

The Vicious Cycle and False Consciousness in The Fast Saga

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Lingkaran Setan dan Kesadaran Palsu dalam The Fast Saga

ABSTRACT

Films addressing sports/racing themes have been extensively released, and one of the successful franchises is the Fast Saga franchise. Within the media text of The Fast Saga, there's criticism regarding how female characters are depicted as weak and having little knowledge about racing, which is more associated with males. This study aims to reveal the discourse of masculine hegemony within The Fast Saga. The theoretical focus used in this research is hegemonic masculinity, employed to examine the gender practice configuration between men and women. This research is divided into three sub-discussions: gender domination, sexual objectification, role differentiation, and gender relations. Within these focuses, the author was able to uncover imbalances in these three sub-discussions through Sara Mills' critical discourse analysis as the research method. Sara Mills' critical discourse analysis will examine how the subject-object positions are placed within the text through eight films divided into 10 scenes. The research findings involving The Fast Saga show that despite women attempting to portray toughness in racing, hegemony is still apparent in those scenes. In reality, The Fast Saga continues to display forms of masculine hegemony and reinforces them as if they are the only values worth upholding.

Keywords: *Domination; Hegemonic Masculinity; Sara Mills' Critical Discourse Analysis; The Fast Saga*

ABSTRAK

Film-film yang mengangkat tema mengenai *sport/racing* telah banyak dirilis, dan salah satu *franchise* yang sukses adalah *Fast Saga franchise*. Dalam teks media *The Fast Saga*, terdapat kritik terhadap bagaimana karakter perempuan digambarkan lemah dan memiliki sedikit pengetahuan tentang balap yang lebih berhubungan dengan laki-laki. Penelitian ini bertujuan mengungkap wacana hegemoni maskulinitas dalam *The Fast Saga*. Fokus teori yang digunakan dalam penelitian ini adalah hegemoni maskulinitas, yang digunakan untuk mengkaji konfigurasi praktik gender antara hubungan laki-laki dan perempuan. Penelitian ini dibagi menjadi tiga sub pembahasan yakni dominasi gender, objektifikasi seksual, diferensiasi peran dan relasi gender. Dalam fokus tersebut, penulis mampu menemukan ketimpangan yang terjadi mengenai tiga sub pembahasan tersebut dengan analisis wacana kritis Sara Mills sebagai metode penelitiannya. Analisis wacana kritis Sara Mills akan melihat bagaimana posisi subjek-objek ditempatkan dalam teks melalui delapan film yang dibagi menjadi 10 adegan. Hasil penelitian dengan subjek *The Fast Saga* ini menemukan bahwa hegemoni masih nampak dalam adegan-adegan tersebut meski perempuan sudah berusaha menampilkan ketangguhan dalam balapan. Pada kenyataannya *The Fast Saga* tetap menampilkan bentuk-bentuk hegemoni maskulinitas dan menegaskannya seolah-olah hanya itu nilai yang patut dijunjung.

Kata kunci: *Dominasi; Hegemoni Maskulinitas; Analisis Wacana Kritis Sara Mills; The Fast Saga*

INTRODUCTION

Sports films of the racing genre are widely produced by the United States. Every decade sees the release of several films of this genre. Similarly, The Fast Saga has consistently been producing sports films focusing on racing since 2001. While the focus of these racing genre films is on the realm of racing, all of them predominantly feature male characters as the main protagonists who possess remarkable skills in the automotive field. According to Megawangi, the difference in roles between women and men falls into the realm of role differentiation (Megawangi, 2015). This means that the disparity between the roles of women and men is not based on natural (biological) differences but rather is caused by cultural factors. The interaction between culture and biological factors is what becomes institutionalized. This institutionalization is what leads to the functioning of the socialization vessel, where customs and norms prevailing in society are passed down through generations (Megawangi, 2015).

Moreover, it is mentioned that a significant portion of human identity is constructed and offered by various societal groups that exist. The real constructions occurring within society ultimately become a reflection for filmmakers because the messages in films are conveyed to the audience (Morissan, 2013). Films are not value-free. What this means is that within films, the thoughts of people or the filmmakers themselves are incorporated, thus becoming a form of cultural product (Dwita & Sommaliagustina, 2018). What is depicted in films is a reflection of the biased reality of life. This biased reality is a form of understanding that certain actions in the real world are always accompanied by created social constructions (Farnisari, 2013). With the presence of a new medium, namely film, it is hoped that the social reality that occurs can be conveyed to the audience.

When discussing racing films and the practice of role differentiation between women and men, all of it cannot be separated from the practice of the patriarchal ideology that has existed in the United States. A patriarchal ideology practice, is considered as something that oppresses, suppresses, and influences women to accept the culture of male dominance and the subordination practices within it, viewed from the perspective of Antonio Gramsci's hegemony.

