Focalization Of Bullying In The Film Alrawaby School For Girls Season 2 By Tima Shomali (A Narratological Study Based On Gerard Genette)

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ABSTRACT

This study aims to analyze the focalization techniques applied in Tima Shomali's film AlRawaby School For Girls Season 2, with reference to the narratological theoretical framework developed by Gérard Genette. The main focus of the study lies on three types of focalization: zero focalization, internal focalization, and external focalization with types of bullying, namely physical, verbal, social, and cyberbullying. Using a qualitative-descriptive method, this study identifies and analyzes how the three types of focalization are used to convey the narrative, shape the audience's perception, and construct social meaning in the storyline. The results show that the film is dominated by internal focus centered on the characters who are victims of bullying, thus presenting a subjective and empathetic narrative. In addition, there is also a shift to external focalization in several scenes that show the objective reality of bullying as a social phenomenon. In other words, the film AlRawaby School For Girls Season 2 not only depicts the personal experiences of the victims, but also highlights the structural and systemic aspects of bullying in a broader social context.
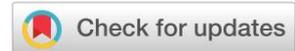
1. Introduction

Literary works in the form of film emerge through processes of adaptation as well as original creation that utilize cinematic language as the primary medium. The adaptation of literary works into films for example, novels adapted into movies demonstrates that film not only conveys narratives visually, but also reinterprets the original text to remain relevant to the context of the time and the preferences of the audience. As stated by Wibowo in (Rizal, 2014), film is a medium used to convey various messages to the general public through storytelling and can also be understood as a form of artistic expression for filmmakers and cinema practitioners to express their ideas and narrative concepts.

Film as a literary work is not analyzed solely from aesthetic and technical perspectives, but also from sociological, psychological, and cultural aspects. As a form of literature, film plays a crucial role in recording social realities, criticizing injustice, or offering visions of the future (Cahyani et al., 2025.; Junaid et al., 2025). Due to its characteristics that combine audio and visual elements, film can have a greater and more immediate impact compared to written literary works. Along with the development of the times, literary research has also evolved to explore mass media, one of which is research on film.

The phenomenon of bullying behavior is part of juvenile delinquency that is commonly known to occur during adolescence, as this period is characterized by high levels of egocentrism among teenagers (Arief & Fitroh, 2021; Yuniatun et al., 2025; Asha et al., 2025). Bullying behavior is emphasized through actions that cause discomfort to others. Bullying can be defined as aggressive behavior in the form of physical, verbal, or psychological harm carried out intentionally and repeatedly (Olweus, 1997; Hamuddin et al., 2020; Rahman, 2018). Insulting, demeaning, mocking, giving nicknames, kicking, pushing, hitting, demanding or extorting money, avoiding, and refusing to befriend others are concrete forms of bullying behavior (Ali, 2022; Sakti et al., 2024; Junaid et al., 2024).

The narratological approach developed by Gérard Genette emphasizes the importance of understanding the relationship between the story and the manner in which it is told (discourse). Through careful narrative reading, readers can grasp how a character's point of view, the arrangement of temporal sequences, and the frequency of event repetition shape the meaning produced by a text. In other words, Genette directs our attention to technical aspects that are often hidden behind narratives that appear simple on the surface. From an analytical perspective, this becomes one of the

reasons why narratological analysis of a literary work is necessary. Theories and methodologies in narratological studies have continued to develop over time (Wafiq, 2024).

Focalization helps shape perspective, highlight important aspects, and create emotional nuance (Tenriawali & Sumiaty, 2021). The use of internal focalization on bullying victims can enable viewers to feel the psychological pressure they experience, see the world through their lens, and understand inner struggles that are not always visible in actions or dialogue. Conversely, if a film employs external focalization, viewers tend to receive more moral or emotional interpretation because events are presented only at the surface level. In addition to influencing the viewer's moral positioning regarding the issues presented, focalization plays an important role in shaping audience identification with characters.

One form of film is the television series, which consists of several episodes with shorter durations compared to feature films. In a series, each episode is interconnected and continues the narrative of the previous one. The Middle Eastern film industry has also produced series with compelling storylines that address contemporary issues, one of which is *AlRawabi School for Girls* Season 2, directed by Tima Shomali and released on February 15, 2024, consisting of six episodes. This series addresses issues closely related to the lives of adolescent girls, particularly within the school environment. Based on the explanation above, this study is motivated to analyze the issue of bullying using a Structuralist approach through Gérard Genette's narratology framework.

As an initial example in *AlRawabi School for Girls* Season 2, Episode 1 at minute (01:56), there is an instance of internal focalization present in the visual scene:

Figure 1. *AlRawabi School for Girls* Season 2, Episode 1 at minute (01:56)

In this scene, the camera is positioned fairly close to the face of the bullied student. Without involving internal dialogue, the character's visual focus and tense body language allow the audience to access emotions such as shock, shame, or fear. This indicates internal focalization, as viewers are invited to see the situation from the victim's perspective. The narrative remains "aligned" with the victim, even though the camera also captures the perpetrator's face smiling mockingly. Thus, the audience does not merely observe the event from an external viewpoint, but becomes part of the victim's experience. Pouillon refers to this as *vision with*, while Todorov conceptualizes it as the Narrator-Character (Didipu, 2020).

