



## The Dehumanization Of Educational Setting In Ronald Dahl's Matilda The Musical (2022) Movie

**Sulfia Rizki Agustina, Abdur Rofik**  
English Literature Study Program  
Faculty of Language and Literature  
Univeritas Sains Al-Qur'an Wonosobo, Indonesia  
E-mail: [sulfiarizkyagustina@gmail.com](mailto:sulfiarizkyagustina@gmail.com)

### ABSTRACT

*This research was conducted to analysing dehumanization behaviour and the resistance of dehumanization in educational setting in Matilda The Musical movie. The aims of this study are: (1) to know how the dehumanization of educational setting in Ronald Dahl's Matilda The Musical movie; (2) to find out how characters resistance to dehumanization reflected in Ronald Dahl's Matilda The Musical movie. The research uses descriptive qualitative method and is analyzed using sociological studies of literature. Based on the research result, the writer found dehumanization action of the Miss Trunchbull as the principal which is: using someone's pronouns as disgusting animal, carrying out oppression, and carrying out threats and slander. Matilda as the main character is aware of Miss Trunchbull's act of dehumanization and fights against her. This resistance start from critical awareness, rejection by saying no to the dehumanization, rebellion for restore the humanity, and using her telekinesis power to fight Miss Trunchbull.*

### ABSTRAK

Penelitian ini dilakukan untuk menganalisis perilaku dehumanisasi dan resistensi dehumanisasi dalam lingkungan pendidikan dalam film Matilda The Musical. Tujuan dari penelitian ini adalah: (1) untuk mengetahui bagaimana dehumanisasi setting pendidikan dalam film Matilda The Musical karya Ronald Dahl; (2) untuk mengetahui bagaimana resistensi karakter terhadap dehumanisasi tercermin dalam film Matilda The Musical karya Ronald Dahl. Penelitian ini menggunakan metode deskriptif kualitatif dan dianalisis menggunakan studi sosiologi literatur. Berdasarkan hasil penelitian, penulis menemukan tindakan dehumanisasi yang dilakukan oleh Miss Trunchbull pada prinsipnya yaitu: menggunakan kata ganti seseorang sebagai binatang yang menjijikkan, melakukan penindasan, dan melakukan ancaman dan fitnah. Matilda sebagai tokoh utama menyadari tindakan dehumanisasi Nona Trunchbull dan melawannya. Perlawanan ini dimulai dari kesadaran kritis, penolakan dengan mengatakan tidak terhadap dehumanisasi, pemberontakan untuk memulihkan kemanusiaan, dan menggunakan kekuatan telekinesinya untuk melawan Miss Trunchbull.

### ARTICLE INFO

#### Article History

Received: 12-08-2024  
Received in revised: 20-08-2024  
Accepted: 21-08-2024

#### Keywords:

Matilda the Musical;  
Dehumanization;  
Resistance to  
Dehumanization;

#### Histori Artikel

Diterima: 12-08-2024  
Direvisi: 20-08-2024  
Disetujui: 21-08-2024

#### Kata Kunci:

Matilda the Musical;  
Dehumanisasi;  
Perlawanan Dehumanisasi

© 2024 Sulfia Rizki, Abdur Rofik



This work is licensed under a [Creative Commons Attribution-ShareAlike 4.0 International License](https://creativecommons.org/licenses/by-sa/4.0/).

## **A. Introduction**

Teachers have an essential role in achieving academic goals in the educational process. The general method used is the centralized method. Students are blank paper, and teachers are pens who will write on sheets of paper. In *The Politics of Education: Culture, Power and Liberation* [1], Freire criticizes centralized methods as not being humanistic because they are domesticating and do not liberate. Students are filled with high expectations without being told about the process of achieving these expectations, so students' awareness of the process of social reality is often not awakened. Based on that, Freire believes that centralized methods can hinder children's intellectual growth.

This situation creates an imbalance in social roles, which leads to discrimination. People who have power will dominate unfairly or oppress. Abuse of power is carried out for personal gain through various kinds of behavior, such as sexual harassment, violence, and insults. Until now, social issues that spread a strong message of equality and justice are still being carried out. One of the media used to raise this issue is through film. Unlike other media, film is an essential social institution. The film's content is not only able to reflect but also create a reality (Abidin, 2022).