Data released by the World Economic Forum in 2017 also confirms the position of the United States regarding gender equality. As reported (Johnson, 2017), America ranked 49th out of 150 countries worldwide. This became the starting point for the feminist movement in the United States. Considering the exposition about the hegemonic patriarchal ideology that gave rise to the feminist movement, this is something that can be analyzed through research subjects because films not only reproduce patriarchal ideologies but also reproduce their audiences as subjects of this ideology since films have codes and conventions that are 'realistic' or conform to what happens in society (Hollows, 2010). Moreover, patriarchy in United States (particularly because of the movie's contexts are based on the United States) is an ideology that suppresses women for decades. Tracking back to the history, England was the source of the patriarchal system that the United States adopted, with males assigned to the public domain and women to the private sphere. The wife was regarded as her husband's chattel under English common law, "something better than her husband's dog, a little dearer than his horse.". As the result, women-related crimes and inequality occur and normalized. These issues are historical, but it's crucial to recognize that structural inequality stemming from sexism predates the contemporary United States by over a millennium. In Britain, patriarchal norms were ingrained and institutionalized before being automatically transferred to North America. One of the reasons the house is sometimes regarded as the most hazardous location for women is because of this history, which is still a significant indicator of comprehending hierarchies in contemporary society nowadays (Jonsdottir, 2022).

Gramsci's concept of hegemony, as explained by Arnot (Ledwith, 2009) in the context of patriarchal ideology and its suppression through the feminist movement, is also utilized by Connell in his theory "hegemonic masculinity." Connell elaborates that Gramsci's interpretation of Marxist concepts regarding hegemony raises awareness about the separation of public/individual and the ways domination permeates into the most intimate relationships in society, such as family, community, school, and religious communities, which further reinforce the dominant position of men.

Therefore, to identify the occurring phenomena, the theory of hegemonic masculinity, which represents a configuration of gender practices that accept the legitimacy of patriarchy, asserting the dominant position of men and placing women in a subordinate position under men (Connell, 2005). The concept of hegemonic masculinity stems from the patriarchal ideology that undermines a society's culture and the role of men in perpetuating this ideology. Hegemonic masculinity also highlights how men are viewed as highly respected figures, and this position legitimizes the global subordination of women by men. Hegemony does not necessarily entail violence but can occur through coercion acquired through culture, institutions, and persuasive actions (Connell, 2005).

Regarding racing films and how the practices of subordination are institutionalized through hegemonic patriarchal ideologies, *The Fast Saga* cannot be overlooked. *The Fast Saga* is a series consisting of long-duration *Fast and Furious* films (excluding spin-offs). This series is intriguing for research in comparison to other racing films because *Fast and Furious* has never lost its popularity and existence for approximately 20 years, considering its worldwide revenue and audience numbers. The eight films that will be the subject of this research consistently showcase scenes of skillful driving behind the wheel.

Robert Egert, a dedicated film critic for 4 decades, conveyed criticism regarding one of the elements appearing in *Fast and Furious* scenes (Ebert, 2009). This review focuses on the opening scene of the film. In this film, Dominic is depicted as executor of an action scene where he takes control of the steering wheel. According to the critic, from the final sentence that states, "the reason the woman does this while Toretto drives is, you know what they say about female drivers." This final sentence emphasizes that Dominic is behind the wheel, controlling the action and sending Letty to perform this dangerous act. This specifically refers to the social condition where men are associated with better driving abilities compared to women.

The subordination of women is also a part of the concept of hegemonic masculinity, seen in the specific gender relationships concerning domination and subordination (Connell, 2005). Connell categorizes the objectification of women/female sexuality within the framework of his theory. Sexual objectification is a cultural practice that objectifies women in Western society, providing a space for the display of the female body in public. Surveys have shown that women are more frequently used as sexual objects compared to men (Calogero, 2012).

The phenomenon of female underrepresentation in racing genre film texts has not been extensively researched, although women experience underrepresentation in several influential box office revenue films (Lindner et al., 2015). Research on gender issues in this genre of film remains mostly conflict analysis through dialogue delivered by characters and this research falls within the realm of linguistics (Utama et al., 2023). Moreover, other studies using critical discourse analysis methods, like Sara Mills', have been conducted on women in the context of sexual violence through coverage in three online media sources (Robaeti et al., 2023), as well as on violence against women in household contexts in the media coverage by Kumparan (Abdullah, 2019). Furthermore, in the discourse context of women's bodies through the AILA Indonesia Instagram account, which is a form of protest against the Family Resilience Bill (Andesti, 2021). Not only in mass media and social media, Sara Mills' critical discourse analysis method has also been utilized to articulate the context of women's struggle in rejecting patriarchal culture depicted in the film "*Marlina the Murderer in Four Acts*" (Sumakud & Septyana, 2020), as well as the perspective of women on the character of a surrogate mother in the film "*Mimi*" (Lesmana & Valentina, 2022).

Considering these previous studies, Sara Mills' critical discourse analysis has often been employed with a focus on women and gender relations, yet the objects used consist of mass media, social media, and films. This research will also delve into discussing the Hollywood film franchise "*The Fast Saga*," which belongs to the sport/racing genre, a topic not found in previous studies. Furthermore, regarding previous research using the theory of hegemonic masculinity, there has been deeper exploration into masculine utterances in representations within soap opera media (Rogeta et al., 2023). Hegemonic masculinity is also employed in the study of the main character in the film "*Mulan*," which focuses more on masculinity-femininity and stereotypes. Hence, it is intriguing to examine how gender issues, especially those related to hegemonic masculinity, are depicted in "*The Fast Saga*."

This research aims to analyze how hegemonic masculinity is discoursed through the films in "*The Fast Saga*". It relates to how the positions of women and men are also situated within the text and how text readers are positioned, thereby establishing legitimate and illegitimate positions (Eriyanto, 2009). The benefit of this research is to provide knowledge and insight into Sara Mills' critical discourse analysis study regarding the hegemony of masculinity in racing genre films.

