

## UNRAVELING MARIE ANTOINETTE: A CRITICAL DISCOURSE FILM ANALYSIS

Yulia Sofiani<sup>1</sup>, Sugianti Somba<sup>2</sup>

<sup>1,2</sup>Pendidikan Bahasa Inggris, Fakultas Bahasa dan Seni, Universitas Indraprasta PGRI  
<sup>1</sup>loleel27@gmail.com, <sup>2</sup>sombacute08@gmail.com

### Abstrak

Korpus data yang digunakan untuk melakukan penelitian ini adalah film *Marie Antoinette*. Film ini merupakan salah satu jenis drama sejarah tahun 2006 yang disutradarai oleh Sophia Copula. Peneliti memperhatikan analisis film ini karena ingin mengetahui, mengapa *Marie Antoinette* menjadi ratu hedonis yang mengabaikan rakyatnya. Penelitian saat ini menggunakan teori analisis wacana kritis (van Dijk) untuk menganalisis teks dialog guna mengetahui alasan *Marie Antoinette* mampu melakukan hal tersebut. Adapun teori yang akan digunakan, yaitu struktur makro, super struktur dan struktur mikro. Metodologi kualitatif deskriptif digunakan dalam penyelidikan ini. Teknik penelitian ini adalah menonton film, mencatat frasa atau istilah yang terkait, menganalisis, dan menarik kesimpulan. Berdasarkan hasil penelitian, perempuan yang menikah pada sistem usia muda akan mengungkapkan ketidakpuasannya dengan berbagai cara, antara lain dengan berselingkuh atau bersikap hedonis.

**Kata Kunci:** Wacana Kritis; Teks Dialog; Ketidakpuasan; Hedonis.

### Abstract

The data corpus used to conduct the present research is the film, *Marie Antoinette*. This movie is a kind of historical drama in 2006. It is directed by Sophia Copula. Researchers pay attention to this movie's analysis because they would like to find out why *Marie Antoinette* became a hedonistic queen who disregarded her subjects. The current research uses the van Dijk's critical discourse theory (makro, super and microstructures) to analyze the dialogue texts in order to figure out, why *Marie Antoinette* was able to do what she did. A descriptive qualitative methodology was employed in this research. The techniques of this research are watching films, taking notes on related phrases or terms, analyzing, and generating conclusions. might express the research. As the research results, women who get married at young age system will express their dissatisfaction in a number of ways, such as by, including by having an affair or indulging in being a hedonist.

**Keywords:** Marie Antoinette; Critical Discourse; Dialogue Texts; Dissatisfaction; Hedonism.



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## INTRODUCTION

The existence of films has made them a very popular and successful medium for communication. As Asri stated in Asmoro, Anggoro (2023), film is also regarded as a potent mass communication tool since, thanks to its audio-visual component, which can

transmit a lot of information in a brief amount of time. Watching a movie gives the impression that the audience is traveling across time and space as they hear tales of real people's lives and the possible effects they had. In order to ensure that the plot and moral lesson presented to the public are in line with the desires of the story writer, movies also serve as a medium of communication between filmmakers and a large audience. One may argue that a movie is the world's most comprehensive kind of amusement. Many intriguing elements in the movie might appeal to humans. Film, as defined by Ega (2016, p.2), is an electronic communication medium that is highly effective in persuading viewers to alter their behavior and perspectives. Prasetya (2019, 27) asserts that movies have the power to inform and shape viewers' perceptions and actions. Endraswa (2016, p.169) defines a film in literary works as a drama that is later turned into a motion picture and starring actresses and actors. Consequently, a movie can be considered a literary work if it is a drama that has been turned into a story. Movies contain language, communication, and movement, all set in a social environment, emphasizing understanding and acknowledging interaction between humans. Human existence is inextricably linked to social contact, or interacting with other people. Social contact, according to Weber in Zulfida & Aslamiah (2023) is an individual action that has the power to influence other people in a social setting. As time passes and circumstances alter, social life and social contact also provide their own set of difficulties, including for women

In this research, the researchers would like to use Critical Discourse Analysis from Teun van Dijk. The reason, why the researchers use critical discourse analysis (CDA) is the use of language to communicate ideas and messages in films is intrinsic to the media. The primary tool used in mainstream media to represent reality is language. In the media, language can be used as a story and conceptualization tool. This is in line with Chaer's (2014, 52) argument in the context of media analysis, which holds that language shapes and determines the meaning and image that are derived from the reality it creates in addition to serving as a tool for representation.