Previous studies related to the representation of bullying in the film *From The Ashes* as well as focalization studies in narratology have been conducted by several researchers. Among them is the study by Nafilatul Azza and Rohanda (2025) in their journal article entitled *"Representation of Bullying in the Film From The Ashes by Khalid Fahad (A Semiotic Study of Ferdinand de Saussure)"*, Universitas Islam Negeri Sunan Gunung Djati Bandung. This study aims to explore the representation of bullying actions in *From The Ashes*, directed by Khalid Fahad, through Ferdinand de Saussure's semiotic approach. The main focus of the study is how various types of signs visual, verbal, and symbolic are utilized in the film to represent bullying incidents and the psychological impacts experienced by the victims. The method employed is descriptive qualitative, emphasizing sign analysis based on the two main components of Saussure's theory: the signifier and the signified. The findings reveal that the film intensively employs symbolism to depict power relations between perpetrators and victims, social inequality in their interactions, and the emotional journey of the victim toward recovery. Cinematographic elements such as the use of color, lighting intensity, and facial expressions function as visual signifiers that play an important role in constructing the emotional atmosphere. Meanwhile, narrative elements conveyed through dialogue and plot development form the signifieds that explicitly communicate social messages about the reality of bullying and its implications. The difference between this study and the present research lies in the theoretical framework employed. The

contribution of this prior study is that it helps the researcher better understand the object of study and serves as a comparative reference to strengthen the current analysis.

Furthermore, a study by Saputri (2024) entitled *"Forms of Focalization in the Main Character of the Novel Kotonoha no Niwa by Makoto Shinkai"*, conducted at Sekolah Tinggi Bahasa Asing JIA, examines narrative techniques and forms of internal, external, and zero focalization in the novel *Kotonoha no Niwa* by Makoto Shinkai. This research applies Gérard Genette's narratological theory and uses a descriptive qualitative method with a note-taking observation technique for data collection. Based on the findings, out of 22 analyzed data points, there are 12 instances of internal focalization, 8 of external focalization, and 2 of zero focalization. The data were taken from 10 chapters and the epilogue, encompassing various character perspectives, all of which relate to the main character. The results show that the narrative of *Kotonoha no Niwa* largely follows a chronological plot structure and predominantly employs varied internal focalization, as it is not consistently limited to a single character. The difference between this study and the present research lies in the object of analysis. The contribution of this study is its role in developing narratological studies with thematic and social orientations, particularly in examining how narrative perspectives represent power, trauma, and social dynamics of bullying in modern visual media. This enriches theoretical references and strengthens the validity of focalization as a narrative analysis tool across media (Putri et al., 2022).

Literature, as a form of cultural expression, has the capacity to depict human life through various media, one of which is film. Social, verbal, physical, and cyberbullying are among the forms examined, and researchers employ theoretical frameworks to strengthen their analyses, namely bullying theory and Gérard Genette's narratological theory, which emphasizes Narrative Mood. Genette (1980:189–190) introduced the term *focalization* to replace the notions of perspective and point of view (Didipu, 2020). This study identifies three types of focalization applied in the narrative: internal focalization, external focalization, and zero focalization.

Narratological analysis is an appropriate approach to understanding how perspective is constructed within a narrative. Researchers in the field of narratology can trace how a story is structured, narrated, and received. Gérard Genette is a key figure in the development of modern narratology because he introduced important concepts such as order, duration, frequency, voice, and focalization. Some distinctive features of his theory include concepts such as *focalization*, *analepsis* (flashback), and *prolepsis* (flashforward), which provide analytical tools for understanding how time, point of view, and narrative shifts operate within a story (Didipu, 2019).

Focalization, according to Genette, can be considered one of the key elements in understanding how a story is told. Simply put, this concept concerns whose perspective the story is conveyed from and how much information the audience is allowed to access. Through focalization, we can determine whether the audience knows only what the character sees or is also able to enter the character's thoughts and emotions. This choice of focalization greatly influences how conflict is constructed, how tension emerges, and in what direction the audience's emotions are guided. Therefore, understanding focalization helps reveal the narrative strategies employed by filmmakers in structuring their stories. As explained by Nadhira (2022), cinematic elements such as sound, setting, gestures, and camera angles further reinforce the narrative perspective presented through focalization.

The series *AlRawabi School for Girls* Season 2, directed by Tima Shomali, is a drama that addresses serious social issues, particularly the practice of bullying experienced by students in a school environment. The story does not merely portray everyday events at school but also exposes the darker side in the form of traumatic experiences endured by adolescents when facing pressure from peers and unsupportive social environments. Through various scenes, viewers are invited to explore how bullying victims confront severe psychological impacts, ranging from fear and isolation to prolonged emotional conflict. Despite the implementation of various prevention programs, verbal bullying has proven to be the most difficult form to address effectively (Kennedy, 2020).

Bullying is a social problem that is frequently found among school-aged children. This behavior constitutes deliberate aggressive actions carried out repeatedly to attack individuals who are weaker, easily ridiculed, and unable to defend themselves (Yuliani, 2019). Such actions involve repeated aggressive behavior with the intention of hurting or dominating others who are more vulnerable. Bullying does not only occur in physical forms such as violence, but also in verbal, psychological, and cyber forms (cyberbullying) that utilize digital technology. Bullying can cause both physical and psychological harm to others, and bullying behavior usually occurs repeatedly on both small and large scales (Azahra & Aditya, 2024).

1.1 Literature Review

Literary works can be understood as concrete manifestations of the concept of literature itself, as they exist in tangible forms that can be appreciated, analyzed, and interpreted by readers. Therefore, literary works do not merely function as a medium for conveying messages, but also as symbolic constructions capable of creating alternative realities. This reality is formed through the interaction between the text, the author, and the reader, giving rise to diverse spaces of interpretation. Individuals may use literary works as a medium to express their feelings or thoughts (Setiawati & Rohanda, 2020).

Narratology not only identifies the elements of narrative but also explains the mechanisms that make stories comprehensible, enjoyable, and meaningfully interpretable. Thus, narratology plays an important role as an analytical tool that enables researchers to examine the relationships between form, content, and narrative techniques in literary works as well as in other narrative-based media. In literary works, narrative aspects also serve as a means for authors to present and explore various aesthetic elements within a work of literature (Saputri, 2024).