METHOD

This research adopts a qualitative approach, which involves non-numeric aspects, in-depth interviews, content analysis, storytelling, and snowballing. This approach emphasizes data conclusions and data writing using the aforementioned aspects (Pujileksono, 2015). Additionally, the method used in this research is Sara Mills' critical discourse analysis. Discourse refers to everything in the form of text or language that carries meaning and has a broad impact on the world. In Sara Mills' model, the focus is on the relationship between the writer and reader within the text, creating positions referred to by Mills as legitimate and illegitimate. Two aspects are given attention: firstly, how social actors' positions are constructed, and secondly, how the reader's position is established within the text. There is also the view that text represents a negotiation undertaken by the writer for the reader (Eriyanto, 2009).

The data collection technique in this research is divided into primary and secondary sources. The primary data utilized consists of documentary videos of the Fast and Furious films. Meanwhile, the secondary data employed comprises literature obtained from journals, books, and news media. Moreover, the analyzed data involves parties as interpreting subjects and others as objects undergoing interpretation. Two aspects are given attention: firstly, how social actors' positions are constructed, and secondly, how the reader's position is established within the text. Secondly, there's the perspective that the text represents a negotiation undertaken by the writer for the reader (Eriyanto, 2009).

Table 1. Sara Mills' Analysis Framework (Mills, 2004)

Level	Desired to be Analyzed
Subject-Object Position	How events are perceived, from whose perspective those events are witnessed. Who is positioned as the storyteller (subject) and who becomes the object being narrated. Do each actor and social group have the opportunity to represent themselves, their ideas, or their presence, or are their ideas presented by another group/person.
Audiences Position	How the writer portrays the reader's position within the text. How the reader positions themselves within the displayed text. To which group does the reader identify themselves.

RESULTS AND DISCUSSIONS

The findings of the data and discussions in this section are divided into three subsections. The first will discuss gender domination, the second is sexual objectification, and the third is role differentiation and gender relations. This division into three subsections refers to Connell's theory of hegemonic masculinity, which examines how the concept of hegemonic masculinity refers to the domination, subordination, and exploitation/objectification of women (Connell, 2005).

Gender Domination

Table 2. Dominasi Gender: Gender Domination: Women are Unfit to Participate in Racing

Verbal/Non-Verbal	Subject-Object Position	Audiences Position
<i>Male racer: Hey, sweetheart. You should just watch from the spectator seats. I don't want to mess up that beautiful face of yours. Letty: Shut your mouth with your money.</i>	Narrative subject: Male racer Object being narrated: Woman Subject in the sentence: Man Object in the sentence: Woman According to the male racer, it is not suitable for a woman to participate in illegal racing because such activities are typically associated only with men. Men will degrade Letty (object) by using her beautiful face as reasons why she is not fit to compete against men. Women do not get the chance to engage in the same activities as men, thus they lack the power to compete against them.	Subject: Male audience Object: Female audience Male audience will position themselves as individuals who must underestimate women's abilities when engaging in an activity considered masculine. Women are only regarded as beautiful creatures upheld by their good physique and pretty faces alone. Female audience will also position themselves as objects where appearance is the only thing worthy of pride, not their abilities or intelligence.

Women are considered as individuals who are not free to do as they please. This is what Connell referred to in his book as a form of domination, defined as a form of masculinity that positions women as the dominated (Connell, 2005). This domination arises due to a form of generalization of male and female behaviors, which brings forth the concepts of masculinity and femininity themselves. Borrowing from Connell's concept, this is none other than the concept of patriarchy, which practically persists as a cultural product passed down through generations (Connell, 2005). According to Helgeson, components of masculinity can be seen in hobbies, where men are more interested in sports, work, and cars. Interestingly, she also concludes that if women display

masculine behavior, it will create a more negative impression (Lippa, 2005). This negative impression is then found in this scene, where when Letty tries to prove herself by doing something masculine, she is criticized and belittled.

However, masculinity is formed by the legitimization of patriarchy (Geetha, 2007). Patriarchy heavily involves the control and power over women. Letty takes action with full awareness of herself. However, the male character who opposes Letty considers this as a deviation and then utters vulgar words in front of her.

Table 3. Gender Domination: Men in Power

Verbal/Non-Verbal	Subject-Object Position	Audiences Position
<i>Verone: If you touch another man, I'll kill you. (pointing at Monica's face) Do you hear me? Look at me. Do you hear me? (pressing Monica's chin roughly)</i>	Narrative subject: Verone Object being narrated: Woman Subject in the sentence: Man Object in the sentence: Woman As a man, it is not a problem for them to be the subject who behaves aggressively and threatens women. In this case, it concerns the freedom of women to determine their feelings towards men. When Verone feels like he 'owns' Monica, she sees herself as an object that must submit and comply with all his words and rules.	Subject: Male audience Object: Female audience Male audience will position themselves as subjects capable of controlling women, dictating women's behavior according to their rules, and imposing punishment if women dare to violate them. Meanwhile, female audience will see themselves as helpless objects eroded by male power; they will feel pain if they do not comply with the words of men.

