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Unveiling Gender Representation in Greta Gerwig's Barbie Movie: A Multimodal Critical Discourse Analysis

A dissertation submitted and partial fulfillment of the requirements for the degree of Master in
Language and Culture

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Dedication

To my beloved parents, Salim and Maissa, whose love was the gentle breeze and the calm sea, and whose belief in me was as boundless as the sky: In the darkest times, their hope shone like the sun, dispelling shadows and filling my path with light until victory was ours.

On my journey of learning, through the toughest and most profound lessons, I extend my heartfelt gratitude to my patient siblings, Douaa, Insafe, and Mouaid. Even when moods were stormy and times were challenging, they transformed my troubles into happiness.

And to my dear friends, Youness, Abd Erahmen, Rayan, Djamila, Jihan, Hayam, Wissal, Moufida, and Rayan, whose unwavering care was like a steady light, guiding me through the fog of doubt: Their support felt like a warm embrace on the coldest nights, illuminating my story with their kindness.

Together, all of them created a fortress of strength where my dreams could soar. My heart overflows with gratitude; these words are but a humble attempt to convey the depth of my appreciation for the immeasurable love and support shared in silence.

Lastly, we extend our heartfelt gratitude to everyone who has played a role in our growth and success, whether directly or indirectly. We are profoundly thankful for your efforts.

Dedication

To my dear parents, Bader Eddin and Mimi, whose love was the gentle breeze and the calm sea, and whose belief in me was as wide as the sky: In dark times, their hope shone like the sun, chasing away the shadows until we won our fights.

On my journey of learning, through tough and profound lessons, I extend my heartfelt gratitude to my patient siblings, Tamer, Rawnak, Wassim, and Ayhem. Even when moods were stormy and times were hard, they transformed my troubles into happiness.

To my guardian angel, Maha: Love's echo binds us, though oceans wide; your spirit's light, my constant guide. In whispers soft, my thanks take flight, to where you dwell, out of sight.

Our hearts in verse, through time confide, missing you, sister, with pride inside.

And to my cherished friends, whose unwavering care was like a steady light, guiding me when I was lost in doubt: Their support felt like a warm hug on cold nights, making my story shine bright.

Together, they built a strong place where my dreams could fly. My heart is full of thank yous; these words are just a small way to show how much they mean to me, for all the love that has been shared without words.

Lastly, we extend our heartfelt gratitude to everyone who has played a role in our growth and success, whether directly or indirectly. We are profoundly thankful for your efforts.

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Abstract

Greta Gerwig's Barbie movie transformed Barbie from a traditional toy figure into a multidimensional character, challenging the stereotypes associated with her. By portraying Barbie as a complex and relatable character, it broadened the doll's appeal beyond just children to a more mature audience. However, none of the previous studies analyzed Greta Gerwig's Barbie movie using Multimodal Critical Discourse Analysis (CDA). Accordingly, this case study aims to examine and analyze the gender representation present in Greta Gerwig's Barbie movie using a multimodal critical discourse analysis approach. The study is crucial as it offers an in-depth exploration of gender representation. The study is a qualitative research in which it analyzed selected scenes from Greta Gerwig's "Barbie" movie using Van Dijk's Ideological Square as a framework, categorizing scenes into sections highlighting positive and negative aspects of women and men in leadership roles. This structured approach allowed for a nuanced examination of gender representations within the film's narrative. Additionally, a Multimodal Critical Discourse Analysis was conducted, examining how gender representations were conveyed through visual, verbal, and non-verbal cues. The analysis proceeded in two stages: describing and interpreting essential modes, followed by an exploration of broader societal norms and values reflected in the film's portrayal of gender roles and leadership. The analysis reveals that multimodal elements significantly influence the portrayal and interpretation of gender roles. The narrative both challenges and perpetuates traditional gender norms and stereotypes, unveiling several underlying ideological constructs. Notably, the findings highlight that women's leadership within the movie fosters an orderly, harmonious, and inclusive community, managing conflicts empathetically and promoting social cohesion. In contrast, male leadership introduces chaos, aggression, and marginalization, leading to a breakdown in community harmony.