Gérard Genette (1930–2018) was a French literary critic widely recognized as one of the central figures in the development of structuralism. His ideas contributed significantly to the study of narrative theory, intertextuality, and the dynamics of intertextual relationships that shape the meaning of literary works. Genette is regarded as a scholar who successfully expanded the scope of narratology previously popularized by Tzvetan Todorov. According to Todorov (as cited in Rokhmansyah, 2014), the way readers perceive perspectives and facts within a story produces specific meanings; when viewed from different perspectives and approaches, understanding and interpretation may also differ.

Focalization refers to perspective and point of view. It is used to fulfill the need to depict relationships among elements presented in a narrative and has the function of representing the narrative vision of the story (Austenfeld et al., 2006). In other words, focalization becomes an important analytical device for examining how a narrative organizes the relationship between knowledge, perception, and point of view, thereby enabling researchers to explore more deeply the aesthetic effects and ideological meanings embedded in a work.

Zero focalization refers to the presence of an omniscient narrator, namely a storyteller who has full and unlimited access to all aspects of the story, including events, space, time, as well as the thoughts and feelings of the characters. In this form of focalization, there is no restriction of perspective, so readers or viewers receive a much broader scope of information than the characters involved in the plot. Zero focalization presents the story from an objective and all-knowing perspective, commonly known as omniscient narration (Ramadhan, 2022).

Internal focalization can be understood as a narrative relationship in which the "observer" (focalizer) is a character within the story itself. This means that all information received by the reader is filtered through the subjective perspective of that character. Jambak, M. Anwar Masadi, et al. (2023) show that internal focalization is highly effective in building psychological depth because the narrative focus is fully attached to the character's subjective experience. In external focalization, the narrator presents only information that can be observed outwardly, like a camera recording events from the outside without revealing the characters' thoughts, emotions, or deepest motivations. In this type of focalization, the narrator merely acts as an observer who reports the characters' actions, with information obtained externally, and is unable to infer the characters' inner thoughts (Didipu, 2019: 169).

In films that address the theme of bullying, such as *AlRawaby School for Girls* Season 2 by Tima Shomali, focalization plays an important role in shaping the audience's perception of both perpetrators and victims. Bullying is a form of violence and aggressive behavior carried out deliberately and repeatedly to inflict physical and psychological pain on the victim (Olweus, 1993). As a complex social phenomenon, bullying involves dynamics of power, mental trauma, and social interactions that often occur invisibly. By applying Genette's narrative approach, this film can be analyzed to see how the development of focalization supports an understanding of the issue of bullying. Internal focalization, for example, allows the audience to experience the subjective perspective of the bullying victim, in this case a character named Farah. Narration from Farah's point of view portrays the psychological pressure she experiences, such as anxiety, fear, and feelings of alienation from society. This approach evokes audience empathy by directly presenting the emotional realities of victims. Bullying may take the form of physical, verbal, psychological, or sexual violence intended to harm, intimidate, or humiliate the victim (Nafilatul Azza & Rohanda, 2025).

Studies focusing on Gérard Genette's narratology demonstrate that perspective in a narrative is not merely a technical aspect, but also an ideological element that influences how audiences understand and emotionally respond to an event. In the film AlRawaby School For Girls S2, this approach effectively guides the audience's emotions and moral

judgments, while emphasizing the importance of portraying the experiences of bullying victims in a humane and reflective manner. Therefore, focalization analysis is able to make a significant contribution to the study of film narratology, particularly in exploring representations of complex social issues such as bullying.

2. Methodology

The research method employed in this study is descriptive qualitative, as the primary objective is to describe and interpret narrative phenomena as they appear within the structure of the film. Qualitative methods are defined as research procedures that produce descriptive data in the form of written and spoken words, as well as observable behaviors (Moleong, 2001). An approach refers to the ways of engaging with the object of study, while a method concerns the procedures for collecting, analyzing, and presenting data (Rohanda, 2016). The approach applied in this research is Gérard Genette's narratological theory, as it focuses on perspective from both the narrator's and the audience's viewpoints. The analysis concentrates on the three types of focalization proposed by Genette, namely zero focalization (omniscient narration), internal focalization (narration from within a character), and external focalization (narration from outside the character without access to inner consciousness) (Genette, 1980). These three forms function as important analytical instruments for evaluating the distribution of information and the degree of emotional proximity within the film's narrative.

The shifts in perspective that occur between an all-knowing viewpoint, the internal perspective of characters, and external observation create a deep narrative experience that is valuable for analysis. To support this analysis, secondary data sources such as Gérard Genette's narratological theory, film studies books, scholarly journals, and articles discussing storytelling techniques in cinema are used as an appropriate and comprehensive theoretical foundation. The type of data employed is qualitative, consisting of narrative units in the form of visual elements and dialogues within film scenes. All data are analyzed textually using a narratological framework to reveal the perspective structures applied in the film's narrative.

The primary data source in this study is *AlRawabi School for Girls* Season 2 by Tima Shomali. This series was released on February 15, 2024, and consists of six episodes. The film was selected because it presents a complex and multilayered narrative, including representations of bullying embedded within its storytelling structure, which facilitates in-depth analysis using Gérard Genette's narratological approach, particularly the concept of focalization. Secondary data in this research are obtained from Genette's narratological theory, film studies books, scholarly journals, and articles that discuss cinematic storytelling techniques as a relevant and in-depth theoretical basis.

The data collection technique used in this research is library research, as the data examined are qualitative in nature. The results of the study are descriptive written data. Sudaryanto (as cited in Mulyati, 2024) states that the observation (simak) method is a technique used in linguistic research by observing language use in the object under study. Each relevant scene is then captured through screenshots and described as primary data. The researcher also records sections of dialogue or narration that indicate shifts in point of view or changes in the narrator's position in conveying the story. This technique is chosen because it aligns with the characteristics of film texts, which simultaneously integrate visual and verbal elements (Nadhira, 2022).