The behavior exhibited by Verone towards Monica essentially illustrates a form of gender inequality caused by the gender arrangement. This gender arrangement generates a form of male domination over women, where women lack the power to resist. Verone can threaten Monica, and she cannot do much about it because currently, in the United States, patriarchal ideology is still prevalent, where men benefit from honor, authority, and the right to rule (Connell, 2005). However, the concept of gender is not something essential. The roles between men and women are not determined by their biological sex but through social construction (Advani, 2011).

The objectification of female characters and the entanglement of masculine intricacies that make men the subject create inequality and domination. Stigmatization is a form of discrimination, causing damage to social change and personal identity, thus depriving opportunities for perception and understanding (Lassen, 2011). The depiction of women as controllable by men is included as a form of harshness within the domination system in configuring gender relations (Connell, 2005).

Table 4. Gender Domination: Women's Career Path in Men's Hand

Verbal/Non-Verbal	Subject-Object Position	Audiences Position
<i>Luke: I need a translator. Officer: We have a few from the public relations division. Luke: Elena Neves. (Opens Elena's file) Do you hear me? Officer: We have more experienced translators. Luke: I like her smile.</i>	Narrative subject: Man (Luke) Object being narrated: Woman Subject in the sentence: Man Object in the sentence: Woman Whatever is inherent in a woman, nothing will surpass the aesthetics of her body. Men are positioned as subjects who do not need to see a woman's abilities in terms of intelligence but only judge her based on the beauty of her body parts alone. Women are placed as objects that do not need to possess outstanding abilities to prove their greatness.	Subject: Male audience Object: Female audience Male audience will position themselves as subjects who view women solely based on the aesthetics of their bodies. There is no interest in assessing a woman's worth based on her intelligence. Likewise, female audience members will place themselves as objects that do not need intelligence to obtain a job from men.

Table 5. Gender Domination: Women's Career Path in Men's Hand

Verbal/Non-Verbal	Subject-Object Position	Audiences Position
<i>Elena: (Reading the case file) There's something odd. Toretto and O'Connor. They didn't attempt to escape, steal gas, and then allow it to be taken back again? And now they're killing federal agents? That doesn't make sense. Luke: This is what makes sense. (Throws the file on the floor). Their names are on the list. When they show up, we'll apprehend them. (Gives orders to his team and leaves).</i>	<p>Narrative subject: Man (Luke) Object being narrated: Woman (Elena) Subject in the sentence: Man Object in the sentence: Woman</p> <p>Men are positioned as subjects capable of overshadowing every word uttered by women. They don't even want to listen to opinions and act arbitrarily. Women then place themselves as objects that do not have the opportunity to express their opinions because the opinions to be heard are only those of men.</p>	<p>Subject: Male audience Object: Female audience</p> <p>Male audience will position themselves as subjects allowed to be indifferent to women's opinions. Meanwhile, the female audience will see themselves as powerless creatures eroded by male power; they will feel pain if they do not comply with the words of men.</p>

In critical discourse analysis, the historical aspect should not be overlooked. This means that an important aspect of this characteristic is placing discourse within a specific historical context. For instance, analysis from the film "Fast Five." The filming and script development took place in 2010 (Siegel, 2010). Therefore, to explain the historical conditions of the film's production, referring to data released by the United States Bureau of Statistics in the 2000s regarding "Women in Law Enforcement" is pertinent. It turns out that in the United States itself in 2008, the number of female DEA members amounted to only 10% or 421 individuals out of the total (US Department of Justice, 2010).

From the dialogue between Luke when Elena expresses her opinion on the ongoing case, Luke non-verbally harshly discards the file Elena is holding to the floor. This tendency can occur in a highly masculine work environment characterized by aggressiveness compared to supportiveness (Ellemers, 2014). Observing the phenomenon in the scene between Luke and Elena, Elena is clearly positioned as an object once again made powerless by the man who upholds his dominance even within a work environment.

As films serve as a means of socialization and inheritance of values, norms, and cultures, aside from entertainment, films have the opportunity to cultivate values in their audiences (Trianton, 2013). This means that films are not value-neutral; the thoughts of individuals or filmmakers can infiltrate the film (Dwita & Sommaliagustina, 2018). The social and cultural conditions that occur in the U.S. work environment regarding dominance can be explained when mentioning that when offering vacancies to women, job seekers tend to prefer 'young and well-groomed women' (Gregory, 2003). What Gregory conveys is highly reflected in tables 4 and 5, where Luke chooses Elena to join his team because he likes her smile. Even though in reality, the education level of women working in law enforcement agencies such as the police in the U.S. has been increasing every decade (US Department of Justice, 2010).

It's indeed ironic how a woman's competence can be defeated by a more attractive physical appearance. On one side, Elena actually has no power to oppose Luke who employs her. As explained earlier, dominance is closely related to power relation relationships that position women as subordinate, even in the working world. That is why female characters in The Fast Saga so far have never acted as subjects; they seem to have been conceptualized to remain objects.

The feminist movement concerning workplace equality actually began to gain momentum as early as 1937 by a 23-year-old woman named Myra Wolfgang. She then initiated an organization that accommodated the thoughts of female workers, especially regarding wage equality and racial discrimination. Cobble refers to these feminists as labor feminists (Cobble, 2004). These feminists are known for voicing concerns about women experiencing disadvantages in the workplace due to gender and pressing for these issues to cease.

