REPRESENTATION OF POWER DYNAMICS
IN DIALOGUES IN THE FILM CRASH OUT

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ABSTRACT

Through Norman Fairclough's Critical Discourse Analysis or CDA approach, the current research analyzes how words and sentences are used in the film Crash Out. This research aims to highlight three areas of analysis, namely textual dimensions, discourse practices, and social practices, which are used in this qualitative descriptive research. Direct cinema analysis and voice transcriptions containing temporal, symbolic, and ideological content were used to gather data. In addition to information gathering, language aspects such as diction, coherence, irony, and pauses in speech were also observed. The findings illustrated how language was used to build narrative tension, demonstrate control over power, and change the way time was perceived in the film Crash Out. The main character was supported by a symbolic power structure constructed through linguistic features such as temporal repetition and time metaphors. Besides being a tool for interpersonal interaction, language functions as a control mechanism, a delay mechanism, and a technique for framing reality. In the film Crash Out, the power of words is crucial in creating complex social, political, and psychological connotations, based on research findings.

Keywords: critical discourse analysis, film, language, meaning, power

1. INTRODUCTION

In the present research, the internal organization of the text is researchable from a passage of the text. The urgency to get better understand, how cinematic language functions as a tool for social control and ideological formation is the driving force behind the use of Fairclough's Critical Discourse Analysis (CDA) to analyze The Power Dynamic Representation in the dialogues from film Crash Out. In the context of contemporary film research, dialogue is a textual and interpersonal interaction that both reflects and reproduces preexisting power, belief, and identity systems. It is not only a narrative device. The language context in the film Crash Out (2023) is complex and multi-layered, with concerns of power, domination, and social validity intricately entwined with verbal exchanges, tone, and vocabulary selections. Thus, the realization that the

language used in the film Crash Out presents more than just story development acts as the trigger of this study. The film captures the struggle for meaning, hierarchy, and agency within the film's diegetic setting and the broader societal order it represents.

The expanding convergence of linguistic power and visual culture also serves as a catalyst for the urgency of this research. (Kress and van Leeuwen, 2001, p. 48) contend that Multimodal resources are integrated into modern media texts, simultaneously influencing the ideology and perception of discourse as text, discourse practices, and social practices by combining speech with visual frames, gestures, and silences to create multiple meanings (Fairclough, 2013, p. 73).

The research is able to demonstrate how linguistic power is a component of larger sociocultural and economic systems rather than discrete textual phenomenon based on this three-dimensional framework.

The primary data derived from the film Crash Out serves as this research main focus. This tactic is viewed as a way for the author of the text to not only transmit information but also to construct support, bolster authority and legitimacy, eliminate opponents, and influence and control the audience's thoughts (Eriyanto, 2009, p. 226). This represents why (Fairclough & Fairclough 2012, p. 62) states that macrostructure as an important and decisive position in discourse analysis. Known as the micro-structure, it also covers words, phrases, and sentences, which are tiny linguistic units. Examining the internal organization of a text to identify discursive tactics require.

It is a lot of work. It is also added that discursive strategies include marginalizing minorities and upholding the minorities and upholding the majority's dominance through the structure of the text (Ershov, 2015). The discursive strategies include how discourse is created and how discourse influences audiences.

The purpose of this research is to find out the hidden meaning, contained in the dialogues, related to the power dynamic. The dialogues in the film Crash Out is one of research sources, which can be analyzed by critical discourse analysis, by analyzing its sentences, phrases or even words. Randal Ives directed of film Crash Out, a 2024 American action film. In relation to the Critical Discourse Analysis (hereinafter abbreviated as CDA) approach, language is a social practice that is closely intertwined with the ideologies, power structures, and interpersonal connections associated with it. CDA, (Eriyanto, 2017, p. 21) defined that linguistic study examines conversation from both a linguistic and contextual perspective. The use of language in accordance with certain circumstances and conditions in order to accomplish the intended aims is known as the intended context. CDA claims that ideology is a major issue and CDA is directly tied to dimensional debate about injustice, inequality, and misuse of power (Ershov, 2015). Fairclough claims that CDA is focused on the usage of language forms in power steps and expressions. Action, context, history, power, and ideology are some of the traits of critical discourse analysis (Haryatmoko, 2019 p. 17).