The data analysis technique in this study employs a descriptive qualitative approach grounded in Gérard Genette's narratological theory, with a primary focus on the concept of focalization as the main instrument for textual interpretation. This analysis aims to understand how narrative perspective shapes the structure of meaning and the audience's experience of the story. The collected data are analyzed through several systematic stages: first, identifying the types of focalization present in each scene, whether zero, internal, or external focalization; second, grouping the data according to these categories to identify consistent or shifting narrative patterns throughout the text; and third, interpreting the narrative effects produced by the use of each type of focalization in constructing the meaning of the story. This analytical process aligns with the structuralist approach in narrative studies, which emphasizes patterns, structures, and storytelling techniques as the primary elements in the formation of meaning (Nartin et al., 2024).

3. Results and Discussion

This section presents the research findings related to the varieties of focalization used in *AlRawaby School for Girls* Season 2 by Tima Shomali. The analytical process is based on the narratological framework proposed by Gérard Genette, which enables the identification and mapping of forms of focalization within the film's narrative structure, particularly in relation to narrative mood. This aspect encompasses three types of focalization: zero focalization, internal focalization, and external focalization. These forms are further examined in relation to types of bullying, including physical, verbal,

social, and cyberbullying. This analysis concerns the position or status of the narrator within the narrative (Rosalita & Dewojati, 2024).

To identify the forms of focalization and bullying represented in the film, the researcher analyzes several key scenes from each episode. Scene selection is based on the clarity of the narrator's position as well as the scene's relevance to narrative dynamics and interpersonal conflicts among characters. Each analyzed scene is then organized in the following table:

Table 1.Focalization Analysis

Types of Focalization	Dialogue Excerpt	Timestamp	Type of Bullying
Internal Focalization	هبا :لقد أخرجها الجميع إنس :هذا محرج جدًا **Hiba:** Everyone humiliates her except me. **Inas:** That's embarrassing.	Episode 02, Minute 27:54	Social Bullying
	هبا :أتعرفين السوشى أساسًا؟ أقصى أمنياتك هي شطيرة نقانق مرتديلا **Hiba:** Do you know what sushi is? Maybe you should ask for a mortadella sandwich.	Episode 04, Minute 28.00	Social Bullying
	إسام :يبدو أنه لم يشاهد آخر الأخبار **Issam:** You said it was stale? Looks like she hasn't seen the latest news yet.	Episode 05, Minute 18.40	Verbal Bullying
	هبا :أنك فتاة منحلة الأخلاق **Hiba:** I know you're trash.	Episode 05, Minute 21.50	Verbal Bullying
	هبا :تحاول "تسنيم "أن تكون لطيفة لكيلا تجرح مشاعرك لكن الخلاصة أنك لست مناسبة للدور هي! **Hiba:** Tasneem is trying to be gentle and not hurt your feelings. The point is, you're not suitable!	Episode 06, Minute 09.33	Verbal Bullying
	ران :من لا يحب السوشي؟ **Rand:** Doesn't everyone like sushi?	Episode 03, Minute 23.29	Social Bullying
	صاحب جواد :سأرسم لك شيئًا ستتذكره طوال حياتك **Jawad's Friend:** I'll draw something you'll never forget.	Episode 01, Minute 02.10	Physical and Verbal Bullying
	هبا :حين تعاملينني تلك المعاملة يكون ذالك مقبولا لكنني لا يحق لي ذالك؟ **Hiba:** So, you're allowed to treat me like this, but I'm not allowed to respond?	Episode 05, Minute 04.54	Social Bullying

External Focalization	هبا: لكنني أظن أن الأمر أختلط عليك حفل الأطفال في البناية المجاورة **Hiba:** But you're in the wrong place. The kids' section is over there.	Episode Minute 27.25	02,	Verbal Bullying
	تسنيم: هي اللتي بدأت بالاعتصام بالفعل لكن لم تكن لديها خطة! **Tasneem:** She started a strike, but she didn't even have a plan.	Episode Minute 02.21	02,	Verbal Bullying
	هبا: ان كنت لا تستطيعين اللعب فلا تلعبي **Hiba:** If you can't handle it, don't play.	Episode Minute 19.19	04,	Physical Bullying
	هبا: لكنكما تليفان ببعضكما بعضًا الطيور على أشكالها تقع **Hiba:** But honestly, you're a perfect match. Like a pot and its lid.	Episode Minute 21.26	04,	Social Bullying
	مروا: سيظن الجميع أننا فاسقات و عديمات أخلاق مثلها **Marwa:** Everyone will think we're indecent and were raised just like her.	Episode Minute 26.07	05,	Verbal Bullying
	صديقة: لا أصدّق أنها جاءت إلي المدرسة، تلك الحقيرةز **Friend:** How could she even come back to school? Disgusting.	Episode Minute 44.19	05,	Verbal Bullying
	صديقة ٢: الزي مقاسم "سارة"، ومحال أن يكون ملائماً لك **Friend 2:** That outfit is Sarah's size. It won't fit you.	Episode Minute 08.35	06,	Verbal Bullying

3.1 Internal Focalization

Internal focalization in Gérard Genette's narratological theory refers to a point of view in which the narrator conveys only the information known by a particular character within the story. Jambak, M. Anwar Masadi, et al. (2023) indicate that internal focalization is highly effective in building psychological depth, as the narrative focus is entirely anchored in the character's subjective experience.

Scene: Episode 01, Minute 02:10 **Dialogue:** صاحب جواد: سأرسم لك شيئًا ستتذكره طوال حياتك

Jawad's Friend: I'll draw something you'll never forget.

