills model. Data collected and deemed to represent, then described and then analyzed by grouping and processing. For the process of selecting data, the researcher still pays attention to the elements in a speech that can analyze using theory from Sara Mills.

2. Classification of the data

   In this step, the researcher classifies the existing words and sentences based on their categories. The researcher needs to make a table (for the level of subject-object position and listener position) as follows. Then, the researcher enters data into the table:

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Table 3.1 Sara Mills Analysis Framework

Level	Point of Analysis
Subject-Object Position	How were events seen and from whose point of view the event saw.....? Who positioned as the narrator (subject) ……. Who positioned as the object told (object) ……. Do each actor and social group have the opportunity to present themselves, their ideas, or its presence, the ideas displayed by other groups/people……
Position of the Listener	What is the position of the listener displayed in the text .....? …… How does the listener position in the text displayed…… ……...? To which group does the reader identify themself ……...

Source: (Eriyanto, 2008, p. 211)

The position on the analysis can change based on the findings. After classifying words and sentences based on each position, the researcher shows each category's total as a result. This study's results intended to be in the form of a 3.1 research table containing a subject-object and writer-listener position.

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CHAPTER IV

FINDINGS AND DISCUSSIONS

This chapter presents two sub-chapters of research results, namely findings and discussion. Findings and discussion are essential parts of the research.

4.1 Findings

In this segment, the researcher explains the research question about this analysis which carries the concept of how the position of the actor in the speech, it will be known who is the narrator who is more dominant than the event (subject) and the existing position—not considered in the text (speech). There are two core concepts in the analysis of Sara Mill's discourse; there are the position of subject-object and the position of writer-reader.

Mills' focus is on the discourse of feminism, namely how women displayed in texts, both in short stories, pictures, photos, videos, and media. The focus of attention of this analysis is to show how gender-biased texts present women. Sara Mills looks more at the positions of speakers displayed in the text; these positions ultimately determine the shape of the text present in the audience. In the sense of who is the subject of storytelling and who is the object of storytelling will treat in the text a whole.

In addition to the speaker's position, Sara Mills also focused on the reader's position in the text, which in this study was replaced by the audience because the object of study was the speech video. According to Mills, the text is the result of negotiations between the writers, in this study, the speaker and the

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audience. The audience is not merely the party who receives the message in the speech video but also participates in the transaction. It will place itself in the speech video.

4.1 Table Sara Mill's Analysis Model

Level	Point of Analysis
Subject-object posistion	How events are viewed, from whose perspective the event has seen. Who positioned as the narrator (subject) and who is the object to be told. Do each actor and social group have the opportunity to present themselves, or is their presence, ideas presented by other people or groups.
Speaker position-audience	How is the position of the audience displayed in the text in the speech. How does the audience position themselves in the video shown. To which group did the audience identify themselves.

Under the discourse analysis method developed by Sara Mills (also called the feminist perspective discourse analysis method), an analysis of the representation of women in Muniba Mazari's speech video entitled "We All Perfectly Imperfect" will carry out by looking at selected subjects and Audience Selection. However, before any analysis of women's representation through these two aspects is carried out, the author will first analyze the position of the speaker represented in the "We All Perfectly Imperfect" speech video. Analyze the position of the speaker to ensure the sustainability of the speaker as the writer of a particular position, in this case, whether the speaker is in favour of the interests of women or vice versa, because whatever the representation of women displayed in the speech.

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4.1.1 Speaker's Position

Muniba Mazari is a motivational speaker where she always gives motivational speeches to her audience. Speech is to convey and instil thoughts, information or ideas from the speaker to the general public and intends to convince the listener Arsjad (1988, p. 77). While the understanding of motivation is a change in energy in a person or person characterized by the emergence of feelings and reactions to achieve goals Hamalik (1992, p. 19).

Based on the explanation above, it can be concluded that motivational speech is an activity of speaking in public to convey something that makes the listener want to achieve a good goal. In speeches, there are speeches as sources of speech, and there are also listeners or audiences.

In her speech, Muniba Mazari positioned herself as a storyteller. It motivates people not to give up on life, and being grateful is the key to happiness in life. Besides being motivated, she also criticized the way people think about the standard of perfection that makes people ungrateful and dissatisfied with the happiness they already have.