Keywords: Gender Representation, Barbie, Multimodal Critical Discourse Analysis.

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General Introduction

1. Background of the Study

Gender representation has been a focal point of gender studies, examining how different genders are portrayed in various media and the societal implications of these portrayals. Gender representation refers to the ways in which media and other forms of communication depict and reinforce ideas about gender roles and identities. Historically, this field emerged from feminist theory and critiques of media, highlighting how traditional portrayals often reinforce stereotypes and perpetuate gender inequalities. Over the decades, gender studies have expanded to include diverse perspectives on masculinity, femininity, and non-binary identities, scrutinizing how these representations influence and reflect societal attitudes and behaviors.

Hollywood movies, as a dominant form of global entertainment, play a significant role in shaping cultural perceptions of gender. Greta Gerwig's "Barbie" movie, released in 2023, stands out as a culturally significant film that addresses contemporary issues of gender representation. Hollywood has a long history of influencing societal norms and values through its portrayal of gender roles. Historically, female characters in Hollywood were often relegated to secondary roles, depicted through narrow stereotypes. However, there has been a gradual shift towards more nuanced and diverse representations, driven by both societal changes and internal industry pressures. Greta Gerwig's "Barbie" movie represents a critical moment in this evolution, as it consciously attempts to challenge traditional gender norms and offer new narratives.

Previous research has delved into various aspects of gender representation in film.

For instance, Martha M. Lauzen and David M. Dozier's "Gender and Age in Film Production: A Content Analysis of Top 100 Films of 2002" explored how age and gender intersect to affect character traits and roles in mainstream American cinema. Their content analysis revealed discrepancies in the portrayal of characters based on age, with younger characters more frequently depicted with clear goals, but age did not significantly impact characters' success in achieving these goals. Irene E. De Pater, Timothy Judge, and Brent A. Scott's "Gender and Age Differences in Earnings Among Hollywood Movie Stars" examined income disparities between male and female stars, highlighting a persistent gender wage gap. They found that female actors face a steep decline in earnings post-peak, unlike their male counterparts. Syafruddin Pohan, Febiola Aditya Yusuf, and Febriani Amalina's study "Kesetaraan Gender Egalitarianisme dalam Narasi Film Barbie melalui Perspektif Konstruktivisme" analyzed gender equality in Barbie films using a constructivist lens, focusing on the 2023 Barbie film by Greta Gerwig. Their qualitative analysis using Roland Barthes' semiotic method aimed to reveal how film narratives promote or challenge gender norms.

Despite these significant contributions, there remains a research gap: none of the previous studies have analyzed Greta Gerwig's "Barbie" movie using Multimodal Critical Discourse Analysis (CDA). This study aims to fill this gap by examining the gender representation in Greta Gerwig's "Barbie" movie through a multimodal critical discourse analysis approach.

Statement of the Problem

Various educational institutions, discussion panels, and think pieces used Greta Gerwig's Barbie movie as a springboard for deeper analysis of its themes. It served as a case

study for discussions on media representation, gender studies, and cultural studies. However, the current situation shows that no studies examined and analyzed the gender representation present in Greta Gerwig's Barbie movie using a multimodal critical discourse analysis approach. The study aims to examine and analyze the gender representation present in Greta Gerwig's Barbie movie using a multimodal critical discourse analysis approach. The study has the potential to contribute valuable insights to academia, media production, social advocacy, and beyond. Failure to address this research area could perpetuate harmful stereotypes, limit understanding of media influence, and impede efforts toward positive social change.

Research Questions

Based on the statement of the problem above and to better understand this case study, we came across the process of providing answers to the following research questions:

1. How do multimodal elements contribute to the portrayal and interpretation of gender representation in Greta Gerwig's Barbie movie?
2. To what extent does the narrative of the film challenge or perpetuate traditional gender norms and stereotypes?
3. What insights can be gleaned from the application of multimodal critical discourse analysis to unveil the underlying ideological constructs and representations of gender within the movie?

Objectives

In order to fulfill the aim of the study and after setting the research questions, our research objectives are the following:

1. To investigate the specific instances in Greta Gerwig's Barbie movie to understand how they shape the portrayal and interpretation of gender representation.