Norman Fairclough is an important figure in the evolution of CDA. Suhandang claims, that CDA is a method of viewing language as a social activity that is intricately related to the ideologies, power dynamics, and interpersonal interactions that surround it (Kustadi, 2004). There is an internal and dialectical interaction between language and society rather than an exterior one between them

(Fairclough, 2013). The above argument emphasizes that language and society have an unbreakable connection and impact one to another; hence language cannot be understood without considering how it interacts in society.

In order to provide light on the ways in which ideology was created and presented in the film Habibie and Ainun (2016), Goziyah et al. (2018) carried out their investigation. The film served as the research's main data source, with an emphasis on both the narrative and production characteristics. The researchers used (CDA) as their theoretical framework to investigate how language, ideology, and social power interact in the discourse of the film. The findings found that filmmakers conveyed ideological messages not just through plot but also through production techniques, text distribution, and audience reaction, demonstrating how prevailing ideologies altered social perception and power relations.

The aim of Rarasati and Zawawi's (2024) research was to analyze the representation of the Arab Spring and pinpoint the social dynamics that Alephia 2053, an animated film, depicted. The data came from the visual narratives and language of the film, which shows a monarchical Arab nation in the future. To find ideological connotations, the researchers examined the text, discursive, and sociocultural aspects using Fairclough's Critical Discourse Analysis as the theoretical foundation. The research results showed that Alephia 2053 presented the Arab Spring as a democratic movement as well as a coup d'état. While the discursive and sociocultural analyses showed ideological control ingrained in situational, institutional, and social settings, eleven contentious concepts were discovered to symbolize identity, power relations, and social relationships.

The Third previous research, using Norman Fairclough's Critical Discourse Analysis of the 2023 Barbie Film as a Representation of Patriarchal Culture was the subject of earlier study by (Mardiana, 2024). Additionally, this previous research was differently delivered, comparing this research, because it looked at discourse from three angles: sociocultural, discourse practice, and textual. However, gender discourse was the main focus of this research. Three stages of sociocultural practice were identified by the research's findings: situational, institutional, and social. The similarity between this present research, comparing to Norman Fairclough's Critical Discourse Analysis of the 2023 Barbie is the use of Fairclough's CDA approach, especially in power relation. Nevertheless, this present research does not analyze patriarchal and gender ideology.

2. LITERATURE REVIEW

Critical Discourse Analysis is developed as a framework for studying the link between language, power, and ideology. In analyzing CDA, the first is text analysis. It is also a socio-cultural analysis of the discursive event as a whole, as well as an examination of the processes of text generation and consumption (Fairclough, 2012, p. 42). It is believed that discourse is an ideological activity. Unlike ideology, which is portrayed as a waste of speech resources, discourse is tacitly seen as a virtue. It is important to highlight the polarization of values implied in van Dijk's writings on discourse and ideology in order to avoid ignoring the possibility of discourse being abused, even when it can have positive effects (Czerwinska, 2015, p. 73).

Dialogues, visual images, or a mix of the three can all be considered text. The three functions are concurrently present in any text: identity, relation, and

representation. Textual representations of social reality are related to the representational function. Traditional linguistic analyses, such as phonological and writing systems, grammar of sentences and smaller units, and vocabulary and semantics analysis, are all included in text dimension analysis. Fairclough refers to all of them as linguistic analysis. He uses the word in a more general manner (Mariane et al., 2010, p. 31). the main goal of representation is by analyzing how a person, a group, an action, or an activity is portrayed in a text. Fairclough defines representation in two ways; the way an individual, group, or concept is presented in a subordinate clause and the way it is merged or sequenced across subordinate clauses.