Data 1

In this scene, Issam approaches Jawad with escalating emotions and scribbles on his forehead. When viewed through Gérard Genette's theoretical framework, this scene can be categorized as internal focalization, in which the narrative is entirely perceived through the point of view of a specific character, in this case Jawad's friend. Through this technique, the audience is drawn into the inner world of the perpetrator, gaining access to his hidden intentions, confident tone, and orientation of dominance over other characters. The victim's perspective is not given space for exploration, so the experience of suffering is not presented explicitly. As a result, the threat conveyed feels more intense and flows directly into the audience's consciousness, appearing almost as a justification or a rationalized plan constructed by the perpetrator himself. Internal events, as Pribadi et al. (2021) explain, constitute a form of focalization in which experiences are deeply felt by the narrative "I."

In terms of the form of bullying, this utterance falls under verbal bullying, specifically the category of intimidation, which involves threats and psychological coercion that go beyond mere verbal insults. Such utterances not only cause emotional harm but also function as tools of social control to intimidate, subjugate, and reinforce the perpetrator's power over the victim. Pragmatically, the statement contains a presupposition of the perpetrator's actual ability or authority to carry out the threat, as well as an implicature that signals hidden danger behind the words. The combination of these elements produces profound psychological effects, including anxiety, fear, loss of a sense of security, and the marginalization or submission of the victim within the social environment. According to Fitriana et al. (2015), verbal bullying refers to actions or behaviors expressed through speech that result in harmful emotional consequences.

Scene: Episode 02, Minute 27:54 Dialogue: هبا :لقد أخرجها الجميع

إنس :هذا محرج جدًّا

Hiba: Everyone humiliates her except me.

Inas: That's embarrassing.

Data 2

In this scene, Sarah attends the party wearing simple pajamas, and her appearance becomes the object of ridicule by Hiba and Inas, who publicly humiliate her. The scene illustrates the social and psychological dynamics between Hiba and Inas as they engage in bullying behavior toward one of the students at AlRawabi School. Based on Gérard Genette's theory of focalization, this analysis highlights who sees (the focalizer) and who speaks (the narrator) within the narrative structure of the scene.

The focalization employed presents a subjective perspective imbued with moral significance, as Hiba is not entirely detached from the event but is emotionally involved in the dynamics she narrates. From this point of view, the audience is invited to delve into the character's inner dilemma as she attempts to maintain moral integrity amid social pressure that demands conformity. Internal focalization refers to a point of view that originates from within the story and may appear in the form of direct dialogue, character expressions, soliloquy (a character's inner outpouring spoken alone), actions, or the utterances of a narrator (Pribadi et al., 2021).

Scene: Episode 05, Minute 18:40 Dialogue: إسام :يبدو أنه لم يشاهد آخر الأخبار

Issam: You said it was stale? Looks like she hasn't seen the latest news yet.

Data 3

In this scene, Jawad is unaware that a video involving his sister, Sarah, has been circulated by his friends. Issam then pushes him and mocks him with the words, "You said it was stale?" before implying the existence of "latest news," referring to the viral video of Jawad's sister. Issam functions as an internal participatory focalizer, namely a character who is not only directly involved in the event but also serves as the source of the narrative perspective that evaluates the situation with a cynical attitude and a mocking tone. His utterance, "Looks like she hasn't seen the latest news yet," reflects social sarcasm used to assert the superior position of the perpetrator's group over Jawad as the victim. In internal focalization, the narrator filters the information conveyed to the audience and is unable to narrate the feelings or thought processes of other characters (Fitri, 2023).

The scene in which Issam says, "What you said is really stale. Looks like she hasn't seen the latest information," constitutes both verbal bullying and social bullying. Verbal bullying is one of the most commonly employed forms of oppression, often used to demean and psychologically weaken the victim (Lusiana & Siful Arifin, 2022).

Scene: Episode 03, Minute 23:29 Dialogue: ران :من لا يحب السوشي؟

Rand: Doesn't everyone like sushi?

Data 4

In the restaurant scene, Sarah is shown to dislike sushi, yet Rand seems to insist that everyone should enjoy the food. When Rand delivers the rhetorical question, "Doesn't everyone like sushi?" in a light tone that on the surface sounds friendly, it implicitly carries a symbolic dimension related to social standards and exclusivity within adolescent social

interactions. The utterance is not merely a statement about food preferences, but an assertion of an underlying social norm suggesting that certain tastes and lifestyles are considered ideal or superior within a particular community.

In this scene, internal focalization is employed through Rand's point of view as the center of narrative consciousness. Internal focalization is characterized by the presentation of the narrative in accordance with what is experienced by the focalizing character (Saputri, 2024). The audience is invited to perceive the social situation through Rand's assumptions about what he considers a universal norm that "everyone" must like sushi. This perspective reveals how Rand views his social world through a homogeneous and exclusive lens, without recognizing the diversity of economic, cultural, or personal preferences of those around him. The narrative not only presents action but also exposes the cognitive biases and ideological values that shape the character's way of thinking. For Rand, foods such as sushi function not merely as symbols of taste, but as representations of social status and modern cultural affiliation. Thus, internal focalization serves to demonstrate the limitations of Rand's perspective, highlighting how his understanding of social norms is narrow and centered on a dominant social group.

Scene: Episode 04, Minute 28:00 Dialogue: هبا :أتعرفين السوشى أساسًا؟ أقصى أمنياتك هي شطيرة نقانق مرتديلا

Hiba: Do you even know what sushi is? Maybe you should ask for a mortadella sandwich.