Data 1: *"Well, **I** always start **my** talk with some disclaimer. And that disclaimer is that **I** never claimed to be a motivational speaker. Yes, **I** do speak. But **I** feel like a storyteller. Because where ever **I** go **I** share a story with everyone."*

The above statement, it shows that Muniba Mazari never confessed herself as a motivational speaker; The term is more widely disclosed by the public. Muniba Mazari instead called herself a storyteller, because what she had in her speech was her life story that might make others motivated.

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The factor that caused Muniba Mazari to try to use positive words in her life was because of the terms of others who were bad about her, and that made her sad. She is tired of sympathy with people, considering sympathy is a sentence that has a positive connotation, but for some people, sympathy interpreted as an insult. For example, the following sentence:

> **Data 2:** *"... Because I couldn't stand that sympathy that they had for me. They used to treat me like a patient. When I used to smile, they used to look at me and say that you are smiling, are you OK '."*

It shows in the statement above that Muniba Mazari was fed up with the sympathy that people gave towards her. Indirectly she also said that people do not adequately care about what they say that will have a significant impact on other people. It can also refer to as toxic positivity, which used to describe conditions when someone thinks that being positive is the only right way to live this understanding, says Psychology Today.

Muniba Mazari tried to make a change in her life, with her speech, she tried to voice what was on her head, like the following sentence:

> **Data 3:** *"They call it adversity; I call it opportunity. They call it weakness; I call it strength. They call me disabled. I call myself differently-abled. They see my disability. They see my disability. I see my ability. "*

From the above statements, people always underestimate people with disabilities. Through her speech, Mazari indirectly told how to live as women who have disabilities, like how most people view people with disabilities. She

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also mentioned that she is differently able and can see her abilities above the shortcomings she has.

After Muniba Mazari saw the strengths of herself and tried to break the views of others towards her, she finally gained several titles as a woman who was quite influential, as the following statement:

> **Data 4:** "*I became the national goodwill ambassador for UN Women, Pakistan. And now I speak for the rights of women and children. We talk about inclusion, diversity, gender equality which is a must. I was featured on BBC 100 women for 2015. I am one of the Forbes 30 under 30 for 2016. And it all didn't happen alone.* "

Muniba proudly stated that she could become BBC 100 women for 2015 which is a title for the most inspiring and most influential women in the world and Muniba Mazari is one of the 100 influential women in the world. She also named as one of Forbes under 30 for 2016, which was reported by the official article Forbes Muniba being one of four people from Pakistan in the Social Entrepreneurship and Media & Marketing Category Features that believed to change the world. According to Forbes Muniba Mazari is suitable to get this title because Mazari was delegated as Pakistan's first Goodwill Women's Ambassador to encourage gender equality and women's empowerment by the UN Entity for Gender Equality and Women's Empowerment.

In her speech, Muniba Mazari also mentioned that she could not find a hero in her life, so she became one of the heroes, as she said in her speech:

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> ***Data 5:*** *No matter how much I say that I couldn't find a hero, so I became one. I still want to recognize those three people in my life who literally changed my life completely and I get inspiration from them every single day. "*

In the statement above, Muniba does not necessarily become a hero to others. Some people in her life influenced Muniba to become Muniba, known to the broader community now. Besides, there is a statement supporting what Muniba Mazari does to become a hero to the broader community, especially women and children.

> **Data 6**: *"Today, just because I am in pain and I am on the wheelchair, I work for children. Being the head of CSR for a company, we conduct medical camps in far-flung areas of Pakistan where so many kids die because they don't have medical facilities. And I personally believe that just because they can't afford to live doesn't mean that we let them die."*

Muniba understood that her condition was not like normal women, she sat in a wheelchair, but that did not make her small. She can even work for children, not even half-hearted she became the head of CSR for a company. Muniba made herself an influential figure in the environment around her, she dedicated herself to being a hero to the environment around her.