Fairclough's concepts regarding a more comprehensive study of social settings are also crucial (Ershov, 2015). Instead, Fairclough's theory is a close relationship with Halliday's meta-functions, which has three elements. Nevertheless, Fairclough is more interested in social conflict from a sociological perspective, particularly how power, difference, and resistance are expressed in language. Language or symbol systems are essential to all social practices. in analyzing the dialectical link between language and social actions is, thus, the primary goal of CDA, according to Fairclough in (Yayin and Yi, 2023). The order of discourse is derived from society, and genres and styles are manifestations of social behaviors at the level of semiotic systems. In the pursuit of intellectual liberation, this method highlights numerous social issues and, from a sociological perspective, focuses additional stress on the regulation of social norms and structure.

Based on the quote above, discourse, as used in Fairclough's philosophy, refers to language use as a social practice rather than merely an individual pastime or a way to analyze. There are several ramifications to this as well. The primary concept is that discourse is a way of representing the reality of activity in the world, especially when it comes to the world's actuality. Moreover, speech and social structure have a reciprocal relationship. As noted by Eriyanto (2015, p. 286), Fairclough identifies three impacts of discourse. Before anything else, discourse helps to create subject positions and social identities. Furthermore, Fairclough states discourse aids in the development of interpersonal social relationships (Alrefaee et al, 2019). Third, dialogue helps to develop knowledge and belief systems. Fairclough claims that the identity, relational, and ideational functions of language are the three effects of discourse and the dimensions of meaning connected to these functions (Kurniawan, 2022). With one another, these three roles have a role in societal change.

3. RESEARCH METHOD

By finding out and by understanding the significance that various persons or groups of people assign to social or humanitarian issues is the goal of qualitative research. By a Critical Discourse Analysis (CDA) methodology based on Norman Fairclough's work, the present research uses a descriptive qualitative research design. By using three areas of analysis: the text dimension, discourse practices, and social practices, this method was selected because it enables researchers to discover the power dynamics and ideological implications concealed in the film script dialogues. By using a qualitative analysis format, the analytic findings are presented in a

descriptive and interpretative manner. This research used five sentences as data.

The findings are given in the form of explanations that clarify the discourse's meaning in each dialogue clip and the relationship between the language structure and the film social and ideological background. The dialectical interaction between text and context is highlighted by this presenting method, which does not distinguish between the macro (society) and micro (language) elements. Qualitative research is as in-depth exploration of social and cultural phenomena through the meaning interpretation, rather than just statistical data (Creswell, 2018, p. 48). In the context of contemporary capitalism, this method is pertinent to examining how the language used in the film Crash Out serves as a means of expressing social, economic, and power values. The film dialogues and verbal narratives from the film Crash Out provide as the research data sources. Considering the film shows the power dynamics and socioeconomic dynamics between the working class and the elite, which are ideal for this research, by using Fairclough's critical discourse theory, this data source was selected. The data sources are purposefully chosen in qualitative research based on their contextual fit and capacity to address the study issue formulation, rather than statistical representation (Flick, 2018). It is likewise the basis for the selection of data sources from this film. Since it has a discourse structure that illustrates the connection between language, ideology, and power both conceptually and linguistically, the film Crash Out was selected as the major source.

The method used to collect the data was textual analysis, which involved capturing the words and sentences from the opening to the final minute of the film that had ideological content, social

conflict, and manifestations of power. The dialogue text from the original film screenplay and the outcomes of several spoken language, contained the data. Following that, the data were trimmed by screening conversations that were pertinent to the study topic, such as those that contained instructions, metaphors of power, or statements that suggested social dominance. The process of data reduction is an essential. It is a step in concentrating attention on the most significant facts pertaining to the research topic (Miles et.al 2014). Only discourses that represented economic discourse, power dynamics, and ideological practices were included in the analysis.