Data 5

In this scene, Sarah sings while mentioning the word "sushi," which immediately prompts Hiba to mock her, implying that Sarah does not understand high-class food such as sushi and is only familiar with simple meals. **Internal focalization** emerges when the narration is restricted to the point of view of a particular character, so that the audience only perceives events as experienced by that character. In this scene, both the camera focus and the narrative perspective are centered on Hiba, meaning that the emotions, thought patterns, and reactions presented originate from her viewpoint. Through this technique, the audience is able to understand how Hiba interprets her surroundings while also capturing the psychological nuances that reveal her sense of superiority over other characters.

The statement exemplifies a form of **verbal bullying**, manifested through sarcastic and demeaning remarks. Within the context of *AlRawaby School for Girls* Season 2, this utterance reflects not only verbal aggression but also a symbolic representation of social inequality between the speaker, Hiba, and her interlocutor. Coming from a higher socio-economic background, Hiba uses language as a tool of domination to assert her class position and identity. Conversely, the interlocutor is positioned as someone perceived as less modern, less refined, and socially inferior. Thus, the utterance functions not merely as verbal aggression, but also as a reflection of how social hierarchies are reproduced through language and everyday interaction. Cooper and Gordon (as cited in Ningsih, 2016) argue that the intensity of interaction or communication among individuals or groups plays a significant role in encouraging and shaping an individual's personality.

Scene: episode 05, minute 21.50 Dialogue: هبا :أنك فتاة منحلة الأخلاق

Hiba: I know you're trash.

Data 6

In this scene, Sarah arrives at school without knowing that her video has gone viral. As soon as she appears, Hiba approaches her and humiliates her in front of their friends. The scene presents the event through Hiba's inner perspective and emotions as the perpetrator of bullying. Both the cinematography and the narration are directed to follow the flow of Hiba's emotional reactions, ranging from anger and disgust to the display of moral superiority she asserts over others. This approach positions the audience to see the world as Hiba perceives it, trapped within a subjective viewpoint filled with self-justification. By centering the focus on Hiba's internal experience, the scene not only reveals the psychological dynamics of the perpetrator but also exposes how power and arrogance shape perceptions of social reality. In this case, the narrator does not have access to what other characters think, where they are, or what they are doing elsewhere (Nurjaya, 2022).

The utterance represents an extreme form of **verbal bullying**, in which aggression is expressed through negative moral labeling and direct humiliation of the victim's character. Such speech acts not only cause emotional offense but also serve a symbolic function in dismantling the victim's self-image and degrading their dignity in front of others. Within a communicative context, this action demonstrates the perpetrator's attempt to assert social dominance and psychological power by delegitimizing the victim's value and identity.

Scene: episode 05, minute 05.54 Dialogue: هبا: حين تعاملينني تلك المعاملة يكون ذالك مقبولا. لكنني لا يحق لي ذالك؟

Hiba: So, you're allowed to treat me like this, but I'm not allowed to respond?

Data 7

In this scene, Hiba expresses anger toward Tasneem, feeling that Tasneem is distancing herself due to friendships with others, and conveys a sense of being treated unfairly while perceiving that Tasneem is free to act as she pleases. This scene can be categorized as internal focalization because the narrative and camera consistently highlight the emotional perspective of the speaking character, whether victim or perpetrator defending themselves. The narrative focus is directed toward the character's inner experience, giving the audience direct access to feelings of anger, frustration, and perceived injustice. Through the combination of intense dialogue, emotionally expressive facial expressions, and reflective body gestures, viewers are invited to understand the conflict from a personal point of view, rather than merely as an

external event. This approach positions the character's expressions and utterances as a psychological window that opens space for empathy, allowing the audience to experience the emotional pressure and moral burden faced by the character.

In this context, the scene represents a form of verbal and psychological bullying (emotional bullying) rooted in an imbalanced communication pattern between perpetrator and victim. Previous utterances directed at the character reveal harsh treatment, humiliation, and social manipulation that systematically undermine the victim's self-esteem. The line, "So, you're allowed to treat me like this, but I'm not allowed to respond?" serves as an emotional manifestation of resistance to long-standing injustice and expresses both anger and the need to assert personal dignity. Narratively, this moment functions as an important turning point: the victim begins to reject a passive position and attempts to regain control over the oppressive situation.

Scene: episode 06, minute 09.33 Dialogue: هبا :تحاول "تسنيم "أن تكون لطيفة، لكيلا تجرح مشاعرك .لكن الخلاصة هي أنك غير مناسبة للدور!

Hiba: Tasneem is trying to be gentle and not hurt your feelings. The point is, you're not suitable!

Data 8

In this scene, Farah replaces Sarah's position, but her presence triggers Hiba's displeasure, while Tasneem attempts to use gentle words that do not hurt feelings. Hiba, however, expresses her rejection harshly. Both the narrative and cinematography are directed to highlight Hiba's internal perspective, showing how she evaluates, interprets, and exercises power over other characters. The focalization technique remains centered on Hiba, never shifting to Tasneem or the victim, positioning the audience to perceive reality through the perpetrator's emotions, logic, and inner arrogance. This approach creates the impression that Hiba appears confident, honest, and "assertive," while behind this image lies manipulation of empathy and subtle verbal aggression. The narrative strategy subtly blurs the line between sincerity and domination, demonstrating how power can be concealed behind charm and social intelligence.

The utterance illustrates verbal bullying, conveyed through sarcasm and subtly nuanced insults. Pragmatically, it functions dually: on one hand, it reinforces Hiba's image as a dominant speaker, while on the other, it implicitly undermines the ability, status, and self-esteem of the interlocutor. Such communicative strategies may appear polite on the surface but carry symbolic violence that effectively enforces social hierarchy between perpetrator and victim. By employing sarcastic and ironic language, Hiba uses her verbal intelligence to control social perception, making the insult seem like ordinary conversation while embedding a degrading message. Lack of awareness of the negative impact of such behavior can worsen the situation, leading to mental health disturbances, impaired interpersonal relationships, and negative effects on education (Nura Natingkaseh et al., 2022).