Muniba Mazari's speech also proved how she was in the position she got now after the incident that happened to her and put herself at the second position,

> **Data 7:** *"Those incidents or accidents are so strong that they break you physically. They deform your body, but they transform your soul.* ***Those incidents break you, deform you but they mild you into the best version of you****. And the same thing happened to me. And I am going to share what exactly happened to me. "*

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In the statement above, Muniba Mazari again said she wanted to share about the accidents she had experienced for a broad audience. In this case, Muniba looks very grateful for whatever she has experienced. She stated that the accidents she had experienced made her stronger. The things that happened to her did not necessarily make herdown. With this statement, Muniba Mazari has broken the stigma of a broad audience if women are weak creatures.Because of her abstinence, she was also referred to as the pride of Pakistan, "Iron Lady of Pakistan". It shows in the statement below.

> **Data 8:** *"Doctors have put a lot of titanium in **my arm**, and there was a lot of titanium at **my back to fix my back. That's why people in Pakistan called me the ' Iron Lady ' of Pakistan.** "*

Muniba Mazari has the title of "Iron Lady of Pakistan" because most of her body contains titanium, it caused after the process of healing after the accident requires a tool installed on her body. The strength of her name also shows the power of a Pakistani woman who is successful living after a tragic accident after her experience.

As a female Motivational Speaker, Muniba Mazari also has a significant role for her audience, as in the following statement:

> **Data 9:** *" **Words can make you, break you, they can heal your soul, they can damage you forever**. So I always try to use the positive words in my life wherever I go. "*

In that sentence, Muniba stated that she believed in the power of words. According to her terms can break you, heal your soul, and damage you forever. Therefore, she always tried to use positive words. In this position, Muniba

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Mazari realized as motivational speakers that she had a considerable influence in the broader community. Because the words she delivered when giving a speech and even met other people, she prefers to use positive words, that also cause why she called as a motivational speaker.

From some of the statements described above Muniba Mazari was the narrator in her speech, Muniba Mazari placed herself in the favourable position of the subject, as if no other party was oppressing her, she was only miserable by the conditions she suffered. In her perspective, she is a figure that inspires many people after the circumstances she faces. Furthermore, not only use the first position in her speech but also she positioning herself at the second postion. Muniba Mazari uses the point of view from the perspective of her thoughts that are in favour of women she is more concerned with her thoughts for gender equality so that she never oppresses any party, but will be more inclined towards women. This section will further discuss in the next discussion point regarding the position of female objects in Muniba Mazari's speech "*We All Perfectly Imperfect*".

4.1.1.1 Objects of the Story

The object of storytelling is who is the target of story. To whom the speech made and what kind of message it wants to deliver is part of the object of the story. In a "*We All Perfectly Imperfect*" speech by Muniba Mazari in high life, we can learn together that the object of the story is herself in the

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perspective of women. In this section, there are two perspectives, namely the position of oppressed women and women who have power.

4.1.1.1.1 Oppressed Women Position

Muniba Mazari's speech tells how she become an influential person and inspire others, but if traced further, there are some people she tells (objects) that affect the position she is getting now. In her speech, several actors played a role, in which Muniba Mazari as the main character in her story, this section will tell how Muniba Mazari cornered by the patriarchal thoughts of her father and several people around her, a researcher in the discussion below will further investigate:

In this text, Muniba Mazari said that,

> **Data 10**: "***It's the story of a woman who made people realize that sometimes problems are not too big***; *we are too small because we cannot handle them."*

The underlined sentence shows that Muniba Mazari stated that her speech will tell about herself in the perspective of women about life problems that most people always complain about their lives.

Muniba Mazari, as the speaker in the speech, led the audience on how to live in a conservative family. As in the following piece of text.

> **Data 11:** *"I was 18 years old when I got married.* ***I belong to a very conservative family, a Baloch family where good daughters never say "NO" to their parents****. My father wanted me to get married and all I said was if that makes you happy, I will say 'YES'. And of course, it was never a happy marriage."*

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From the underlined text, we can see that being a daughter in a conservative family cannot say no to their parents, which makes girls in conservative families oppressed and cannot choose their desires. Moreover, the text can be described that making parents happy is an obligation even though they cannotexpress their happiness.At the end of the sentence, Muniba Mazari also revealed that the marriage she was having was not happy; she only obeyed the wishes of her parents, especially her father.