Ronald Dahl's *Matilda The Musical* (2022) is a film directed by Mathew Warchus. This musical film is the second film adapted from the novel by Ronald Dahl entitled *Matilda*. This film tells the story of a five-year-old girl named Matilda with extraordinary intelligence. Unfortunately, Matilda grew up in a rough and harsh environment. Both at home and school, Matilda does not get her rights. Miss Trunchbull, a cruel school principal, always commits inhumane acts towards her students. Together with her teacher, Miss Honey, and her friends, Matilda staged a rebellion against the dictatorship of school principal Miss Trunchbull.

In the research *Matilda the Musical: The Potential Value of Art in Pediatric Nursing Education* (Clark, 2019) by Zoe Clark and the research by Kristian Perkins in his essay *If It is Not Right, You Have To Put It Right: The Play and Work of Children in Matilda the Musical* (Perkins, 2018), there has been no research that focuses on the dehumanization of the film Ronald Dahl's *Matilda the Musical* (2022).

From the object of this research, the researcher wants to know the dehumanization of educational settings in the film Ronald Dahl's Matilda The Musical (2022). Then, using sociological literature studies, the two researchers want to know how the characters resist dehumanization in the film Ronald Dahl's Matilda The Musical (2022).

### **Sociology of Literary**

In general, sociology is a science that studies the relationship of individual humans to society and the environment. In this field, all social phenomena regarding economics, cultural patterns, language, literature, etc., are research material that needs to be analyzed scientifically. In this process, an understanding will emerge about how a person interacts in society and its social mechanisms so that he can make certain behaviors acceptable. Therefore, sociology is a scientific discipline that aims to study human behavior in the formation of social structures and collective agreements regarding economics, politics, culture, and so on (Durkheim, 1958)

Like sociology, literary works attempt to recreate the relationship between individual humans and society, politics, the state, etc. With literary works as an aesthetic aspect of adaptation and change in society (Swingewood, 1972:12). From these aspects, literary sociology aims to understand society literature and explain that the fiction in scholarly works is based on reality in society itself.(Kurniawan, 2012)

Furthermore, Wellek and Warren (1989: 111) add that there are at least three types of approaches in literary sociology. The sociology of the author examines the social status and ideology of the author as the creator of a literary work. Literary sociology studies literary works themselves. Literary sociology studies readers and the social influence of literary works. (Warren, 1989)

### **Dehumanization**

Humanization is a process of efforts to maintain an individual's human values. According to H. J. Blacham, humanism is when a person is himself, thinks that life is everything, and takes responsibility for himself and others (Sambo, 2011 :115). Inversely proportional to humanization, Haslam (Haslam, 2006 :252) believes that dehumanization is a denial of the essence of humanity, which causes other people to view and treat humans as if they

were animals.

Freirep. (Freire, 1996 :26) explained that dehumanization occurs in two directions. When someone treats other people inhumanely, they also dehumanize themselves because they cannot make themselves fully human. Dehumanization is created due to an unjust order that gives rise to violence among oppressors. This violence gave birth to the struggle of the oppressed for humanization.

Furthermore, F:56) defines the construct of dehumanization as a system in which oppressors create feelings of inhumanity toward those who experience oppression, and those who are oppressed must fight for the right to be treated as complete humans. In his book, Freire adds that the oppressor and the oppressed both fall into the abyss of dehumanization.

In his research, Dehumanization: An Integrative Review [2], Haslam proposed dehumanization into two forms of rejection of feelings of humanity: characteristics that are unique to humans and characteristics that form humanity. He explained that dehumanization is not limited to groups and conflict conditions but is an everyday social phenomenon that originates from social cognitive processes. In this case, domination is the root of all dehumanization.

Until now, acts of dehumanization continue to occur. Research conducted for 24 months at schools in Hong Kong by Gerald Campano (Campano, 2013) and the research by Kuen-Fung Sin at public schools for boys in the Midwest proves that in an environment in social life, there will be standard class groupings for each individual. (Sin et al., 2023)

### **Act Of Dehumanization**

Acts of dehumanization always contain violence. According to Smith (Smith, 2011), explains that oppressors describe the oppressed as dangerous or disgusting animals such as rats and fleas. The metaphor is also used to communicate negative messages to the oppressed, such as implying that they have low status and are disgusting and threatening.