In addition, based on Miles and Huberman explained about how this data is presented, they conducted data analysis in three steps: data reduction, data presentation, and conclusion sorting, guiding, categorizing, organizing, and eliminating unneeded data (Hardani et al. 2020, p. 167). Those are all steps in the data reduction process used in the present research. Every step of the data collecting process involves data reduction. Data reduction in the present investigation was done by watching the film. The collected data is then shown as conversations and sentence associations. This research presents data in the form of scenes and dialogues, with an examination of the text dimension, discourse dimension, and how they relate to reality.

4. RESULT AND DISCUSSION
4.1 Result

The film Crash Out would become the primary tool for exposing the rhetoric of capitalism, masculinity, control, and resistance that permeates the plot and character dialogue. Mason Goddard, the protagonist of this film, is a professional thief who must choose between his

commitment to the criminal underworld and his personal duty. This film depicts a discursive arena that represent how language shapes identity and power through incisive dialogue and a compelling story. Through frantic, high-stress, action-packed language, the film Crash Out tells a crime story.

4.2 Discussion

In discussion, there are three areas of analysis which are the text dimension, discourse practices, and social practices to discover the power dynamics and ideological implications concealed in the script dialogues of the film Crash Out.

1. Text Dimension

The textual dimension serves as the primary basis for comprehending how language functions as a vehicle for reflecting ideology and power dynamics in the Critical Discourse Analysis or CDA by Norman Fairclough. In this dimension, the text's linguistic structure, including its vocabulary, syntax, sentence structure, coherence, and the subject's language style is analyzed. The textual dimension, as defined by Norman Fairclough, is the outermost layer of discourse analysis that provides access to information about power, ideology, and social conflicts. The meaning and social position of the text are shaped by a variety of factors, including word choice or diction, sentence structure or syntax, coherence and cohesion, and rhetorical devices like metaphor and irony. Language is used in the film Crash Out to depict the criminal underworld, internal strife, and power dynamics between Mason Goddard, the main character, and the oppressive societal structure.

Text dimension element as meaning construction is diction. It is found in: We're not robbing. *We're collecting (00:07:03 - 00:07:09).* The diction element, which functions as a linguistic construct of meaning and ideology, is the main focus of the textual dimension analysis in the dialogue extract above. The concept of critical discourse analysis developed by Norman Fairclough views word choice as a representation of power, values, and attempts to influence social reality rather than merely being a question of taste or linguistic standard. By hiding, negotiating, or inverting the meaning of an action, diction turns becomes an ideological instrument (Mogashoa, 2014). The contrast between robbing and collecting is the most important term in Mason's statement. In denotative terms, robbery is defined as taking from another person under duress or threat, which carries legal and criminal overtones. On the other hand, collecting literally refers to obtaining or stealing anything that is deemed one's own or something that is merited. By using collecting instead of robbing is an example of euphemism, a language technique used to soften negative connotations and normalize behaviors that are deemed improper by society and the law.

Semantically, the phrase collecting implies validity. It refers to legal acts such as collecting taxes, collecting debts, and collecting in donations. Thus, Mason uses the semantic power of a phrase with legal implications to hide an illegal conduct. This is a type of semantic manipulation that is central to Fairclough's textual dimension: how language is used to create certain social meanings and preserve power dynamics that benefit the speaker. Mason's statement acts as a rhetorical act of justification from a pragmatic standpoint. In describing an action, he modifies the audience's perspective on it. By the correct terminological word choice, stealing may be framed as collection in this sentence, illustrating how language can both present and construct a new social reality.

From the explanation, this research pointed that the film Crash Out constantly represents a powerful, complex, and demanding vocabulary, starting with the diction element. Mason's discourse depicts a manly, rational figure who is caught in a harsh bureaucratic reality. Payout, job, vault, take the shot, and clean escape are examples of diction that have come to represent both the criminal world and the cold-blooded capitalist economy. This diction demonstrates how the vocabulary of the capitalist economy is incorporated into the language of the criminal world. This film syntactic structure likewise follows a common pattern: the majority of the dialogue is composed of brief, urgent, and elliptical sentences. The grammatical construct of phrases like the phrase: **He's gone and you wait (**00:12:12 - 00:12:26). This phrase creates a tight and hurried atmosphere. By allowing whoever talks to dictate what other people do, this framework produces an effect of authority and character's dominance. The above phrases typically lack a distinct subject, reflecting the rapidity of thought and existence under great stress.