This beautiful activist born in 1987 told her audience about her life as a wife. It is according to the text

> **Data 12:** "*One-day doctor came to me, and he said,"* ***Well, I heard that you wanted to be an artist, but you ended up being a housewife.*** *I have a bad news for you."*

From the underlined text above that Muniba Mazari's dream is as an artist, but she cannot continue her dream because she has to become a housewife after her marriage. The car accident that happened to her due to her husband's negligence, who must bear all the burden is Muniba Mazari as a wife.It can conclude that married women must become housewives, and inevitably have to put aside their dreams. In this perspective, Muniba Mazari positioned as a woman who is depressed and oppressed by the nature of patriarchy. The statement above illustrates that Muniba Mazari, which is here as a figure of women who are marginalized Eriyanto(2001, p. 200).

If researcher examined further from the statement before, that the doctor diagnosed Muniba Mazari that she could not paint anymore, and

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Muniba Mazari was speechless. Even though painting is the thing, she likes the most in this world.

> **Data 13:** *"Next day, the doctor came to me and said," **Your spine injury is so bad you won't be able to walk again** ". I took a deep breath. And I said it's all right."*

In the statement above, Muniba Mazari confronted with a bitter reality, with a doctor's diagnosis. However, as if Muniba could still accept the bitter truth. As if everything will be fine for her. However, when confronted with another reality Muniba also accept that reality, the researcher will examine further in the statement below:

> **Data 14:** *…" That day, I was devastated, I still remember, I asked my mother, why me, and that is where I started to question my existence: **Why am I even alive? What's the point of living? I can't walk, I can't paint, fine. I cannot be a mother**? "*

When the doctor says she will not be able to give birth because of her spine injury, she still does not react. However, after her diagnosis, she was asking what the point of her life if she cannot give birth, in general, view women will give birth. The text above shows how heartbroken it was when she found out she could not give birth like a woman in general. Furthermore, Muniba thought that she would not be a complete woman if she could not give birth to a child.

Muniba Mazari's oppression from the patriarchal thinking of the people around her did not stop there, Muniba also mentioned the thing she was afraid in her life:

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Data 15: *"You know what was my biggest fear? Divorce. I couldn't stand this word. I was trying to cling on to this person who didn't want me anymore.*

The quote above shows that the thing she feared the most was divorce. Muniba Mazari was afraid of being abandoned by her husband, who no longer wanted it. Thoughts that make it seem as worthless as befits a woman. Muniba Mazari could not stand the word Divorce because she was tries to lean on to someone who does not want her anymore.

Another statement in Muniba Mazari's speech shows that she should not do what women generally do, as in the following statement:

Data 16: *"So I have to accept myself the way I am, the sooner the better. So, I applied the colour lip for the first time. And I erased it. And I cried and I said what am I doing. A person on a wheelchair should not do this. What will people say? "*

Here Muniba Mazari tries to cheer herself up by using lip colour, and she wants to make herself feel better. However, the statement above shows Muniba Mazari's distrust of herself. She is afraid of other people's think about her what other people think if there are women who sit in a wheelchair preening or just using lip colour.

Some viewpoints of the broader community about women are enough to make Muniba Mazari's life miserable, and she must do whatever others want just for their happiness, not happiness for herself. It makes a point of view that if she obeys requests from others, there are just some unfortunate events in her.

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4.1.1.1.2 Power of Women Position

After discussing the oppression of Muniba Mazari as a woman in the previous subsection, in this section, the researcher will review the power of women shown in her speech. Some of the problems that happened to Muniba Mazari made her stronger and grateful for her life. She believed that everything that happened to her would pass away.

> **Data 17:** "*But the day I decided that this was nothing but my fear, I freed myself by freeing her.* ***And I made myself emotionally strong so the day I got word that he was getting married, I texted him and said,*** *"I am very happy for you and I wish you all the best." And he knew that I prayed for him today.* "

From the sentences above,it shows that Muniba turned into a wiser person and was able to let go of someone important in her life, the figure of the husband she had married for about two years. Also, husbands who are divorced from Muniba can easily find a new wife to marry.In the sentence above it can be seen that Muniba Mazari turned into a brave and tolerant woman, she was sincerely aware that the man she had married would remarry. She was fearless by sending a short message which contained congratulations on the marriage of her ex-husband.