Even though the feminist movement emerged nearly a century ago, in reality, this inequality still exists today. Women working in a male-dominated work environment tend to feel dominated, especially when it comes to decision-making. This is also what happened to Elena. Pervasive dominance in this work environment can be seen behaviorally (Ellemers, 2014). It means that we can see that this dominance occurs because being the only woman among men can lead to their contributions being considered unimportant.

Sexual Objectification

Table 6. Sexual Objectification: Women's Charm

Verbal/Non-Verbal	Subject-Object Position	Audiences Position
<i>Verone: Women are a strong force. You see the blonde with the handsome man over there? In 5 minutes, she can get anything from him.</i>	Narrative Subject: Male (Verone) Object being narrated: Male and female Subject in the sentence: Male Object in the sentence: Female Men are placed as subjects who can get anything from women. Women are also placed as objects that can be likened to a form of power that can charm and captivate men, seen from their physical features.	Subject: Male Audience Object: Female Audience Male audience will place themselves as someone who can be conquered by women with just a few teasing words. Female audience will also position themselves as objects considered free and acceptable to captivate the opposite sex with their bodies.

Verone considers women to be a 'powerful force', as seen in the scene depicted in table 6. Here, Verone acts as the subject, with the woman being the object. As the subject, he assesses that it only takes five minutes for a woman to captivate a man. Verone's assessment of the power to captivate, being a man himself, is based on the highly Westernized social conditions in the United States (Calogero et al., 2011). These conditions lead society to treat others as objects or commodities. Furthermore, according to Calogero, Dunn, and Thompson, women are more frequently defined, evaluated, and treated as objects compared to men. Moreover, this objectification tends to view women merely as sexual objects or instruments to serve men's sexual desires (Calogero et al., 2011).

To address the storytelling phenomenon in *The Fast Saga* that seemingly places women in an objectified position and how cultural codes are delegated to the audience through media products, Calogero's concept of self-objectification seems fitting. Calogero once again emphasizes how self-objectification occurs due to social practices that place women beneath men.

Referring to Calogero's definition, the fragments of a woman's sexual aspects manifest themselves in various ways, ranging from coercion and sexual violence to demeaning gazes. All these forms are beyond the control of women and once again affirm the subordinate status related to power between men and women. Calogero also states that sexual objectification is most prevalent in two areas: occurring in interpersonal or social relationships (such as ogling at women's bodies, making sexual comments, and harassment) (Calogero et al., 2011). To apply the definition of self-objectification, the scene in table 7 will be analyzed. Similarly, in tables 8 and 9, one of the forms of sexual objectification that positions women as commodities will also be discussed and analyzed.

Table 7. Sexual Objectification: Women as Racing Bets

Verbal/Non-Verbal	Subject-Object Position	Audiences Position
<i>Clay's Girlfriend: How about me? The winner gets me. (Clay and Sean start racing)</i>	Narrative Subject: Woman (Clay's Girlfriend) Object being narrated: Men and women Subject in sentence: Men Object in sentence: Woman The woman positions herself as an object easily attainable as a prize for winning the race. The men, in turn, see themselves as subjects who place their pride at the top to secure victory (and a woman at stake).	Subject: Male audience Object: Female audience The female audience will see themselves as items that could be used as bets to satisfy the pride of the men who are subjects. These men would then feel that, to maintain their dignity, a woman who has put herself at stake as a prize must be pursued with victory.

Table 8. Sexual Objectification: Women are Considered 'Second-Hand Goods'

Verbal/Non-Verbal	Subject-Object Position	Audiences Position
<p><i>Brian: She (Monica) has to be like that. Verone is testing her. She's also in danger, just like us.</i></p> <p><i>Roman: You're too emotional about her. She's like the rat we encountered before, Tanya.</i></p> <p><i>Brian: Tanya? I was the one who used her first before you.</i></p> <p><i>Roman: Yeah, I couldn't just throw her away right away, could I?</i></p>	<p>Narrative subject: Male (Brian and Roman) Object being narrated: Male and female Subject in the sentence: Male Object in the sentence: Female</p> <p>Men are positioned as subjects who can judge a woman only based on whether she is 'useful' or not. Roman and Brian discuss Tanya, analogized as an object (sexual) to be used once and then discarded, and her 'value' will also be lost.</p>	<p>Subject: Male audience Object: Female audience</p> <p>Male audience positions itself as individuals who can treat women solely based on their 'utility,' referring to their sexual satisfaction. The female audience also sees themselves as objects that can be discarded at any time by men if they no longer serve a purpose.</p>

The scene depicted in Table 7 is a form of self-objectification done by the female character herself. But before delving into how self-objectification is apparent in this scene, one can also see how the competition between these two men occurs due to masculine traits ingrained in them as a result of social constructions. Gender is a continuous social practice (Connell, 2005), therefore, accepted masculinity in society is the only norm. When observing Clay's high ego defending his position, that is where true constructed masculinity appears. Feder stated in his research that traditional masculine practices include toughness, aggression, and domination (Feder et al., 2007). Clay and Sean's attitude of competing for Clay's girlfriend as a bet is something they feel compelled to do because that's how society judges men; seen from their gender perspective.

That's where the confusion lies, especially concerning how Clay's girlfriend voluntarily objectifies herself, and Clay and Sean position themselves as masculine men who must appear authoritative and possess highly competitive abilities. One cause of self-objectification is attractiveness (Kellie et al., 2019). In societal living, men are generally more interested than women in short-term relationships, which causes men to tend to assess women based on their attractiveness. This is clearly seen when relating to the scene between Clay, his girlfriend, and Sean. Two men stake their pride and ego over a woman. The consequence faced by the woman, or in this case, Clay's girlfriend, is that they feel their attractiveness makes them vulnerable to becoming an object (Kellie et al., 2019).