Based on research by Haslam (Haslam, 2005) states that the process of dehumanization is also a process of labeling attributes to humans. Dehumanization can be seen in the human dimension, namely human uniqueness and human nature. The process of human uniqueness refers to

the process of labeling attributes that differentiate humans from animals, such as politeness, morality, and rationality. Then, the process of human nature refers to human characteristics, such as emotions, warmth, and flexibility. If humans have fewer of these attributes, then it is an act of dehumanization.

### **Resistance Of Dehumanization**

In his book *Politics of Education: Culture, Power, and Liberation* [2], Freire explained that because of the domination that occurred in education, banking-style education was created. According to Freire, knowledge is a gift given by people who consider themselves smart to people who are not knowledgeable. Freire thought that oppression should be eliminated from the world. One alternative that can be used is liberating education.

In educating the oppressed, education must be carried out with the oppressed in an endless struggle to achieve humanity. Education makes oppression a reflection of the oppressed, and there, they find themselves in an ongoing struggle without making themselves the oppressors themselves. Through critical awareness, sooner or later, the oppressed will fight back, not becoming oppressors but becoming re-humanizers of both. Thus, the oppressed have a big task: to free themselves and their oppressors.

The struggle to achieve humanity is possible because dehumanization is not human destiny but rather the result of an unjust order that produces violence from the oppressors, which ultimately makes those who are oppressed become increasingly less human. Freedom must be achieved through conquest, which must be earned, not given as a gift or grace. When the oppressed realize that the oppressor exists because of them, they must fight against this oppression by rebelling little by little and paying attention to the weaknesses of the oppressor.

### **B. Method**

Research is an effort to find the truth or further justify it (Prof. Lexy J. Moleong, 2013:49). This research uses the descriptive qualitative method. The qualitative descriptive method is carried out to describe the facts, followed by analysis (Ratna, n.d. 2004:53). Descriptive research relates to problems in society, applicable procedures and situations, certain things that exist in society, and those related to activities, attitudes, views, and ongoing

processes and influences of a phenomenon. This research will describe the problem and then analyze and interpret the data. The qualitative descriptive method is appropriate since this research analyzes dehumanizing acts in educational settings.

This research data is organized into main data and supporting data. The primary data was collected from words, sentences, and dialogue in Ronald Dahl's Matilda the Musical (2022) film, taken from the film's English subtitle. Supporting data is collected from previous research in the form of a thesis. The data collection stage in the literature study that the writer would carry out would have the following steps:

1. The writer watched the film more than three times to recognize which part of the film would be analyzed about the topic.
2. The writer reads the film's subtitle to get a deeper understanding.
3. We are identifying by taking notes and marking the film's subtitle.
4. The writer classified the data based on the relevance to answering the problem statement.
5. After classifying the data, the writer chooses it, and the result is selected data relevant to the problem statement.

According to John Creswell (1994), three steps are used in analyzing data in qualitative research: Displaying, Explaining, and Interpreting. (Creswell, 1994)

### **C. Result and Discussions** **Dehumanization**

#### 1. Using Utterance

Miss Honey : So, Miss Trunchbull, there is... in my class, a girl called Matilda and—[hesitantly]

Miss Trunchbull: Matilda, daughter of Mr. Harry Wormwood. Excellent man. He warned me about the brat tough. Said she is a real...wart.

Miss Honey: No, Headmistress, I do not think—

Miss Trunchbull: No. No, you do not. What is the school motto, Miss Honey?

Miss Honey : Bambinatum est Magitum

Miss Trunchbull :Bambinatum est Magitum, "Childern are maggots."

(Ronald Dahl's Matilda The Musical, 00:24:55)

The dialogue shows Miss Trunchbull's remarks towards her students, likening them to disgusting things like warts and maggots.