In her speech, Muniba Mazari revealed that a person's achievement is not necessarily for themself; there must be someone who supports her from behind as in the following fragment of her speech:

> **Data 18:** *"Donotthink that you alone can achieve things. No,* ***there is always another person,who is standing behind you,*** *may be not coming on the fore front but behind you , praying for your and supporting you. Never lose that*

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person. Never."

The statement of her speech above shows that Muniba Mazari placed herself as an unselfish person; she never considered the success she achieved today was purely from herself. However, there was support from some people who were always behind her and even prayed for hersuccess.

Some people referred to Muniba Mazari who can even change her figure, one of them is Waleed Khan.

Data 19: *"And with that beautiful toothless smile of Waleed Khan, we took that beautiful selfie that I still have with me. I don't share that here because he was in a very bad shape that time. And that is where* ***I realized that when I was thinking too much about his deformities, he's happy with himself. He doesn't even care.*** "

The figure of Waleed Khan who does not think about what happened to him can change Muniba Mazari's thoughts, Waleed Khan gives an illustration that does not need to care too much about other people's thoughts, life will be more beautiful if only focus on ours.

Aside from Waleed Khan, the second figure who made Muniba Mazari being patient and more grateful for life Niel, Niel is the adopted son of Muniba Mazari whom adopted from an orphanage from a small city in Pakistan. Muniba Mazari met with Niel and agreed to appoint him when Niel was a few months old, and when this speech was published Niel's age at that time was six years, as a child in general Niel was a child who was quite cheerful and happy to play, as stated revealed by his mother the following:

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> **Data 20:** *..." You know what, that day he made me realize that* ***when you think your glass is half-empty, come on, your glass is half-full. It's all in here and here****. "*

At a very young age, Niel invited his mother to play ball, but his mother could not play ball because of the condition suffered by her mother. However, Niel is a child who has a pure heart like his mother, Niel still invites his mother to play ball but uses hands, which is the hand of his mother still function correctly.

Muniba Mazari also stated to people that the glass was half empty when happened was that the glass was half full, in this perspective, Muniba Mazari stated that the happiness of life and being grateful for life depends on how people think. If that person thinks positively, then what they get is a glass half full, and if that person has negative thoughts, then what they get is a half-empty glass. Everything that happens in this life depends on human perspective.

Furthermore, the last figure is the woman who inspired her the most:

> **Data 21:** *"Last but not least,* ***the woman who made me realize that heroes have no gender****. The woman who believed in me even when I was completely at the verge of despair where everybody left she was there."*

In the statement above, Muniba Mazari revealed that the person who inspired her was a woman. This number makes Muniba believe that a hero does not depend on gender, indirectly Muniba calls for gender equality. According to many people, heroes are identical to the figure of a man who stands proudly wearing a robe. Muniba gave an indirect statement that a woman can also be a hero.

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Data 22: *"She never cried in front of me. She has always said that there will be haters; there will be naysayers. There will be disbelievers and then there will be you proving them wrong. My mother. "*

In the statement above, Muniba Mazari stated that the woman who had inspired her was her mother. Muniba stated that her mother never even cried in front of her. It can describe that not crying makes a woman look strong.

Data 23: *"Whatever I am today, I'm nothing without her. I'm nothing without her. Thank you mom. I wish you were here. Thank you for making me who I am today"*

Muniba Mazari said that she is nobody without her mother's figure; the statement above shows that Muniba Mazari respects her mother very much. She realized that her mother had contributed a lot to her.