Meanwhile, in Table 8, Roman as the narrative subject truly sees women only as objects he can use and discard at will. He might not understand it, but it's highly inappropriate; representing a woman as a 'mouse,' labeling her as a lowly creature. Mills has a standpoint regarding this in which she states it as sexism in language, especially in the setting of United States. This type of speech or dialogue seems familiar and known because it's based on stereotypical and commonsense beliefs about women. Women in the public sphere tend to be attacked through sexist language, where their sexuality or attractiveness is drawn attention to as if this disqualifies them from claiming a place in the public sphere (Mills, 2008). Also, the process of attributing women in this way is described as a form of dehumanization that equates women with animals (Heflick et al., 2011). Referring to Goldenberg and Roberts, women more often experience objectification like this because of the focus on their body aesthetics, where a woman's body carries two meanings: beasts and beauties (Heflick et al., 2011).

The marginalization of women by placing the body as a sexual object is also evident in Roman's final dialogue. He says, "Yes, I can't just throw her away, right?". Tanya is likened to a disposable object, but before discarding her, she should be used first by Brian. Women are put so low in this conversation between these two men. Even though liberal feminist struggles, as explained referring to Mary Wollstonecraft, argue that women should not be considered mere 'toys' or playthings for men. In other words, women are not just a 'mere means' or instruments to satisfy and please men. Women are whole individuals, someone who values herself rationally and has the capacity to determine her life choices. In this regard, the dialogue between Roman and Brian

regarding Tanya once again positions her as the legitimizing force of objectification, especially concerning the body (Tong, 2014).

Table 9. Sexual Objectification: Association of Women's Bodies and Careers

Verbal/Non-Verbal	Subject-Object Position	Audiences Position
<p><i>Roman: Hotter than I imagined. (Looking at the bikini-clad girls around him.)</i> <i>Tej: We're in the desert, of course it's hot.</i> <i>Roman: That's not what I mean. (Watching Ramsey's body slowly emerge from the beach, clad in a sexy bikini)</i> <i>Tej: I'm ready to jump out of a plane for that woman.</i> <i>Roman: Forget it, I saw her first.</i> <i>Tej: Saw her first? Are you in fourth grade? This is a free market!</i></p>	<p>Narrative Subject: Male characters (Roman and Tej) Object being narrated: Woman (Ramsey) Subject in the sentence: Male characters Object in the sentence: Woman</p> <p>A man positions himself as a subject capable of judging a woman solely based on her physical curves and treats her as an object that they perceive as something freely available for use or trade.</p>	<p>Subject: Male audience Object: Female audience</p> <p>Female audiences position themselves as individuals unable to escape their association with their body shapes, while males position themselves as individuals who solely treat women based on their bodies and regard them as commodities.</p>
<p><i>Roman: (Looking at CIPHER's photo) She's the sexiest ghost I've ever seen. If you ever meet her, tell her to find this man.</i></p>	<p>Narrative Subject: Male (Roman) Object being narrated: Female (CIPHER) Subject in sentence: Male Object in sentence: Female</p> <p>A man positions himself as a subject captivated by a woman's alluring appearance, and the same goes for the woman.</p>	<p>Subject: Male audience Object: Female audience</p> <p>Male audience members will position themselves as individuals who cannot detach themselves from their association with the female body, while women will perceive themselves as beings inexorably linked to their physical form. Men, in turn, will perceive themselves as individuals who treat women solely based on their bodies, regarding them as commodities.</p>

The research conducted by the Geena Davis Institute on Gender in Media reveals that the representation and stereotyping of women in media products are still quite dismal. The research exposes that concerning sexual objectification, women tend to be more sexually objectified and even experience sexual harassment compared to men, seen from the display of nudity or semi-nudity in American films (Geena Davis Institute on Gender in Media, 2019). These facts lead to the realization that objectification occurring in the media is like a vicious cycle. Because reality in society is this way and then adapted into media products that perpetuate this, it feels endless. However, criticism of these biased media products has now begun, especially by feminists, such as the liberal feminists mentioned earlier.

Women's body forms are also displayed using filming techniques that seemingly aim to explicitly present them, as seen in the scene in Table 9. This time Ramsey becomes the subject of competition between two men, Roman and Tej. Through filming techniques, the scene starts with direct close-up and low-angle shots of Ramsey's body clad only in a bikini. Her body curves are exposed, her breasts are altered to give a bouncy appearance are highlighted. Roman and Tej see it as a beautiful sight, but once again, the analogy of a woman's body being associated with an item that can be traded in a 'free market' resurfaces.

Filming techniques like these potentially result in the male gaze carried out by Roman and Tej towards Ramsey's body. The camera captures this male gaze, taking shots from various angles directly towards the woman's body, moving in close-up (Oliver, 2017). Thus, the depiction of Ramsey's body shown in this scene is one form of sexual objectification, and the dominant position of men legitimizes this. The discourse of objectification conveyed through the film also intertwines in interpersonal and social relationships. This relates to the characteristics of discourse that understand it as an action and form of interaction for reasons such as having purposes, influencing, reacting, persuading, supporting, or debating, both by groups and individuals that can dominate weaker groups with the concept of discourse (Eriyanto, 2009).