This remark was intended to express Miss Trunchbull's dislike of small children. The words used by Miss Trunchbull are evidence that she is degrading the dignity of her students. In the previous chapter, research on utterances by Smith in *Less Than Human: Why We Demean, Enslave and Exterminate Others* (Bastian & Haslam, 2011) regarding human metaphors for disgusting or dangerous animals was related to data researchers found in the film.

## 2. Doing Oppression

Miss Trunchbull: Amanda Thripp

Amanda Thripp: Y—y—yes, Miss Trunchbull?

Miss Trunchbull: What have I said about... pigtails? I hate pigtails

Amanda Thripp: But my mummy likes them. She says they make me look pretty.

Miss Trunchbull: Well, your mother is a twit!

(Ronald Dahl's Matilda The Musical, 00:37:32)

This dialogue occurs when Miss Trunchbull gathers students in the schoolyard. When she sees Amanda Thripp's hair in pigtails, Miss Trunchbull immediately walks towards her and speaks of her displeasure. The intolerant Miss Trunchbull gets even angrier and pulls Amanda Tripp's pigtails. With confidence as a former shot put athlete, Miss Trunchbull starts swinging Amanda Thirpp and throws her far into the air like a bullet until she lands in the bushes behind the school.

The scene of the film above shows the oppression carried out by Miss Trunchbull. Furthermore, in this scene, there are two visible oppressions. The first is speech of hatred or dislike and acts of violence. Based on the previous chapter, Freire, in *Education for Critical Consciousness*, pp. (Freire, 1973 :10-11) stated that every act of violence is a form of dehumanization. Similarly, the dialogue below shows the domination and oppression as well:

Miss Trunchbull: Oh, Cook... [Cook entering with giant cake] Be still! What is the matter, Bogtrotter? Lost your appetite? Do not worry... all you must do is eat every last crumb. Moreover, if you perform this incredible feat, I promise you, all will be forgiven.

Bruce Bogtrotter : [hesitating] Every crumb? But I am whole.

Miss Trunchbull: Oh, no, you're not complete. I'll tell you when

you're full. And I say criminals like you aren't complete until they've eaten the cake.

(Ronald Dahl's Matilda The Musical, 00:46:42)

In this scene, Miss Trunchbull commits several acts of dehumanization. The first is an act of intimidation due to Miss Trunchbull's power dominance. According to Haslam in *Dehumanization: An Integrative Review* (Haslam, 2006), someone who believes they have power and a higher status in a social class can result in reckless behavior and not considering other people's feelings. This also happens to the character Miss Trunchbull, who doesn't think about Bruce Brogtotter's feelings about being full. He kept forcing Bruce to eat chocolate cake until his stomach grew more prominent.

In Egne, p. (Egne, 2015:3) Dehumanization is the central prerequisite for slavery. It is stated that "if every thought and behavior treats people less humanely, it is an act of dehumanization." Miss Trunchbull's action of forcing Bruce to eat the cake and putting Bruce in a Chokey is an inhumane act, so it is said to be an act of dehumanization.

### 3. Conducting Threats and Slander

Miss Trunchbull: Matilda is a criminal. This morning, a piece of my private chocolate cake was stolen. I contend that you performed this vileness, Wormwood, you. You have two choices: admit your guilt and be punished, or call me a liar... and be punished. Think very carefully about what comes of your mouth, Wormwood.

Matilda: I did not stea—

(Ronald Dahl's Matilda The Musical, 00:45:16)

In the film scene, Miss Trunchbull loses her chocolate cake, so she feels angry and thinks the perpetrator deserves punishment. In his opinion, Matilda was the perpetrator of the theft, so he accused Matilda of it during lunch break in front of his friends and teacher. According to Netzer's opinion in his book *Families in the Intensive Care Unit: A Guide to Understanding, Engaging, and Supporting the* (Netzer, 2018 :134) behavior that demeans someone is a form of dehumanization. Miss Trunchbull accusing Matilda of being a thief in front of everyone degrades other people's dignity.