In her life, Muniba Mazari found many people who inspired her as in the figures she has explained above. In her speech, several times, she mentioned that she was an activist on gender equality. So she does not only focus on gender equality for women, but Muniba Mazari also focuses on the third gender, which often referred to as transgender. She is work for the third gender where she is brought together with many people in it, Muniba Mazari also has a figure who inspires her as in the following statement:

Data 24: *"Her name is Bijli. Bijli means electricity. She called herself electricity. And I said are your electricity. She says 'No, I am lighting. I am as strong as lightning. "**She came to me and the first time I hugged her, she said "You are just like me." And I said, yes, I like you. Because to people we are so imperfect.**"*

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Muniba Mazari has a friend from the transgender community, named Bijli. The statement above states that Muniba Mazari is very concerned with gender equality. When Bijli said she was like Muniba Mazari, Muniba agreed. Even though Muniba knew that they were different, but their sexual orientation was the same. Bijli is a man who wants to be a complete woman like Muniba Mazari. Muniba Mazari also said that it was the imperfection that caused them to meet, like her statement below:

> ***Data 25:*** *"So how beautiful these imperfections are, that because of these imperfections you can connect with people."*

Muniba Mazari realizes that she has a significant enough influence on a broad audience, therefore spreading positive things that she can give to the broader community, as in the following quotation:

> ***Data 26:*** *"And I smile all day because I know that if I will smile I can make people smile, that keeps me going."*

Muniba Mazari realized that if she gave a smile to others, it would make them smile too. That is what Muniba Mazari emphasized in her speech, to be positive even in the slightest matter.

In this section, the researcher concludes that several people who inspired Muniba Mazari to become like her now. This section shows that the strength of a woman can come from anywhere; for Muniba Mazari, the words from the people she met made her pass through life without burden. Most of the people who inspired her were people that accidentally met, and some of them were children and even transgender. Muniba Mazari did

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not look at where she got her inspiration, and she did not even compare herself to others.

4.1.2 The positioning of the Audience (Viewer)

In accordance with the critical discourse analysis model proposed by Sara Mills, another aspect that is also important to analyze is regarding the position of the audience. This analysis is carried out to see what audiences the author imagined. Sara Mills believes that the placement of the audience's position is related to how the mention/greeting to the audience is made in the video blog. Sara Mills also explained that this greeting was carried out indirectly (indirect address), through 'mediation' and 'cultural code.'

Mediation. In this process, it is seen that the video indirectly suggests to the audience to place themselves in certain positions or characters contained in the video/speech. In this video, the truth has been positioned hierarchically, where the position of the truth is placed on the party, who is the main player in the telling. It is to this position that the audience will usually identify themselves. As can be seen from the statements of the six respondents below when the researcher asked questions about the position to which the respondent identified himself/herself when watching the video.

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Question:

When watching the video, in what position did you identify? Muniba Mazari? Female figure? Or male figure?

Ch: Female figure, because she explains in detail that we should not listen to what other people say but listen to yourself from the heart. Believe in yourself.

IF: Muniba Mazari, from the motivation and the story she told the plot, makes us experience what she feels, ranging from enthusiasm, emotions, empathy, and many more.

FN: Muniba Mazari

UA: I position myself as a female figure

DA: Muniba Mazari

LM: Female figure. Uphold gender equality to get the same rights.

HN: Female figures, because Muniba Mazari's great struggle is not comparable to what male figures do.

From these statements, it can be concluded that four of the seven respondents who have watched the video of a speech from Muniba Mazari entitled We all are Perfectly Imperfect, have positioned themselves as female figures namely the figure of Muniba Mazari in a story, which in the video is the leading player in the telling, as well as the bearer of truth in the video. The other three respondents positioned themselves as Muniba Mazari, the narrator, and there were no respondents who placed themselves as male figures, even the two male respondents. So that it can be seen hierarchically that the position of the holder of truth when viewed from the viewpoint of the audience, is held by female figures.

In the speech video, We All Are Perfectly Imperfect, the position of truth is clearly placed on the part of women. The placement of this truth

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can be seen through the position of the narrator, who also acts as the figure told in the speech. With the material and the concept of storytelling that more emphasizes the positive side of women, then the audience is unconsciously guided to position themselves on the 'narrator of the story' in the video.