Besides Ramsey, who works as a hacker, another female character with a similar career is Cipher. Cipher has a slender and elegant body form, and in *The Fate of the Furious*, she is depicted as a tough, strong, untraceable, and intimidating figure. However, during a meeting between Dominic's team and Mr. Nobody, Roman states that Cipher is the "sexiest ghost" he has ever seen, and he wants to meet her.

For both Cipher and Ramsey, the direct sexual objectification that occurs to them is classified by Heflick, Goldenberg, and Loughnan (Rollero & Tartaglia, 2016) as two types of consequences: seen from perceptions of their humanity and competence. However, the focus of the analysis will largely address their competence, as experienced by Cipher and Ramsey. Cipher and Ramsey are portrayed as fearless female characters who pursue their careers as hackers. Their femininity, constructed to place them in a disadvantaged position, does not hinder their progress. In fact, in this eighth saga, Cipher becomes the main villain who successfully overpowers dominant men.

Their competence as hackers is overlooked, placing the allure and aesthetics of their bodies as the primary focus. In terms of competence, Heflick and Goldenberg argue that the focus on a woman's body can lead someone to diminish their perception of her competence. Sexy female stereotypes are also associated with someone's lack of competence (Rollero & Tartaglia, 2016).

Role Diferentation and Gender Relations

Table 10. Role Diferentation and Gender Relations: Domestic Chores is Exclusive Women's Work?

Verbal/Non-Verbal	Subject-Object Position	Audiences Position
<i>Wife of Vince: (washing dishes, their child crying) It's time for bed.</i>	Narrative Subjects: Men and women (Vince's wife, Vince, Mia, and Brian) Objects being narrated: Men and women Subject in sentence: Boy	Subject: Male audience Object: Female audience
<i>Mia: Can I put them to sleep?</i>	Object in sentence: Woman	Female audiences will see themselves as the ones expected to do tasks like washing dishes or putting the baby to sleep as something normal.
<i>Wife of Vince: Of course (taking them to the bedroom)</i>	The woman will put herself on the side who should be doing domestic work, namely putting the baby to sleep, while the man is enjoying a bottle of beer and just looking at the wife without providing help.	Male audiences will position themselves as having no issue merely watching their wives do these tasks.
<i>Vince and Brian: Good night (while enjoying beer in the living room).</i>		

After discussing the scenes presented in *The Fast Saga* through the lens of sexual objectification, in this sub-section, the form of masculine hegemony can also be seen through the reflection of role differentiation or gender differentiation. Connell believes that masculine hegemony is also caused by role differentiation in gender (Connell, 2005). The division of roles between men and women is not due to biological predisposition but rather due to cultural factors. Culture interacts with the internalized human biological aspects (Megawangi, 2015).

Although highlighted by Megawangi and Connell, the reality is that role differentiation, which is a form of culture, is found in *The Fast Saga*, specifically in *Fast Five* and *Furious 7*. These two scenes are chosen because they show the dynamics of the relationship between Brian and Mia, who have been in love since the beginning of the film. Ultimately, these two characters marry and build a household, and the gradual change in Mia's identity as 'Brian's wife' becomes apparent. In *Fast Five*, when Mia and Brian are on the run, she is assisted by Vince, who was also depicted as having a liking for Mia at the beginning of the saga. After not appearing in subsequent films for quite some time, it turns out Vince now has a family, a wife, and a child. At Vince's house, Brian and Mia take temporary shelter until it's safe. During this time, Mia and Vince's wife are seen doing

household chores, which is a form of cultural construction. The primary tasks for women throughout their lives involve childbirth, breastfeeding, and all activities related to childcare and other work done around the house (Megawangi, 2015).

The specific tasks imposed on Vince's wife and Mia include washing dishes, putting Vince's child to sleep while Vince and Brian enjoy beer and discuss their careers. Perhaps this is considered normal because the United States still adheres to patriarchal ideologies. An ideology called patriarchy is an oppressive system that influences women to accept the culture of male domination and the practices of subordination within it, viewed from the hegemony perspective of Antonio Gramsci (Ledwith, 2009). Therefore, Mia and Vince's wife feel perfectly justified in performing domestic duties while witnessing their husbands enjoy a bottle of beer and discuss their public responsibilities.

Table 11. Role Differentiation and Gender Relations: Women Sacrificing Emotions

Verbal/Non-Verbal	Subject-Object Position	Audiences Position
<i>Dominic: (Watching Brian put his child in the SUV) Brian's in family mode. Things have changed indeed.</i>	Narrative Subjects: Men and women (Dominic and Mia) Objects being narrated: Men and women	Subject: Male Audience Object: Female Audience
<i>Mia: He has, Dom. He doesn't want to show me that family ties him down. I can tell. I tried talking to him last night. You know what he said? He's not longing for the girls or the cars; he's longing for bullets.</i>	Subject in sentence: Men Object in sentence: Women	Female audience will see themselves as the party that must constantly be the object, always tending to the feelings of men who are considered rational, full of planning, and difficult to adapt (subject).
<i>Dominic: Do you believe that? Give him time to adjust.</i>	Women will put themselves on the side who have to take care of their emotions, have to do everything with a cool head, especially when it comes to family. Meanwhile, men will consider themselves as subjects who feel burdened by the presence of a family, especially when they have a career.	
<i>Mia: What about nine months from now? (Dominic smiles) I'm pregnant again.</i>		
<i>Dominic: You haven't told him yet, have you? You need to tell him.</i>		
<i>Mia: I don't want him to be disappointed with this life, with me.</i>		
<i>Dominic: He won't be disappointed with you. You're the best thing in his life.</i>		