The second element is the discourse interruption control is in You're no longer calling shooting any longer (00:07:03 - 00:07:09). A change in authority in the dialogue and interpersonal relationships between characters is shown by Mason's phrase, which exhibits a type of discourse control interruption. The two negative reinforcement expressions in the sentence structure above in no longer and any longer serve to highlight the shift in power position from a linguistic perspective. In addition to indicating that the interlocutor is no longer in charge, these words also highlight the fact that this privilege has been permanently eliminated. By directing and restricting the interlocutor's behavior, Mason's statement exemplifies an aggressive speech act with a strong directive function. Mason employs the terms to stop, redirect, and seize control of the discussion while managing actions within this technique for controlling discourse-related interruptions. The elements analyzed in the discourse above fall within the textual dimension of CDA theory. The form of the text is not neutral; rather, it both reflects and generates power and social relationships in the interaction context. Mason's phrase construction in this passage indicates a change in the speaker's and his interlocutor's social positions while simultaneously making a powerful statement about hierarchy, authority, and control. The following pattern describes the syntactic structure of this sentence:

Subject + Auxiliary Verb + Adverbial Negation + Gerund Phrase + Adverbial Negation

It can be translated as: *you're* as an *auxiliary verb, no longer* as an *adverbial, calling* as a *gerund,* and *shooting any longer* as an *adverbial*. In this construction, the present continuous tense is broken up by the negative adjectives *no longer* and *any longer*. By using double negation, the connotation of a permanent ban is represented: it is not only he does not conduct cease, but the right to carry it out will never be regained. This design structurally represents the finality of authority; Mason does not allow for any possibility for debate or ambiguity. An authoritative speech pattern is represented by this kind of text structure, where the speaker maintains control over decisions and meaning. Since the sentence begins with a direct declaration to the subject **you**. Instead of engaging in negotiation, the interlocutor becomes the target of linguistic control. Grammatically speaking, the subject *you* in this instance

refers to the verbal action recipient rather than the agent. This hints that agency is gently transferred from the interlocutor to the speaker through the phrasing. Fairclough refers to this as a textual representation of power, or power expressed via phrase structure and syntactic form.

For dialogue to flow naturally, cohesion and coherence are essential components. Lexical repetition, pronouns, and temporal references all contribute to the film Crash Out's cohesiveness. Throughout the film, phrases like: **clean exit**, **no way out**, and **think it over** are used again as refrains. While creating a deterministic narrative in which the individuals are forced to accept their fate, this repetition forges a deep thematic relationship. The example in the dialogue is *He took the money, so they came after us* (00:49:17-00:49:21).. The use of logical conjunctions and narrative structures that support the construction of a realistic reality is a style common in crime thriller film. The film coherence is based on a clear cause-and-effect flow, bound by causal dialogue.

When it comes to creating emotional and ideological significance, metaphors are essential in the film Crash Out. One common metaphor is time as an enemy. Expressions like *The clock's ticking"* or *"Time is bleeding*, represents how time turns into an oppressive force. Time is no longer a neutral actor; rather, it suppresses, pushes, and even punishes. In personal experience, this illustrates how capitalist reasoning is internalized. The criminal world moves quickly, and time becomes both a resource and a weapon. The most effective method for transforming abstract meanings into tangible concepts and generating new understandings that impact social activity, as stated by Fairclough, is through the use of metaphor. As well, *money* is presented

as fate rather than merely a means of exchange. The statement: *The money owns you, even after you've spent it*, with regard to this metaphor; *money* is a social actor with agency, which is almost like a spiritual being, rather than a neutral instrument. The film depicts money as a capitalist god that demands sacrifices. The materialistic worldview that governs the characters actions and decisions in life is reflected in this are involved.