Next, the second method of addressing is through the cultural code approach. The cultural code here refers to the values of information that is trusted and recognized together, which is considered as a shared truth by the community. The cultural code used by the audience will assist the audience in placing themselves in a position that is in accordance with the value orientation agreed upon and considered correct by the audience. In this way, Muniba Mazari builds reality or truth in her speech by taking a phenomenon about her life story, then she represents herself in accordance with the reality she discovered. In other words, through her speech, Muniba Mazari constructs the truth that the phenomena displayed in herspeech showed that everyone does not necessarily experience what she experienced, but all humans have fear and sadness only with different things.

Anis Matta explained, in general, there are two factors that influence a person's character, namely, internal and external factors. Internal factors are all elements of personality that continuously influence human behaviour, which includes biological instincts, psychological needs, and thinking needs. The external factors are factors originating

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from outside humans but can affect human behaviour, both directly and indirectly. Matters included in this external factor are the family environment, social environment, and educational environment. Thus, it will be impossible that all women have the same nature or character because every woman has different external and internal factors. Anis(2001, p. 64).

Placement of the audience position in a program can not only be seen through aspects of mediation or cultural codes that exist in the program alone. In the Sara Mills model, the position of the audience can also be seen from the gender approach. In this approach, it is assumed that differences in perceptions between men and women in viewing a text will also make them different in placing their position in a text. The meaning of the text in this study is the truths displayed in the video.

First, the position of the reader is determined by the dominant reading of a text, whether the text tends to be aimed at female or male audiences. As reviewed in the previous subject position analysis, it can be seen that in the We All Are Perfectly Imperfect speech video, it really highlights the positive side of women even though the title of this video implies equality, but the concept of telling is perhaps more prominent to the position of women. This is because the concept of this speech is a woman with her ideology as an activist of gender equality. Thus, the narrator’s perspective and ideology greatly influence how women's position is displayed in the video. Thus, the dominant reading in this video

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is aimed at female audiences with the aim of motivating and encouraging, while aimed at male audiences not only for motivational speeches but also for self-evaluation and is a form of social criticism.

Second, the position of the audience is also determined by how the text is interpreted by the audience, in the sense of how female and male audiences place themselves in the text. According to Sara Mills, it is not certain that female viewers will place themselves as female characters in the text, as well as male viewers. They could put themselves in the opposite position.

In the We All Perfectly Imperfect speech video, both male and female viewers generally position themselves on the 'narrator's story.' This is evident from the answers given by six of the respondents, as discussed earlier.

From the above respondents' statements, it shows that Muniba Mazari as the narrator of the story, has succeeded in guiding the audience to position themselves as a 'female figure' and Muniba Mazari as the narrator. Thus, it can conclude that the position of the audience in the We All Are Perfectly Imperfect speech video is on the side of the female figure that is delivered or told by Muniba Mazari as the narrator in her own story. Muniba Mazari, as a narrator, has an essential role in the process of delivering the message that packaged through speeches delivered and watched by viewers from all over the world. The message delivered to the audience while watching the video of the speech. Muniba

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Mazari's position as a narrator with a high level of popularity and influence in Pakistan will make her speech videos watched by many people. It shows evidence from the number of viewers in the uploaded video speech reaching hundreds of thousands or even millions of viewers. So it becomes essential to consider, that what message is packaged by Muniba Mazari in the speech will most likely be received by the wider community precisely the same point of view and way of thinking of Muniba Mazari in conveying her life story. The audience, as a viewer, will likely accept the message outright without being accompanied by an act of critical thinking. Unconsciously, the audience will justify all the values contained in the message in the speech and apply it in everyday life.

4.2. Discussion

From the research findings above, the researcher answers the first research question, namely the subject-object position. The results show that Muniba Mazari has an essential role in the delivery of her speech. In the subject-object position, there is a speaker position that places Muniba Mazari as the narrator's subject and object of her story/speech. It can see how she repeatedly mentions the word "I" in her speech in which "I" mentions herself as the narrator's subject. Furthermore, Muniba also put herself on second person position, because instead of using “I” she also using “You” to put herself in second position in her speech. So, in subject-object position Muniba Mazari positioned herself into many role. In addition to being the subject of Muniba Mazari's speech storyteller,

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placing herself as an object in finding above the object of the story is divided into two, the first being Oppressed women position, in which Muniba Mazari's speech was repeatedly placed in oppressed situations by men around her. Like her own biological father and her husband. The second of the story's objects would be the power of woman position, different from before. Muniba Mazari told herself as a woman who was oppressed by the men around her in this position Muniba Mazari had a power thats he had not previously realized. The strength possessed by a woman is not only physical but also from the openness of mind and words spoke verbally. Muniba Mazari shows that she can change his position to the strongest position and eventually become one of the influential people in Turkey. Shee has the nickname "*Iron Lady of Pakistan*" because she is strong like iron.