2. To assess the portrayal of leadership and power dynamics in the film's narrative to determine whether it challenges or reinforces traditional gender norms and stereotypes.
3. To apply multimodal critical discourse analysis to examine the ideological constructs and gender representations embedded in the movie, aiming to uncover new insights that contribute to the existing knowledge base in gender studies and media analysis.

Research Method and Case Selection

In this study, we opted for a single-case study since it is the most suitable method regarding the study conditions such as time and context. The process of selecting cases involved identifying specific scenes from Greta Gerwig's Barbie movie that serve as indicative examples of the broader themes of gender portrayal and leadership explored throughout the movie. Additionally, Van Dijk's Ideological Square was utilized alongside Multimodal Critical Discourse Analysis to analyze the selected scenes.

5. Significance of the Study

1. Insight into Gender Representation: This study provides a detailed analysis of how gender roles and leadership styles are portrayed in Greta Gerwig's "Barbie" movie. By using Van Dijk's Ideological Square, it reveals the underlying ideologies that shape the narrative and character dynamics, offering a nuanced understanding of gender representation in popular media.

2. Contribution to Critical Discourse Analysis: This research contributes to the field of multimodal critical discourse analysis by applying a well-established framework to a contemporary and culturally significant film. It demonstrates how multimodal elements (visuals, dialogue, and narrative structure) interact to construct and convey gender ideologies.

3. Highlighting the Impact of Leadership Styles: The study underscores the different impacts of female and male leadership, emphasizing the benefits of empathetic and inclusive leadership styles over assertive and exclusionary ones. This insight is particularly relevant for discussions on leadership in various social and organizational contexts.

4. Cultural and Social Relevance: Given the widespread popularity and influence of the Barbie brand, the study's findings have broad cultural and social relevance. They contribute to ongoing conversations about gender equality, empowerment, and the role of media in shaping societal perceptions.

Structure of the Study

This research is structured into two main parts. The theoretical part is presented in the first chapter which is divided into two sections, gender and feminism in media and Hollywood, and a review of the literature.

The practical part is presented in the second chapter which contains the research method, the results analysis, and the discussion.

*Chapter One: Gender and
Feminism in Media and
Hollywood with Literature
Review*

I. Gender and Feminism in Media and Hollywood

Introduction

During the last twenty to thirty years, gender has become an area of interest not only for feminist research but also for a range of social and cultural research. The influence of postmodern and poststructuralist perspectives has led to the questioning of the categories of hierarchies within gender and the development of an interdisciplinary field of studies. Within the ambit of women's and gender studies, scholars pursue the relationship and representation of men and women in a range of contexts, firstly on the basis of gender as a category that frames and organizes the division of sexuality and social roles. Gender studies, however, challenges preconceived notions and events about masculinity, femininity, etc. It also creates as well as implements new models that can better facilitate the reconstruction of identities and lifestyles. For the first time in the history of gender studies, the issue of gender equality has become a subject of both national and international discussion. The volumes of critical gender studies publications have increased threefold in all the libraries in higher institutions of learning. The range of individual attitudes and actions relative to enactments involving gender has likewise increased in a tangible fashion (Garikipati & Kambhampati, 2021)

Gender studies has been defined in many different ways because of the multidisciplinary perspective that it has. It is almost impossible to confine it to any one particular communication. However, the most common definition is that it examines the ways in which gender identities, roles, and relations play out in specific cultural, religious, economic, and political contexts. Thus, gender studies deal with both the construction of gender as well as its effects and consequences. It examines the societal structures, cultural

traditions, religious faiths, economic forces, social patterns, and legal principles that affect the lives of both men and women, boys and girls. Gender studies also critically analyzes the many ways in which the issues of gender relate to several other fields (Rasmussen, 2020). Some of those fields are feminism, gender development, and women's studies. It also focuses upon the intersections between the constructions of gender and the crimes of genocide, war, rape, and enforced population control (Mustafa and Komalasari,2024). Further, gender studies contribute to public policy for the welfare and advancement economically, politically, and socially of both women and men in all societies.