The following dialogue also supports the reflections of slander in dehumanization that occur in the film:

Miss Honey: This isn't teaching! This is cruelty.  
Miss Trunchbull: Cruelty? Well, yes. Of course.  
Lavender: Go on, boy [put the lizard into the cup]  
Miss Trunchbull: You did say it was going to be fun.  
Miss Honey: But— but this isn't fun!  
Miss Trunchbull: Miss Honey, you are pathetic! You are...weak.  
You are... wet. You are... in fact [slurping, swallows] ...a sniveling little...[looking at the glass]...newt [shrieking] You! [looking at students]  
Eric Shaffernickle : No. What? Me? No, no, I didn't. I didn't.  
No!  
Miss Honey: Don't you pull his ear off.  
(Ronald Dahl's Matilda The Musical, 01:13:54)

In this scene, Miss Trunchbull commits several acts of dehumanization toward students and teachers. The first is slander directed at Eric. In line with Netzer's opinion p. (Netzer, 2018 :134), slander is an act of dehumanization that disreputes someone else's name by conveying incorrect information.

Other acts of dehumanization contained in this scene are acts of violence and hate speech. The words Miss Trunchbull uses towards Miss Honey are insulting. Apart from that, Miss Trunchbull's violent actions were seen during physical education. Where Miss Trunchbull treats her students inhumanely, she also abuses Eric by pulling his ears. Miss Trunchbull's actions are the description of dehumanization. According to Gervais <sup>2</sup>, dehumanization is when people are dehumanized; people are seen and treated the same as non-humans.

### **Resistance to Dehumanization**

#### **1. Critical Awareness**

Nigel: Hide me! Someone poured a can of treacle on The Trunchbull chair. She thinks I did, but I never! Her knickers stuck in the seat.  
Hortensia: Silence! You're going to Chokey, kid.  
Matilda: But that's not right! He didn't do anything.  
Hortensia: Take it from me. The boy is doomed.  
Nigel: Matilda, please help me.  
Matilda: Why no, just tell her that... Okay. Look, when did this happen?  
Nigel: About twenty minutes ago. But why?  
(Ronald Dahl's Matilda The Musical, 00:35:10)

When Matilda heard Miss Trunchbull's accusations against Nigel, she realized that Miss Trunchbull was slandering him. Then, Matilda tells Nigel to tell Miss Trunchbull that he did not pour the treacle on her chair. At that moment, Matilda realizes that whatever Nigel says will have no effect. Nigel will still get punished by Miss Trunchbull, so she has to do something else to save Nigel from being accused by Miss Trunchbull.

Resistance to dehumanization is carried out by realizing that oppressive actions are a form of dehumanization. From this critical awareness, other forms of resistance to dehumanization will be created. According to Freire in *Education for Critical Consciousness* [2], this awareness is called critical transitive awareness or high-level awareness, where humans start to think about the consequences.

This following dialogue also shows critical awareness of dehumanization by characters in the film:

Miss Honey: Matilda. Matilda, listen to me! You must forget all this! You need to be very careful. Miss Trunchbull has been humiliated, and she is capable of awful things.

Matilda: I'm not scared of her.

Miss Honey: You should be. She's dangerous.

Matilda: So am I.

(Ronald Dahl's Matilda The Musical, 01:28:29)

Matilda's brave action in fighting Miss Trunchbull and realizing that she can fight Miss Trunchbull is a form of Matilda's critical awareness. Matilda learned that remaining silent would not make Miss Trunchbull change for the better. Matilda must stand up and fight against Miss Trunchbull. Matilda realizes that the cruelty committed by Miss Trunchbull is from her environment, which is only silent and accepting. This is where Matilda's resistance began, and her friends took part in the resistance.

## 2. Rejection

Miss Trunchbull: Oh, did I not mention? That was the first part of your punishment; there's more. There's a second part, and the second part is Chokey.

Miss Honey: Miss Trunchbull, please, you can't! He's too young.

Bruce Bogtrotter: But I ate it all. I did it. Please! Not that. Please!

Matilda: No! You said if he ate every crumb, he'd be forgiven. He

ate every crumb. We all saw it! He did it in front of everyone! You can't just change the rules. That's not right. It's cheating!  
Miss Trunchbull: You just said... "No" to me? Come on, Bogtrotter. [pulling arm] Come on!  
(Ronald Dahl's Matilda The Musical, 00:51:24)

This dialogue occurs when Miss Trunchbull punishes Bruce for stealing her chocolate cake. After Bruce finishes three layers of chocolate cake, Miss Trunchbull gives Bruce a second punishment: Chokey. Contrary to her promise that she would forgive Bruce after eating the big cake, Miss Trunchbull still manages to put him in Chokey. This action is a form of dehumanization based on cruelty, where Miss Trunchbull dehumanizes Bruce and herself by giving punishment without leniency.