A discrepancy between the goal and the result of a conversation is an example of irony. Dramatic irony is produced when Mason claims; *How this is how precision looks?* (00:32:17-00:20:21). The statement above represents a stunning illustration of verbal and situational irony. This irony shows how language can be used to not only transmit information but also to undermine conceptual institutions, make references to structural flaws, and uncover covert social criticisms. In the context of power dynamics, this rhetorical device blurs the boundaries between seriousness and mocking while contributing to the literary component that enhances the film's discourse.

2. Discourse Dimension

The discourse dimension in this research focuses on how the language used in the film serves as a social practice that negotiates power, ideology, and the certain cultural values representation to serving as a means of communication between characters. The discourse practice dimension is the area where texts are created, shared, and consumed (Fairclough & Fairclough, 2012, p. 43). This way, the research goes beyond linguistic structure and towards the social processes that allow various discourses to interact. The screenplay process that characterized by lexical choices, structural elements, and the formation of intentional meaning, serves as the

foundation for the development of a film's text. The film Cash Out discourse depicts the criminal underground, discussions with authorities, and brittle interpersonal connections driven by competing interests.

The manner in which, the language is created throughout shows how the scriptwriter creates a certain reality about the shadow economy and criminal underground, one that is full of danger, strife, and thorough preparation. Stated differently, the discourse dimension aids in our comprehension of how seemingly organic dialogue has been crafted to produce a certain story that propagates a specific point of view and perspective as in; **"We don't want to hurt anyone, but every move you make determines how this ends"** (00:26:37-00:26:49). The dialogue can be the output of a scriptwriter who aimed to present the main character as clever, cunning, and skilled at rhetoric within the parameters of discourse practice. It was screened, by focusing on the character's face and a forceful tone that pointed to the imminent danger. Different audiences had different opinions about it; some thought it was a true portrayal of the criminal underground, while others thought it glorified the power of the criminal. The opening line; *We don't mean to offend anyone's* (01: 03: 15- 01: 03: 19) efforts to construct a non-violent position, but the second phrase undermines it in right away*. This phrase serves as both a warning and an indicator of danger. In order to make it apparent that the other person's actions are essential to the result, and the speaker's positions as someone have the power. He represents as a person, who has the capacity to influence or hurt others. Moreover, the phrase *Determines how this end* (00:25:03-00:25: 09) implies that there are high stakes involved and that the

decisions made by the other party will inevitably and directly affect what happens.

The research represents that a language in the film is never neutral through the use of discourse dimension analysis. It is created with an intended purpose in mind, transmitted via a calculated cinematic medium, and seen by viewers who interpret it in different ways. Power, ideology, and identity interact in the discourse environment that the film Crash Out creates through conversations like threats, bargaining, solidarity, and metaphors. The discourse component clearly illustrates how language creates a fictitious universe full of power, strategy, solidarity, and psychological pressure, as can be seen from the dialogue clip above. A screenplay's creation reflects a specific ideology. Its distribution through cinema reinforces subtleties of meaning, and its consumption, generates a variety of interpretations based on their cultural and social context.

3. Social Practice

In the film Crash Out, social practices are examined to show how the characters' conversations reflect larger social, economic, and political institutions in addition to serving as a form of communication for advancing the story. Language is never neutral, as Norman Fairclough's critical discourse analysis dimension of social practices highlights. Power dynamics, ideologies, and particular social institutions always influence meaning and interpretation. To put it another way, each conversation in the film offers a glimpse into how society views justice, power, and morality in addition to being a part of a made-up the film story.

The resistance to economic injustice is reflected in dialogue as a deep interaction with others. This discourse research, as defined by Fairclough, shows

how ideology is created and carried out. Through his words, Mason creates a different story in which he shows up as an ally of marginalized people seeking justice from the system rather than as a villain. The above analysis represents an example in reality where people often turn to the language of resistance to defend illegal activities as moral ones. As seen by the dialogues below, Mason's sentence with the hostage also represents a typical social practice (00:34:12 - 00:34:26).