Discrimination, gender, class and racism are the numerous problems that critical discourse analysis (CDA) research has brought to light. Talking heads like Ruth Wodak, Van Dijk, Gunther Kress Norman Fairclough, and others encouraged develop and lead CDA. In Wodak (2014, 307), Fairclough argues that CDA considers that as social practice, language is the dialectical relationship between language's semiosis and other elements of social actions. Due to these semiotic aspects of social interaction and the emphasis on action and structure, genres and styles are developed. The research of discourse, authority, dominance, social inequality, and the discourse analyst's place within these social interactions is what Van Dijk (2005) defines as CDA. Therefore, the researcher comes to the conclusion that studying CDA involves more than just language.

Critical discourse analysis is also employed, according to Muffidah et al. (2021, 3), to characterize, interpret, examine, and critique the ideological social life that is concealed behind words in texts or speech in various kinds of *power*. Teun A. van Dijk's model is one important discourse analysis model. Generally, in the context of film, critical discourse analysis, or CDA, can be used to uncover power dynamics, ideologies, and social dynamics that are constructed through language use, as well as to investigate hidden meanings buried behind conversation. Discourse, as defined by Artati (2019, 32), is the greatest and most comprehensive linguistic unit, surpassing even sentences and clauses. Discourse research and critical discourse analysis are words used in discourse. The analysis of discourse, as described by Arifin (2015, 20), is a linguistic unit that is higher than sentences or utterances and has coherence of form and unity of meaning in

daily speech. Discourse analysis is therefore the most comprehensive linguistic unit with cohesive meaning and coherence in daily life. Discourse analysis, which comes from Darma (2014, 10). He stated that the study of language units above the sentence is discourse analysis in its most basic form. Broadening the meaning of this phrase usually relates to a larger context that affects the meaning of the entire set of terms. Talk about studying language unit.

The French Revolution's power, gender, social class, and inequality are represented through language in dialogues in Sofia Coppola's 2006 film, *Marie Antoinette*. By analyzing the main character's behavioral experiences, the researchers intend to carry out critical discourse analysis to the discourse from Teun van Dijk in the *Marie Antoinette* movie, Sofia Coppola is the director of the historical play *Marie Antoinette*. The film narrates the tale of the French queen, who met her demise at the hands of corruption. In 2006, this movie released. The story *Marie Antoinette* narrates the 18th-century life of the French Queen. *Marie Antoinette* was produced by Tohokushinsha Film and Columbia Pictures. *Marie-Antoinette* was the object of public dissatisfaction and the embodiment of all evil during her existence. In order to facilitate Austria, his nation of origin, conquering France more easily, a ferocious desire to starving the populace and the darkest spirit were assigned to him in the many pamphlets that were then discreetly distributed.

The defamation was unrestrained; during his trial, he was even accused of engaging in incestuous relations with his young son. She was forced to endure suffering: *Marie-Antoinette* was only permitted to ride in a filthy, uncovered cart with her back to the horse, subjecting her to innumerable derision, taunts, and spitting while her husband, Louis XVI, was taken to the scaffold in a somber carriage with lowered shutters. Thus, the researcher comes to the thought, in researching CDA involves more than just analyzing language; it also entails analyzing a complex social phenomenon that calls for the use of several strategies. So that by challenging, rejecting, and refusing to take anything for granted, critical analysis can be applied to every social occurrence. In light of this, CDA may also be characterized as a social movement engaged discourse analysts.

Looking back to critical discourse analysis, text, context, and discourse are the three main components that make up the comprehension of conversation. The following is how Eriyanto (2014, p.41) clarifies these three interpretations. Everything that is written down on paper is called text, as follows: picture music, visuals, voice, and other kinds of communication as well as all other forms of language. Payuyas.Nyoman I (2017) argues that every aspect and elements outside of the text which influence language use are considered context, including the language's users and the environment in which the text was created. Text and context taken together constitute discourse in this context. Discourse formation is significantly influenced by text. Language, or text, is the primary component used to form reality. This justification is consistent with Supriyadi's (2015,97) claim that language or the text itself can convey context, as language is a tool used by people to try and control others by selecting words that can successfully change the meaning of the sentence. Tarigan in Maisaroh & Prihatin (2022) stated that discourse has coherence and cohesion in both written and spoken form based on this idea.