Matilda, who saw the incident, realized Miss Trunchbull was cheating and opposed her actions. Matilda refuses to let Miss Trunchbull punish Bruce a second time. Likewise, Miss Honey defended and protected Bruce from getting a second punishment from Miss Trunchbull. Miss Honey and Matilda's act of rejection and defiance is a form of resistance to the dehumanization carried out by Miss Trunchbull. Rejection of inhumane acts is a way to defend humanity itself. Through rejection, the oppressed can protect their rights and become fully human without having to experience oppression.

The characters in the film's rejection of dehumanization can also be found in the dialogue below:

Matilda: Leave him alone! You stupid, horrible bully!  
Miss Trunchbull: How dare you. You are not fit to be in this school. You are evil. I shall crush you. I shall pound you, I shall dissect you, madam.  
(Ronald Dahl's Matilda The Musical, 01:15:08)

The dialogue occurs between Matilda and Miss Trunchbull during physical education in the yard. Miss Trunchbull accused Eric of being the perpetrator who put the lizard in her teapot. Miss Trunchbull then pulled Eric's ears wide. When Miss Trunchbull pulls Eric's ear, Matilda loudly shouts at Miss Trunchbull to stop the bullying.

Matilda's action to stop Miss Trunchbull's oppression is a form

of rejection of dehumanization. Miss Trunchbull treats others inhumanely and is denounced as a terrible bully. From Matilda's act of rejection, the revolution was created for the oppressed. They will start resistance actions to fight against the oppressors and gain their freedom.

### 3. Rebellion

Lavender: Isn't it a splendid day, old pal?

Matilda: Lavender, what is going on?

Lavender: You, you're a hero.

Stephanie: Here, Matilda [give sandwiches]

Lavender: Egg and cress, Stephanie? Really!

Matilda: A hero?

Lavender: Yes. You're leading a revolution.

Matilda: What revolution?

Lavender: You said "no" to The Trunchbull. See, no one's done that before.

(Ronald Dahl's Matilda The Musical, 01:07:35)

From the dialogue above, it is evident that Matilda's rejecting Miss Trunchbull's oppression by arguing against it has dramatically impacted her environment. Her friends began to regain their courage and support Matilda, who was considered a revolutionary leader. After being treated inhumanely, they started acting on reality and discovering their humanity.

The dialogue below also shows the form of rebellion carried out by the characters in the film:

Miss Trunchbull: How dare you bring those words into my classroom! You. Snot-nose. Stand and spell "amchellakamanialseptricolistimosi."

Miss Honey: But that's not even a word.

Miss Trunchbull: Spell it or go to Chokey, and I should warn you it has silent letters.

Lavender : A...M...C...H...E...L...L...A...K...

Miss Trunchbull: I'm so sorry, it was a silent V. You're going to Chokey!

Nigel: Cat! C-A-F. Cat. I got it wrong, Miss. You have to put me in Chokey, too.

Miss Trunchbull: What?

Eric Shaffernickle : Dog. D-Y-P. Dog. And me.

Amanda Thripp: Table. X-A-B-F-Y. And me.

Lavender: Can't put us all in Chokey. Banana. G-T-A-A-B-L  
[Children all shouting words and letters]

(Ronald Dahl's Matilda The Musical, 01:34:36)

The dialogue occurs when Miss Trunchbull suddenly holds a

spelling class for Miss Honey's class. Miss Trunchbull's primary goal is to punish students into Chokey. Miss Trunchbull tested the students' spelling one by one. Unfortunately, they could easily spell the words Miss Trunchbull gave them. Unexpectedly, the students gave Miss Trunchbull resistance by blaming their spelling. They mean that the Lavender cannot be punished because only one student can enter Chokey.