3.2 External Focalization

An external focalizer is a focalizer positioned outside the story. It provides the audience with the perspectives of various characters (Pribadi & Iriyansah, 2020). In Gérard Genette's narratology, external focalization occurs when the narrative is limited to what can be observed externally, without access to the characters' thoughts or feelings. In this type, the narrator functions as a detached observer, merely reporting actions and dialogue without participating in or interpreting the internal states of the characters.

Scene: episode 06, minute 08.35 Dialogue: صديقة ٢ :الزي مقاسم "سارة"، ومحال أن يكون ملائماً لك

Friend 2: That outfit is Sarah's size. It won't fit you.

Data 9

In this scene, Farah excitedly replaces Sarah's position to perform at a school event, but one of her friends expresses displeasure and mocks her. The audience observes Friend 2 delivering the line with a mocking tone while directing attention toward the victim's body, indicating an intention to socially and physically demean her. There is no inner narration or internal monologue revealing the psychological motives of the perpetrator, nor is there explicit representation of the victim's emotional response. This narrative choice positions the camera as an external observer, maintaining distance from the characters' consciousness and only showing observable actions and expressions. Through external focalization, viewers are placed in a passive role, witnessing the act of humiliation objectively, without interpretive guidance from the narrator. This creates a realistic and distanced effect, portraying verbal and symbolic aggression as part of social dynamics quietly tolerated within that environment. The narrator merely observes and reports the characters' actions from the outside (Jambak, M. Anwar Masadi, et al., 2023).

The utterance, "It won't fit you," represents a form of verbal bullying based on physical appearance (body shaming), explicitly targeting the victim's body size as an object of ridicule. Here, the perpetrator uses language as an instrument of symbolic power to assert social superiority while publicly humiliating the victim. The choice of words attacks not only physical aspects but also the victim's self-esteem and body image, which often serve as sources of psychological vulnerability, especially in social settings that uphold certain aesthetic standards. Women's bodies are frequently treated as public domains, constantly observed, documented, and evaluated by others, making them objects of scrutiny and sexualization (Evans, 2010).

Scene: episode 02, minute 02.21 Dialogue: إتسنيم :هي اللتي بدأت الاعتصام بالفعل، لكن لم تكن لديها خطة

Tasneem: She started a strike, but she doesn't even have a plan.

Data 10

In the student council election scene, one of the students nominates Nadeen as a candidate for student council president, but Tasneem clearly rejects the idea, showing her dislike and considering Nadeen unsuitable for leadership. In

this scene, the audience is not given access to Nadeen's inner thoughts after Tasneem delivers her sarcastic comment whether she feels offended, angry, or sad remains outside the narrative frame. What is shown is only Tasneem's dismissive statement delivered in front of her peers, without internal monologue or explicit emotional response from the victim. Thus, the camera (and viewers) functions as an external observer of the social dynamics and verbal power relations between characters. The use of external focalization here is important for emphasizing the social reality of bullying without moral commentary or explanatory narration. Tasneem's words appear as concrete acts of humiliation, not as subjective interpretation. The external focalizer provides insight into the perspectives of various characters (Pribadi et al., 2021).

Tasneem explicitly undermines Nadeen's thinking and initiative, implying that her actions lack direction or value. This form of bullying is cognitive-verbal, targeting the victim's intelligence, decision making capacity, and personal credibility. The remark carries subtle sarcasm meant to socially humiliate the victim, particularly because it is spoken publicly. The effects of such verbal bullying vary, ranging from comments about unattractive body features, facial appearance, or weight, to judgments about being too fat or thin. In studies analyzing verbal bullying among adolescents related to body image, perpetrators are often close peers or schoolmates, and whether intended as a joke or not, such behavior is unacceptable (Ayu et al., 2022).

Scene: episode 04, minute 21.26 Dialogue: هبا: لكنكما تليفان ببعضكما بعضًا، الطيور على أشكالها تقع

Hiba: But honestly, you two are a perfect match. Like a pot and its lid.

Data 11

In this scene, Hiba becomes angry at Rania for always carrying a camera, implying that Rania is promiscuous. Nadeen intervenes to defend Rania, stating that she is not what Hiba assumes. Annoyed, Hiba sarcastically mocks both of them. The audience is not given access to Hiba's inner thoughts or motivations whether her words are intended as a joke or driven by a desire to demean. Instead, the narrative focuses entirely on the performative aspects of her speech: the sarcastic tone, the smirk indicating mockery, and body language that conveys satisfaction in her dominance. The victim's embarrassed and awkward reactions further highlight the verbal aggression hidden beneath seemingly casual communication. Thus, the meaning of bullying in this scene is conveyed not through the perpetrator's internal thoughts but through body language, intonation, and nonverbal interactions that reveal the power imbalance between the characters.

This scene represents verbal bullying in the form of social sarcasm, a demeaning remark intended to humiliate the victim in front of others. The narrative is structured externally, allowing viewers to witness events from the outside without access to the characters' thoughts or motivations. Through this external perspective, the power dynamics between perpetrator and victim are displayed visually and dialogically via intonation, gestures, and social reactions. Consequently, the verbal aggression appears real not through psychological exploration but through actions and speech that produce shame, exclusion, and subordination within the social space. This desire to dominate is enacted, causing suffering, and is typically carried out directly by a stronger, irresponsible individual or group, repeatedly, and often with pleasure (Ningtyas & Jadmiko, n.d.).

Scene: episode 04, minute 19.19 Dialogue: هبا: ان كنت لا تستطيعين اللعب، فلا تلعبي

Hiba: If you can't handle it, don't play.