In the second question, to the positioning of the audience, researchers asked respondents to listen to Muniba Mazari's speech, aiming to find out the perspectives of some respondents. The results of 7 respondents who were willing to listen to Muniba Mazari's speech 4 of them placed their position as female figures in Muniba Mazari's speech. This position can obtain agreed upon because, indeed, in his speech, Muniba Mazari always described women as positive figures.

As in the video of Muniba Mazari's speech entitled We all are Perfectly Imperfect. The point of view and way of thinking of Muniba Mazari, which tends to show more of the positive side of women, will

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indirectly make the public who watch this speech tend to side with the female figures in the speech. They will justify the notion that women do have powers that are not inferior to men, as shown in the speech. Therefore, the writer, as a researcher, invites the public to be able to enjoy the issue of gender equality.

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CHAPTER V
CONCLUSION & SUGESSTION

This chapter is the final chapter, which contains the summary that includes a brief explanation about the result and the and suggestion for the other researches to explore this related study.

5.1 Conclusion

This thesis explores the Critical Discourse Analysis that appears in Muniba Mazari's speech entitled We All Perfectly Imperfect. The researcher focused on the structure of the Critical Discourse Analysis in Muniba Mazari's speech. In the CDA structure, researchers condense the analysis using Sara Mill's theory, which focused on the discourse about feminism displayed in the media, showing how the media can work in showing women. Thus what is presented by Mills is known as a feminist perspective.

Based on the analysis that has done, this research generates the conclusion that the video of Muniba Mazari's speech tends to display a positive image of a woman. That is evident from some of the submissions contained in the video, where the story displays the strengths and positive qualities of women by displaying some weaknesses of women who can become strengths. The women's position in the speech video also placed as the object of the story (which told). While Muniba Mazari occupies the position of the subject (narrator) as the narrator of the story, so, it can be understood that the women present at the speech

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were displayed based on the perspective of Muniba Mazari as the motivator speaker who also acted as the narrator of the story.

Muniba Mazari's position as Motivation speaker has a significant role in the delivery of her speech entitled We All Perfectly Imperfect. The ideology of feminism she adopted made Muniba Mazari tend to present women from the positive sides. That is evident from how Muniba Mazari presented women in her speech.

Through the story presented by Muniba Mazari in her speech entitled We All Perfectly Imperfect, the first outline is that women represented as creatures that are quickly suppressed by people around such as parents or husbands. Furthermore, they become creatures that are not easy to rise from adversity due to pressure from the people around them. The second representation of women is that after the process of deterioration due to the pressure they experienced made women have the strength to rise; this placed women in a favorable position.

It determines how the audience's position in the speech video is also one of the factors that influence the formation of a positive representation of women. Placement of the audience's position is related to how the mention or greeting to the audience is made indirectly through a mediation process and cultural code in the video. By following the story that tells about some of the strengths and positive aspects of women displayed in the speech, the audience is guided to position themselves as if they have thoughts similar to the figure of the video narrator.

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5.2. Suggestion

The researcher suggests that further research that wants to explore Critical Discourse Analysis using Sara Mill's approach can be more numerous. Researchers also suggest that other researchers investigate more data variations, such as newspapers, advertisements, film transcripts, and others. Finally, with this suggestion, the researchers hope that this research can be a useful reference for linguistic students and inspire them to conduct further analysis.

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Zeralda Nuraisyah Putridiatmiko was born in the city of Surabaya on February 20, 1998, the first child from a couple of Didik Tridiatmiko and Yunita Ruswanti.

Her secondary education was taken at MAN Surabaya and completed in 2016, a Bachelor of English Literature Department, and completed in 2020. During her time as a student, the writer was active in teaching and private class.

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