From this dialogue, it can be seen that the students rebelled against Miss Trunchbull's act of dehumanization. Through this rebellion, students are encouraged to protect themselves and their groups against threats from their oppressors. The uprising carried out by students is a form of struggle to gain their humanity so that forms of dehumanization will be released and free them from the cruelty of dehumanization.

#### 4. Resistance Uses the Power of Telekinesis

Miss Trunchbull: I've got a newt in my knickers!

Miss Honey: Okay. That was odd. Right. Everyone, back to class.  
And please, please keep your heads down for  
the rest of the day. Matilda.

Matilda: I need to show you something. Watch, Miss Honey.

Miss Honey: Matilda, if Miss Trunchbull sees—

Matilda: Watch. Please. [looking towards the glass]

Miss Honey: -I-I think we should go before—

Matilda: Wait [the glass flies slowly]. I moved it with my eyes.  
Am I strange?

(Ronald Dahl's Matilda The Musical, 01:19:39)

The dialogue above occurred during Miss Trunchbull's physical education. Matilda confronted Miss Trunchbull because she accused Eric of putting a newt in her glass. At that time, Miss Trunchbull got angry and cursed at Matilda harshly. Matilda, also filled with great anger, threw the glass containing the newt at Miss Trunchbull with her telekinesis abilities. The glass flew and was thrown at Miss Trunchbull so that the newt in the glass got into Miss Trunchbull's knickers.

The incident above is a form of Matilda's rebellion against Miss Trunchbull, who committed acts of dehumanization. This rebellion was carried out using the telekinesis power possessed by the genius Matilda. Another form of rebellion carried out by Matilda using the

ability of telekinesis is also seen in the following dialogue:

Students: The Chalk! Look, the chalk!  
Miss Trunchbull : Huh?  
Students: "Agatha.. This is Magnus. Give my Jenny... back her house."  
Miss Trunchbull: Who's doing this? Tell me now.  
Amanda Thripp: No one's doing it. It's a ghost!  
Students: "Then leave."  
Miss Trunchbull: Oh no.  
Students: "Or I will... get you... like you ... got me!"  
Miss Trunchbull : [yelling in anger] You think me an idiot! It's a cheap trick, just like Magnus used to do! You can't hurt me. I hurt you!  
Miss Honey: No! No.  
[chains rattling and floating]  
Miss Trunchbull: It can't be Magnus. It can't.  
Eric Shaffernickle : Look! Matilda.  
(Ronald Dahl's Matilda The Musical, 01:36:52)

The dialogue above occurs after Miss Trunchbull's spelling class. Miss Trunchbull, who succeeded in trapping Miss Honey's students to get Chokey punishment, felt very happy because she had succeeded in trapping the students. Suddenly, from behind Miss Trunchbull, chalk flew up and wrote a sentence on the blackboard.

The sentence states that Magnus, Miss Honey's deceased father, asked Miss Trunchbull to return to his house and told him to leave. A frightened Miss Trunchbull denies that it was a trick used to fool her. Then, the chains in the room floated and formed a figure that Miss Trunchbull recognized: Magnus. The chain threw objects and destroyed existing Chokeys.

Bruce saw that Matilda was fully concentrating and realized that this incident was the work of Matilda, who used her telekinesis abilities. Then Miss Trunchbull pulled the floating chain so that it fell and unraveled. Not wanting to give up, Matilda braided Miss Trunchbull's hair into a pigtail and swung Miss Trunchbull out of the window with her claws. This action was a form of rebellion and Matilda's resistance to Miss Trunchbull.

#### **D. CONCLUSION**

Based on the findings and discussion, the researcher concludes that Ronald Dahl's Matilda The Musical (2022) film contains the issue stated in the problem statement. This study focuses on two issues. The

first issue concerns the representation of dehumanization in an educational setting, and the second concerns the characters' resistance to dehumanization.

In running the school, Miss Trunchbull often punishes her students inhumanely so that they obey her orders. This punishment makes students lose their humanity. This action is a form of dehumanization carried out by Miss Trunchbull at her school. The film shows other forms of dehumanization, such as using someone's pronouns to be a disgusting animal, oppression, threats, and slander.