Van Dijk's discourse is made up by three layers. The macro structure is the first level, which is the overall framework or section of a text. Discourse is revealed by examining the subjects or themes that are highlighted in the text. As defined by Van Dijk in Angela, et al. (2023), macrostructure is the text's overall meaning that may be deduced by examining its subject. The macro structure of a discourse is what Teun A. van Dijk

refers to as the theme or topic. A text's overall theme, central notion, or focal point are referred to as its thematic elements. Topics in discourse take on the role of indicators of discourse clarity.

The superstructure level is the next one, and it is connected to the text's framework. It explains how the text's various sections are combined to form the news as a whole. The micro level examination of the social order, according to van Dijk (2013), includes language use, discourse, verbal engagement, and communication. Based on the quotation, it would explain that A discourse text's overall form is described by Teun A. van Dijk as the superstructure or schematic. By highlighting the points, he wishes to express and conceal, a speaker might use schematics as a strategy. Power, dominance, and inequality amongst social groupings are all considered at the macro level of analysis. Closing the gap between macro structure, super structure, and microstructure is theoretically the job of CDA as a medium level in order to achieve complete analysis. Teun A. van Dijk in Gani and Arsyad, I. (2019) defines microstructure in discourse analysis as the particular details of a text or discourse that are composed of linguistic elements, such as vocabulary, sentences, and the connections between them. An extensive examination to comprehend how meaning is created in text or conversation includes the development of the notion of microstructure, which was pioneered by Van Dijk, an important researcher in the critical discourse analysis academic discipline

By analyzing the film *Marie Antoinette*, the researchers also see the relationship between critical discourse analysis and the existence of social class problems. The researchers additionally discovered a connection between critical discourse analysis and the persistence of social class issues through their analysis of the film *Marie Antoinette*. With regard to economic and knowledge levels, social class is a social category within society. A certain position in the production process serves as a cue for social class, which is a social classification within the framework of society. Upper class and lower class are the two social groups that make up society. Karl Marx argues in Suseno (2019, 122) that the lower class is made up of those who carry out the orders of the upper class, while the top class controls the area of production. Both the higher and inferior classes have power over others

The first aspect of microstructure in van Dijk's theory is the choice of diction. van Dijk in Thobroni, M et al. (2021) states that Words have certain meanings when they are used in texts or discourses, and these meanings can reinforce or support a specific ideological perspective. Word choice can convey dominance, power, or resistance to authority, as Van Dijk often analyses. Moreover, the coherence between words or phrases is the second element. Van Dijk in Zaimar and Harahap in Mandasari et al. (2022) argue that language components like pronouns, conjunctions, and connecting words that establish a connection between sentences are referred to as cohesiveness. Logical textual connections and information flow are aided by coherence. Sentences in a text are coherent when they link to one another semantically, albeit occasionally implicitly. It requires deductions from the reader or listener in order to comprehend the message in its entirety. Coherence is crucial for deriving meaning from conversation, according to Van Dijk.

## RESEARCH METHOD

Research methods are chosen based on their practicality in doing research. Qualitative and descriptive research approaches were employed in the present research. Qualitative research, according to Julie and Josepha (2002) refers to research in which descriptive language, words, or linguistic data are used to describe and explain the

meaning, value, or quality of a phenomenon or event under this research. On the other hand, in the words of Creswell (2011), data used in qualitative research are those that do not come from computations using numbers. This research uses watching films, taking notes on related phrases or terms, analyzing, and generating conclusions technique. In addition, the researchers use around fifteen until twenty sentences, taken from the dialogue in this movie as the research data. The data which are picked out are related to the hidden meaning that will be finding out in this research.