Data 12

In this field scene, Hiba deliberately pushes Sarah, causing her to fall, yet acts as if Sarah is at fault, even though Hiba herself caused the incident. Here, both the camera and narrative operate entirely from an external perspective, without accessing the inner thoughts of either the perpetrator or the victim. The audience is presented only with visual cues of the physical interaction and surface expressions that build situational tension: Hiba stands tall, speaking loudly and defiantly, while Sarah appears stunned, passive, or powerless under the pressure. Background peers serve as witnesses, reinforcing the social context of the event. This narrative construction reflects external focalization, where storytelling is framed from the viewpoint of an outside observer.

The bullying in this scene demonstrates a combination of verbal and physical aggression, asserting social hierarchy within an elite school setting. Through demeaning words and intimidating physical actions, the perpetrator not only attacks the victim's self-esteem but also displays symbolic dominance rooted in social status, appearance, and self-image. Misconduct among adolescents aged 12–18, particularly in the form of physical violence like bullying, constitutes a form of delinquency that requires special attention (Rahma & Fitriasih, 2024).

Scene: episode 02, minute 27.25 Dialogue: هبا :لكنني أظن أن الأمر أختلط عليك، حفل الأطفال في البناية المجاورة

Hiba: But you're in the wrong place. The kids' room is next door.

Data 13

In this scene, Sarah arrives wearing simple, childlike pajamas, and Hiba immediately mocks her. This scene can be categorized as **external focalization** because neither the narrative nor the visuals provide access to the inner thoughts or feelings of Hiba or the victim. The events are presented solely through observable actions and dialogue audible to the audience. The camera functions as an external observer, highlighting facial expressions, tone of voice, and physical distance between characters to emphasize the emerging social tension. This approach does not invite viewers to interpret the perpetrator's inner motivations but rather to witness the humiliation and power dynamics objectively. External focalization thus creates a narrative distance, allowing the audience to critically assess the situation without becoming immersed in the emotions or perspectives of any character.

The type of bullying depicted in this scene is **verbal bullying** manifested through sarcastic, belittling remarks. This form of aggression is not physical but conveyed through seemingly lighthearted or joking words that carry underlying

humiliation, attacking the victim's self-esteem. Sarcasm serves as a tool of symbolic dominance, where the perpetrator maintains a superior position by embarrassing or diminishing the victim in front of others.

Scene: episode 05, minute 26.07 Dialogue: مروا :سيظن الجميع أننا فاسقات و عديمات أخلاق مثلها

Marwa: Everyone will think we're promiscuous and raised like her.

Data 14

In this bathroom scene, Sarah cries after her video goes viral and enters the bathroom to calm herself. Marwa then appears and says, "Everyone will think we're promiscuous and raised like her," intending to distance herself and her friends from being associated with Sarah. This scene can be categorized as external focalization because the narrative is presented entirely through observable actions, expressions, and dialogue, without accessing the inner thoughts or emotions of Sarah or Marwa. The camera focuses on Sarah's physical reaction as she cries, while Marwa is depicted with a flat, detached tone, without any internal monologue or psychological cues revealing her motivations. The audience is positioned as an external observer, witnessing symbolic and social aggression in a private space. Through external focalization, the narrative maintains emotional distance, allowing viewers to objectively assess Marwa's actions as expressions of social rejection and dominance rather than moral justification.

Marwa's statement can be classified as verbal and social bullying, containing both direct insult and symbolic exclusion from the social environment. Verbally, she uses derogatory terms like "promiscuous" to discredit Sarah, attacking her reputation and self-image openly. Socially, the utterance creates boundaries and enforces group exclusion, signaling that Sarah is no longer deemed acceptable within the community. This act illustrates moral stigmatization, wherein negative labeling damages personal honor and isolates the victim from social support. Through language, Marwa reinforces symbolic power that harms the individual while sustaining oppressive social structures in female interpersonal relations.

Scene: episode 05, minute 44.19 Dialogue: صديقة :لا أصدّق أنها جاءت إلى المدرسة، تلك الحقيرة

Friend: How dare she come back to school, disgusting.

Data 15

In this scene, Sarah returns to school after several days of absence due to embarrassment and distress over her viral video. Some classmates whisper about her, and one openly says, "How dare she come back to school, disgusting." This scene can be categorized as external focalization because neither the narrative nor the camera penetrates the inner thoughts of any character, including Sarah or her classmates. The audience is presented only with observable actions and direct speech, sharp glances, facial expressions of disgust, and insulting words. The entire event is depicted from an external perspective, positioning viewers as objective witnesses to the social aggression without insight into the characters' inner experiences.

The utterance represents verbal and social bullying, clearly illustrating symbolic violence through language and mechanisms of social exclusion. Verbally, expressions like "disgusting" serve as direct insults meant to demean the victim's dignity and erase her self-worth in front of others. Socially, the statement functions to isolate the victim from the group, reinforce stigma, and establish moral boundaries that justify her rejection within the school environment. This act also involves moral labeling, assigning a negative attribute to construct the victim as an immoral individual unworthy of social acceptance.

4. Conclusion

Based on the analysis, it can be concluded that *AlRawaby School for Girls Season 2* by Tima Shomali depicts bullying through the use of complex and layered focalization strategies as proposed by Gérard Genette. The three types of focalization zero, internal, and external are employed dynamically to create narrative depth while simultaneously constructing the social reality presented. The combination of these focalizations demonstrates that the series not only portrays adolescent life but also delivers a sharp critique of practices of domination, exclusion, and symbolic violence occurring within the educational environment. Through Genette's narratological approach, this study confirms that focalization functions not merely as a storytelling technique but also as an ideological device that shapes how viewers understand, experience, and evaluate power structures within the social representation of the film.

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