The following problem statement includes resistance of the other characters towards the dehumanization that Miss Trunchbull carried out. Matilda, as the main character, realizes that Miss Trunchbull has committed an act of dehumanization. Through this critical awareness, resistance to dehumanization begins. Rejection by saying no to the dictates of inhumanity and rebellion to acts of dehumanization restores the characters' humanity. With her telekinesis abilities, Matilda rebels and fights against the dehumanization carried out by Miss Trunchbull.

## E. REFERENCES

- Abidin, Z. (2022). *PAULO FREIRE: PEDAGOGI KRITIS DAN PENGUATAN CIVIL SOCIETY*. Diva Press.
- Bastian, B., & Haslam, N. (2011). Experiencing Dehumanization: Cognitive and Emotional Effects of Everyday Dehumanization. *Basic and Applied Social Psychology*, 33(4), 295–303. <https://doi.org/10.1080/01973533.2011.614132>
- Campano, M. P. G. (2013). "Nobody Knows the... Amount of a Person": Elementary Students Critiquing Dehumanization through Organic Critical Literacies,. 98–125.
- Clark, J. P. Z. (2019). *Matilda the Musical: the potential value of the arts in children's nursing education*.
- Creswell, J. W. (1994). *Research Design: Qualitative and Quantitative*. London: SAGE Publications.
- Durkheim, E. (1958). The rules of sociological method. In *Social Theory Re-Wired: New Connections to Classical and Contemporary Perspectives: Second Edition*. <https://doi.org/10.4324/9781315775357>
- Egne, E. (2015). *Dehumanization as the central prerequisite fot slavery*.

- Freire, P. (1970). Pedagogy of the oppressed. In *The Community Performance Reader*. <https://doi.org/10.4324/9781003060635-5>
- Freire, P. (1973). *Education for Critical Consciousness*. New York: Continuum.
- Freire, P. (1985). *The Politics of Education: Culture, Power, and Liberation*. Sage Publications.
- Freire, P. (1996). *Pedagogy of Freedom: Ethics, Democracy, and Civic Courage*. United States: Rowman & Littlefield.
- Gervais, S. J. (2015). *Toward a unified theory of objectification and dehumanization*.
- Haslam, N. (2005). *More human than you: Attributing humanness to self and others*. *Journal of Personality and Social Psychology*, 89, 937-950.
- Haslam, N. (2006). Dehumanization: An Integrative Review" dalam *Personality and Social Psychology Review*. The Society for Personality and Social Psychology Inc, Vol. 10 Issue No. 3. *Personality and Social Psychology Review*, 10(3), 1-13.
- Kurniawan, H. (2012). *Teori, metode, dan aplikasi SOSIOLOGI SASTRA*. Graha Ilmu.
- Netzer, G. (2018). *Families in the Intensive Care Unit: A Guide to Understanding, Engaging, and Supporting at the Bedside*. Imprint Springer.
- Perkins, K. (2018). *AWE (A Woman's Experience) "If It's Not Right, You Have To Put It Right": The Play and Work of Children in Matilda the Musical.* 5, 2-14.
- Prof. Lexy J. Moleong, M. . (2013). *Metode Penelitian Kualitatif*. In *Metode Penelitian Kualitatif edisi revisi*. Bandung: PT.Remaja Rosdakarya.
- Ratna, N. K. (n.d.). *Teori, Metode, dan Teknik Penelitian Sastra*. Yogyakarta: Pustaka Pelajar.
- Sambo, B. (2011). *Visi Pendidikan Ki Hajar Dewantara: Tantangan dan*. Yogyakarta: Kanisius.
- Sin, K. F., Yang, L., & Ye, F. T. F. (2023). Self-dehumanization and other-dehumanization toward students with special educational needs: examining their prevalence, consequences and identifying solutions—a study protocol. *BMC Psychology*, 11(1), 1-12. <https://doi.org/10.1186/s40359-023-01178-3>
- Smith. (2011). *Less than human: why we demean, enslave, and exterminate others*. New York: NY: Macmillan.
- Swingewood, A. . (1972). *The Sociology of Literature*. Paladin.
- Warren, R. W. (1989). *Theory of Literature*. United States: Harcourt, Brace, and Company.