## RESULTS AND DISCUSSION

By dissecting the dialogue in the movie Marie Antoinette, the author hopes to highlight the discourse in the work. Sofia Coppola directed the biographical drama genre film Marie Antoinette, which debuted in 2006. As it was told before, the research purpose is to find out the hidden meaning in the movie, related to Marie Antoinette. Form, meaning, and function are the three dimensions that might be associated with language. Internal dimensions of language are those of form and meaning. On the other hand, language's function dimension is an external dimension. Segmental and supra-segmental elements are included in the shape dimensions. Linguistic units, also known as lingual units, are segmental forms. Language's outward structure is composed of functional aspects. Language is viewed as something that is useful in the functional sense. The functional dimension of language links language's outward components, or context, with its internal structure, or form and meaning. According to Sudarsono (2022), text connected to context yields contextual meaning, or this is what's known as its purpose in Indonesian.

### 1. Macro Structure

Critical discussion has focused on how Marie Antoinette is portrayed in movies, especially Sofia Coppola's 2006 Marie Antoinette adaption. By offering a more stylized and modernized version of the queen's life and emphasizing her individual experiences and feelings over historical authenticity, the movie departs from conventional historical dramas. The film's portrayal of Marie Antoinette as a likable character has been a topic of discussion among critics. Coppola suggests that Antoinette was a victim of circumstance rather than a symbol of aristocratic excess by emphasizing her youth, inexperience, and isolation inside the strict court of Versailles. (<https://movieweb.com/sofia-coppola-marie-antoinette-controversial-movie-explained/#:~:text=The%20liberties%20in%20question%20ranged,complexities%20of%20her%20new%20life.>)

Opponents contend that by taking this method, Marie Antoinette is humanized and the demonization she has frequently endured in historical narratives is challenged. Upon scrutinizing the dialogue's macro structure in Sofia Coppola's Marie Antoinette, we can discern certain essential components that foster the film's overall narrative and thematic progression: Exposition comes first. The setting, people, and historical background are introduced in the opening speech of the movie. The luxurious milieu of the French court, the difficulties Marie Antoinette encountered as a young queen, and the tensions between France and Austria are all brought to viewers through talks between Marie Antoinette and other characters, as well as narration or expeditionary dialogue. These phrases are verb derivation, which comes from the adjective dread. Members of various word classes gave rise to the noun. A few suffixes turn adjectives into nouns

Character development comes in the second point. Establishing the relationships and characteristics of the characters is mostly dependent on dialogue. The motives,

desires, and conflicts of Marie Antoinette's confidantes, the court, and her husband Louis XVI are all revealed through their conversations. Audiences are given insight into Marie Antoinette's inner turmoil, her battles with her queenly responsibilities, and her quest for happiness and companionship amid the stuffy climate of Versailles through conversation. Theme and motives come the next. Recurrent themes and ideas, including privilege, authority, isolation, and revolt, are frequently discussed throughout the discourse of the movie. These main concepts are reflected in character conversations, either directly through overt language or indirectly through subtext and inference. Talks about lavish parties, political turmoil, and court etiquette, for instance, highlight the film's examination of the decadence of the French nobility as well as the rising discontent and unrest among the general public in France.

## 2. Super Structure

The superstructures of Marie Antoinette explore themes of power, privilege, and identity through language, while also providing context for the historical era and the events leading up to the French Revolution. This research found several examples of English morphology, such as: Derivational Morphemes, free form of the corresponding adjective, Abbreviation Contraction, Affixation, Compound word and Free morpheme for example, in the derivation there is the phrase dreadful.

### a. Morphology

In the field of linguistics known as morphology, word order and word developing are studied. Tools used in the process, as well as morphological units and processes, are the subjects of morphological research. The current research looks at how the morphological system is used, based on the description given above. Classification is one of the functions of the lexicon in communication. A morpheme is a unit of morphology. This movie has a variety of morphological systems, including the ones seen below:

No	DIALOGUE	MEANING	MORPHOLOGY
1	Aunt Sophie: <i>From every bed</i> in Paris 00.32.11	Cheap Girl	Derivation
2	Aunt Victoire: Yes, she does. And those <i>ridiculous pet monkeys</i> . 00.36.17	Aunt Victoire thought that the men who like Marie lost their mind	Compound word Free morpheme
3	Letting <i>everyone down</i> would be my greatest unhappiness. 00.41.21	The unhappy life can cause unpredictable depression	Formation of new words (Analogical Formation) affixation
4	Count Fersen: <i>I should kidnap you</i> . 00. 54.24	Count Fersen want to be with Marie.	Morpheme Derivation lexicon
5	I would have told him <i>exactly what to do</i> with it .01. 15.13	Give Information	Word Formation Rule affixation
6	Lamballe: <i>ladies and gentlemen</i> , is what we call <i>a prude</i> .01. 03.14	Insulting	Affixation
7	Princesse de Lamballe: <i>Can't you do something?</i>	Curious	Abervation Contraction
8	Marie-Antoinette: I'm not going to <i>acknowledge</i> it.	Ignoring	Stem morpheme
9	Duchesse de Polignac: It's <i>heaven</i> here!	Beautiful Place	Abervation Contraction
10	Ambassador Mercy: [ <i>reproachfully</i> ] Your <i>Royal Highness</i>	Give Respect	free form of the corresponding adjective
11	AuntSophie: Du Barry is <i>dreadful</i> .	Boring person	Derivational Morphemes

The film is renowned for its corpulent aesthetic, which features lavish set designs and costumes. Researchers can figure out from the data mentioned above that the dialogue in Marie Antoinette's movie uses many different kinds of morphology to bring about meanings. The word choice, like affixation (adding prefixes or suffixes), contraction, etc., in the speech of the Marie Antoinette film. As a result, the language used, specifically that of Marie Antoinette, strongly reflects the time period and social standing of the characters. For instance, the noble characters in this movie use more formal sentence structures and frequently utilize phrases like "Your Royal Highness" to denote their aristocratic standing. The dialogue's sense of power and elegance is furthered by the use of flowery language and intricate morphology. In addition, the pattern of words used in character interactions can be used to undertake a morphological analysis of the speech in the movie. For instance, aristocrats may use more formal or simpler language in their interactions, but commoners may use more colloquial terms like "dreadful," which denote luxury or power.

The movie presents Marie Antoinette's appearance in an opulent and stylish way, paying close respect to historical authenticity while fusing it with contemporary sensibilities. In addition, the morphology of the dialogue in Marie Antoinette goes beyond the words themselves, as the speech patterns of the characters are crucial in expressing their intentions and feelings. The queen, for instance, exudes calm and composure by her use of lengthy, flowing words, whereas the commoners' more jumbled speech patterns show their problems and unfiltered emotions. For instance, in a statement:

*Thank you for your concern, but I'm sure everything will be fine. (01.21.09)*

Based on the dialogue quotation; despite being surrounded by gossip and stress at the palace, Marie Antoinette maintained her cool and spoke in a low optimistic tone. This statement represents Queen Marie's lack of emotion and her tendency to remain calm when dealing with a situation.

#### b. Semantic

Basically, the study of meaning, code, or other kind of representation is generally done in the field of semantics within linguistics. To put it another way, semantics is the study of semantics, which is typically linked to two additional elements: syntax. The creation of intricate symbols can be seen:

	Dialogue	Semantic
1	Aunt Sophie: <i>From every bed</i> in Paris. 00.20.11	Bad Girl
2	Chesse de Polignac: Lamballe, ladies and gentlemen, is what we call a <i>prude</i> . 00. 32.11	Insulting
3	Ambassador Mercy: your mother and I are <i>very concerned</i> . Du Barry has been complaining to the King that you will not address her, and you <i>cannot afford to fall out</i> of favor with the King. Especially as your marriage, not exactly on solid ground. 00. 43.23	Suggestion and Warning
4	Ambassador Mercy: Snubbing the King's favorite is publicly criticizing the King's behavior. All you need to do is say a few words to her; <i>because of rank</i> she is not allowed to speak to you first. 00.49.27	The queen is so arrogant
5	Maria Teresa: Remember, you represent the future, and <i>nothing is certain about your place</i> there until the final physical act to crown 00.51.17	Antoinette was instructed to maintain her demeanor and look as she would be the French queen
6	Duchesse de Polignac: They're <i>so bossy</i> 01.12.36	Like giving orders to other people

From the data table above, we might explain that semantic aspects are those that are connected to the meaning that is expressed through the story, dialogue, and visual imagery in Sofia Coppola's *Marie Antoinette*. Those data are considered as the movie's semantic elements. The historical backdrop comes first. The last French Queen before the revolution, Marie Antoinette, is portrayed in the movie, which is set against the backdrop of the French Revolution. The audience's comprehension of the characters' actions and motivations is shaped by the historical background, which also influences the meaning of the events portrayed in the movie. Social perspective about Marie Antoinette is the second analysis in Semantic. The people commentary or perspective is based on a reflection on subjects like privilege, luxury, and the constraints of royalty may be seen in Sofia Coppola's depiction of Marie Antoinette's life in the movie, like in:

*What everyone complains about, Evil by origin In your heart is imprinted, Can you deny me, Retracing your crimes? How many innocent victims did you cause to perish?* (01.25.004)

The first sentence in the sentence quote above is semantic analysis. This line has a significance to show that the crime being dealt with is not simply the outcome of someone's actions, which are tied to certain factors that occurred earlier in his or her life. From a semantic perspective, this suggests that because she had negative emotions previously, there is an entity or activities that are generally recognized as criminal. Furthermore, the expression *in your heart is imprinted* implies that an individual's terrible nature or acts are already ingrained in their heart. This is the semantic meaning of the term. From a semantic perspective, this indicates that evil is inherent in a person and does not originate from elsewhere. The emphasis in this instance is on the actual effects and repercussions of the wicked deeds, with a particular emphasis on the innocent victims who symbolise injustice. So, according to the people, Anoinette is a wicked and terrible lady. There is a significant moral element that implies

In spite of the grandeur of the French court and the expectations set for her as queen, the movie examines Marie Antoinette's feelings of isolation and loneliness, instead. The dialogue's use of many metaphors to express deeper topics and emotions is another significant semantic component. For instance, Marie Antoinette's well-known statement: *Let them eat cake*, represents her ignorance and dignity in the face of the misery of the French people, not just a casual comment about the lack of bread. This passage highlights the semantic ability of words to convey meaning beyond their literal interpretation and captures the distance that exists between the royal family and their subjects as well. A woman's vulnerability and dignity are subtly conveyed throughout the film through the language. As seen by the dialogue's word choice; the majority of us still view women negatively.

In the other hand, by analyzing the expression "Let them eat cake," which is typically credited to Marie Antoinette during the French Revolution, is an iconic work of critical discourse analysis. This expression is used to show the insensitivity and ignorance demonstrated by those of authority, as well as the gulf that exists between those in positions of authority and the majority of people. By critically examining this statement, researchers can reveal the underlying power structures and social injustices prevalent at that point in history. Moreover, *let them eat cake* phrase is a typical rhetorical tactic used to point out the aristocracy's callousness and indifference to the suffering of the ordinary people, particularly in the setting of significant social and economic disparity. The statement has gained significant symbolic weight to condemn the opulent lifestyle of the



nobility who are cut off from the reality of everyday life, even though it has never been historically proved that Marie Antoinette actually pointed out.

Furthermore, the *Let them eat cake* phrase can be seen as aristocracy apathy symbolism. Using Marie Antoinette as an illustration, the phrase illustrates how aristocracies are thought to be indifferent to or unaware of the suffering of regular people. In relation to this the point of the nobility, or Marie Antoinette in specifically, came up with the ridiculous idea of advising that the starving French people eat cake, which was more expensive and luxurious, in place of the bread they could not buy. Instead, another interpretation of the word cake is as a symbolic luxury that is out of reach for an ordinary people. The luxurious lifestyles of aristocrats are viewed as blinding or apathetic to the pain of the underprivileged. This expression represents an aristocratic as someone who is extremely detached from reality and who lacks empathy or knowledge of the obstacles that the majority of society felt. In this phrase, irony is often used in rhetoric to make fun of or criticize specific reactions or viewpoints. The aristocratic approach to solving the issues of the people is so awful and irrational that the statement *Let them eat cake* is full of sarcasm. The irony in this instance draws attention to the stark contrast between the social reality and the responses of the wealthy and powerful.

The despair of a woman who has a miserable existence, despite living the life of a French queen, is the main focus of this movie. It is proven by the present research of Marie Antoinette, by using critical discourse analysis research will develop the hidden meaning, which is the most important component of discourse analysis, by observing the microstructure (text), meso-structure (discourse), and macrostructure (the social practice). Thus, while examining the dialogue in the movie Marie Antoniette, the researchers discovered that sentence-to-sentence links—which create a particular meaning within the text's structure—can give rise to textual relationships that give rise to meaning. When it comes to discourse analysis, word meanings are exercises in strategic speaking, yet word meanings in dictionaries are linked with word meanings. The details and significance are the micro aspects of this film.