Mason : Please, I have a daughter... She's waiting for me, and then pray we don't give her a reason to cry.

The social practice, which plays in psychological domination is illustrated in this exchange, wherein linguistic manipulation is used in addition to physical aggression to keep authority. To keep everything under control, Mason takes advantage of the hostage's emotional bond and anxiety. Power frequently functions in subtle ways, via the manipulation of emotions and the play of meaning, rather than only through the use of weapons, as this social practice represents. Furthermore, the social practice of popular media serving as a platform for the creation of ideologies is reflected in the film Crash Out. The film makes a connection between crime and political and moral debate by focusing on a bank heist. Along with exciting action, the spectator is given the opportunity to consider societal power dynamics. The film serves as a social agent in this sense, helping to create and disseminate discussions on morality, justice, and power.

5. CONCLUSION

After researching the film Crash Out, the researchers have thoroughly concluded, how word choice, sentence structure, coherence and metaphor can be used to represent power, a persuasive tactic, a mechanism of resistance, and a bridge for navigating social relations in the midst of the extreme circumstances of a bank heist in the film Crash Out. Norman Fairclough's analytical framework is used to analyses several discourse layers in film. The Critical Discourse Analyzes is also being able to represent moral, psychological, and social problems. The research emphasis on the dialogue component shows that dialogue is a place of meaning that reflects the power dynamics between the victim, the offender, and the judicial system rather than just being words collection. More importantly, this research proves from the film Crash Out that the dialogue uses linguistic structures that are purposefully designed to accentuate emotional tension and provide dramatic effect. Due to their physical vulnerability, the victim employs language as a tool to affect the robber's mental state. The victim wants to bring out his opponent's moral side by using the kid image as an innocence representation. In relation to the approach, as in this case, Fairclough argues that this represents how the text demonstrates the layered construction of meaning: as a text, it is a basic line; as a way of speaking, it serves as a means of negotiating power; and as a way of living, it reflects how important family is within the context of society.

Furthermore, the researchers also analyzed, how a strategy shapes the dialogue creation, dissemination, and consumption in the discourse dimension. By using this tactic, one can establish dominating authority, reach a compromise, and even strengthen opposition. In the social practice dimension, however, this study demonstrates that cinema discourse reflects societal truths like power, injustice, and human values rather than just being a fictitious representation of

reality. The research points out that language has a crucial role in shaping the plot of the film Crash Out and is a symbolic force. In addition to advancing the plot, the film dialogues represent how social ties may be tense. In addition, the overall plot of that film also serves as a representation of ideology. This study focuses on the comprehension that critical discourse analysis is applicable to texts in mass media (like political news) and can also be used to examine cultural works like films, by revealing the depth of meaning. Both types of awareness exist in actual life, which is why critical discourse analysis has this capability.

Ideally it is advised that researchers who wish to explore the meaning of conversation in films continue their investigation by examining it from several perspectives utilized by CDA. In order to find recurring ideological patterns in cinematic discourse, researchers are urging to broaden the scope of CDA by investigating a greater variety of data beyond a single film. For example, comparing multiple films released by different directors or within the same genre. Although the linguistic and ideological aspects of the film Crash Out were the main focus of this study, future research could use multimodal analysis, which takes into visual and cinematic elements such as camera angles, soundtrack, and color symbolism to improve the understanding of discourse and power dynamics. Subsequently, the language in the film has inferred meanings that lecturers and researchers may use as teaching materials or learning tools for character education, by a tool into the hidden meaning.

Critical discourse studies in film can benefit from the theoretical, methodological, and practical implications of this research. The findings of the present research support the theoretical concept that language in a film serves as a social practice that reflects and reproduces particular ideologies in addition to serving as a medium for narrative communication. Norman Fairclough's CDA analysis is used in this research to show how the film Crash Out uses character development, speech patterns, and lexical choices to negotiate the meaning of power, morality, and economic cost. This research thus validates the applicability of CDA in interpreting cinematic texts as depictions of social dominance and capitalist ideology in modern society.

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