The discussion regarding the differentiation of roles and gender relations continues in the next scene that appears in the film *Furious 7*. However, upon further examination, the situation experienced by Mia and Brian becomes more pronounced when Mia learns that she is expecting their second child in *Furious 7*. She talks with Dominic, her brother, while watching Brian seat their first child, Jack, in an SUV - a vehicle synonymous with family life. Mia tells Dominic, "He's changed, Dom. He doesn't want to show me that family ties him down. I can see it. I tried talking to him the other night. You know what he said? He doesn't miss the girls or the cars; he misses the bullets."

Indeed, during the making of this film, the actor playing Brian, Paul Walker, tragically passed away in an accident in 2013 (bbc.com, 2013). As a result, the production house ultimately decided to make *Furious 7* Brian's final film, hence the narrative choice for Brian to retire from the team. However, the portrayal of Brian as someone who longs for 'bullets' despite having family responsibilities, juxtaposed with Mia having to endure Brian's 'disappointment' regarding the concept of family, raises questions.

Drawing upon the theory posited by a researcher named Lawrence Kohlberg, he suggests that the gender maturity standard for men and women can be observed through measurement. This measurement employs a masculine standard for a man in which, during development, feminine traits are considered inferior to masculine ones, in gender roles. This theory ultimately positions women as imitations of men (male clones), while male

orientation always revolves around self-actualization patterns (ambition and competition) not possessed by women. This is because, according to Kohlberg, women and men are inherently different (Megawangi, 2015). When observing Mia's struggle with the family situation perceived as 'disappointing' to Brian, Carol Gilligan's critique of Kohlberg's theory becomes noteworthy. Moreover, in the context of women in United States, as stated by Gilligan and Richards, feminine archetype of the selfless, nurturing woman—the "Angel in the House"—is psychologically nonsensical because, as everyone who provides care for others understands, providing care requires a great deal of self—paying attention, listening, understanding what is needed, making decisions, acting, and being present. However, the so-called independent man who depends on the people who love him to remain silent in order to conceal his desire for attention is also in this category (Gilligan & Richards, 2018). In this case, it affects the gender relations, where women are obligated to dwell more in their realms of soft feelings towards men's struggle to fit into the household setting.

A woman's sense of selfhood is significantly determined by her ability to create and maintain unity and interest in relationships. If these relationships are disrupted, the threat not only pertains to the loss of a connection but extends to the loss of her own selfhood. Therefore, separating roles between men and women to avoid reaching this biased stage means viewing the differences between men and women as residing in an equal position, complementing each other as a form of diversity (Megawangi, 2015).

The qualities of affection and sacrifice are not measured materially because they hold different conceptualizations. The feminine concept, synonymous with sacrifice, is what makes women always willing to sacrifice themselves for others (a trait indicating female modesty) and is incompatible with "seizing" power, material possessions, and dominance that have traditionally been male-dominated (Megawangi, 2015). It is Mia who exhibits traits demonstrating female modesty. It is not a norm or an absolute obligation for Mia to feel that way, especially when Brian feels indifferent and openly admits that 'he misses the bullets'. Ultimately, women become objects whose roles are marginalized with the presence of men as subjects. The dissemination of discourse that continues is what Gramsci refers to as hegemony; something subtly spread and referred to as false consciousness because individuals are unaware of the dominance in their lives (Morissan, 2013).

CONCLUSION

The aim of this research is to understand how masculinity hegemony is portrayed in *The Fast Saga*. From the analysis presented, forms of masculinity hegemony such as gender domination, sexual objectification, and role differentiation still persist and are depicted. Through the sports genre, *The Fast Saga* continues to highlight scenes with patriarchal legitimization, placing women and men in unequal positions. Hegemonic masculinity is formed due to the dominant relations of men subordinating women seen in aspects of masculinity and femininity as a result of social construction, sexual objectification viewing women as 'products' based on their bodies, and the existence of blurred lines between the nature and nurture of women's roles. However, efforts to break free from the ideals and patriarchal constructs feel suppressed by the inheritance of values that have clearly become a current specter. It seems as if women are powerless under the men, their bodies exploited, and their roles unbalanced in the household. As a media product that can serve as an agent for inheriting discourse, the insidious process of hegemony continues to be institutionalized in the lives of the community, which includes the audience.

Men, in turn, will continue to busy themselves as subjects, placing themselves a step above women because that's how they are 'supposedly' born. They also perform their roles under the dictates of masculinity: tough, responsible for others, and entitled to treat the opposite sex unequally. These character traits also perpetuate the patriarchal ideology that dominates activities closest to us, such as the media. The reproduction of culture in visual form is then consumed and emulated by the audience.

Recommendations for further research related to this topic are expected to contribute with new insights not covered in this study. Research on gender and feminism in media texts is easily found, but research using critical discourse analysis as a tool within the racing or sports film genre is still infrequent. Therefore, future research could employ other methods such as reception analysis study or phenomenology.

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