No	Van Dijk's Discourse	Analysis
1	<b>Macro Structure</b>	Thematic: The unhappy life of The Last French Queen The very young age marriage
2	<b>Super Structure</b>	Schematic: The Tragic life of French Queen Main elements discuss many painful insult words
3	<b>Macro Structure</b>	The phrase structure, word choice, and writing style all influence a meaning. Marriage and Monarchy
4	<b>Microstructure</b>	Unhappy Queen Un happy life brings hedonism

The dialogue previews above can be used to analyze the presence of semantic tied in the movie, which serve as both a supporting character and a finishing touch to enhance the film's language. The article explores the relationship between the social issues that underpinned Marie Antoinette's affair and her misery as queen during her marriage to

King Louis the 16th. It also delves into the nuances of the reasons behind the widespread hatred of a monarch among her subjects. Other than that, the semantics of Marie Antoinette's discontent in her marriage to King Louis the 16th are the societal issues that underlie her romance with a Swedish envoy, named von Fersen. When it comes to her affair, Marie's actions are seen as hedonism, since she enjoys being disloyal Axel and Marie's relationship ends abruptly, which is an Marie's excessive habits unfortunate consequence. Count Axel Fersen departed Marie without providing an explanation after obtaining her heart.

However, Marie does not find her status as Louis the sixteenth to be comfortable. Being left behind by the man Marie loves hurts her. Marie was experiencing deep pain. From the explanation above, it can be explained, if examined more deeply, that Marie Antoinette's hedonistic behavior was caused by her life as a noble woman not feeling happy. This is where discourse can be seen as a gender discourse. Therefore, Marie Antoinette's life story can be utilized to analyze, why so many noble ladies in the past, including in industrialized nations like England, were unable to select the husband of their dreams. Additionally common are cases of underage marriage. Women's rights are being infringed here. The same is true for the right to an education. Most of them just have basic domestic skills. This proves that discrimination against women in the pursuit of civil rights is an undeniable fact.

## CONCLUSION

After researching Antoinette movie, the researchers would like to conclude that: from these stories, that is hard to figure out that no single depiction is entirely accurate to prove, since it presents dramatically, by analyzing the macro structure, that The film's language makes a point of highlighting the aristocracy's luxurious way of life and how it contrasts sharply with the hardships and privations faced by the French people. The vocabularies, which are chosen by the nobles, especially Marie Antoinette, underlines their distance from the wider world through their conversations. Queen Marie's comment to "let them cake" represents how the flowery conversations and elaborate terminology highlight this disparity.

Afterwards, by analyzing super structure it was found by the research that women from noble families did not always have attractive lives, particularly in the past. Marie Antoinette was among those who were forced into early marriages through planned marriages. Based on those findings, the researchers settled on the conclusion that Marie's hedonistic and disregarding actions were an attempt to hide her unhappy and depressed sentiments. She sought a hedonistic lifestyle as an escape to provide happiness to her spirit after learning of her unhappy early marriage to a guy she didn't know and her husband's (King Louis the 16th) ignorance. Moreover, the conversation in Marie Antoinette is formal and somewhat stiff, reflecting the context of the 18th-century French monarchy. Despite the fact that the sentences, which are applied have poor interpretations, only few people are knowledgeable about this. To highlight the differences between the lifestyle of the French nobility and the views of contemporary youth, the movie also incorporates contemporary aspects into the dialogue. Despite being in a fairly tight structure, Marie is shown in some lines or expressions that feel more relaxed, representing her as a young girl with an adventurous personality.

In microstructure, the conversation reflects inner struggle; Marie's statements frequently convey her perplexity and frustration with her responsibilities as queen. We are able to analyze the tension between her need for freedom and her obligation to uphold royal duties through this interaction. This movie's dialogue is also capable of explaining

how dialogue is used to explain the relationship between power and authority. The complexities of power within the palace are also depicted through dialogue. A noble person or a member of the royal family frequently speaks with political overtones in every word they say. Throughout the movie, there are numerous instances where a seemingly straightforward statement carries a deeper interpretation regarding either political or social complexity.

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