The feminist movement, which made its mark in the 20th century, was instrumental in drawing attention to the nature and substance of the gender-related biases that were deeply ingrained in the social structure. The organization gained great momentum, acting together to fight for women's liberation from the unjust and unequal conditions of the society they opposed. However, academics have been unable to ignore the issue and have dealt extensively with gender as a category of social differentiation (Kozlowski et al.2020). This scientific or theoretical interest in gender relations gave rise to a new and interdisciplinary scholarly field, which is generally referred to as 'Gender Studies.' Researchers interested in gender research are approaching the existence of sexism by also placing the individual in the fields of law and political science, philosophy, religion, history, art and literature, language and communication, business, and health, and female and child studies (Scarborough and Risman2020). They are examining the construction of the concept of gender and are working on new research models and methods.

The concept of gender is not a new one on the contrary, it is ancient. However, its evolution into the area of social sciences, which is relatively new, can be explained by developments in sociology, anthropology, and psychology. These, in turn, can be linked to historical transformations, discovering the human body with its psychic life and personality.

Women's perception of everyday life, equality, political and social rights, expression of ethical studies, family and education, women and work are the concepts to be discussed. Feminism is both an intellectual commitment and a political movement that seeks justice for women and the end of sexism in all forms. Though particularly committed to providing justice for women, feminists do not limit their commitment to women's issues. Sexism, like other forms of injustice, is indefensible, both morally and factually (Maheswari & Rajeshwari, 2022).

It is essential to have a clear understanding of what is meant by "feminism," as well as a basic understanding of the main key concepts in feminist theory. Broadly, feminism may be defined as an activist intellectual movement that promotes the equality of the sexes and argues that the oppression of women is socially and historically constructed and that patriarchal values must be challenged (Mohajan, 2022).

1. Gender Studies

1.1. Historical Background and key concepts

Gender studies emerged after a long history of feminist thinking and action. Feminism has ancient roots, but in its modern form, it was pioneered in America by Betty Friedan and the National Organization for Women in the 1960s. These early second-wave feminists worked to expose domestic violence, challenge workplace discrimination, and push for female cultural and reproductive autonomy. Groups like the Black Panthers and the Young Lords provided a means to push women's and queer issues within larger social movements generally dedicated to the liberation of society's most marginalized citizens. Organizations such as the Combahee River Collective and the Indigenous Women's Network combined class, gender, and racial critiques to develop representations of power and feminism.

Gender studies is part of the wider academic tradition that studies diverse dimensions

of social relationships and structures. The field explores how we use sexuality to organize social and personal life. In gender studies, we analyze how gender is used to differentiate us and organize us into different groups and categories with different social expectations, opportunities, rights, and privileges. It also explores how sexuality is intertwined with gender and shapes our identities and inequalities. This not only includes the study of men and women but also the study of masculinity, femininity, and the politics of sexual representation.

1.2. Theories and Methodologies

Feminist theory and research have largely been shaped by the introduction of the concept of gender. The use of this concept has allowed for a movement from "woman-as-victim" and other liberal models typical of the 1970s. Gender introduced the notion of relationality to discussions of the roles and use or abuse of power. Its dual and fluid character showed the failure of former studies to acknowledge the many and varied differences of women in a particular culture. Specific gender research arose with the need to dissect out what were factors confounded in research notions. Stimuli and response characteristics were teased out in cognitive behavior research with females and males making main current variables. As such, postmodernism has played a significant and beneficial role in feminist theory and research since the 1990s (Price, 2021).

Postmodernism is a broad school that roughly corresponds to the last three criteria just given for a "major" theory. This makes postmodernism the first broad school in psychology with any claim to being new in eighty years or so, and its actual novelty bears comparison with that of evolutionary psychology. Postmodernism has had the same liberating effect on many postmodernists as its precursors had on the neo-Marxists: it allowed them to produce explicit political analyses from the data most readily available to them as predominantly students.

1.2.1. Theories

1.2.1.1. Feminist Theory

Feminism is a social theory of our time. It argues that women are disempowered and that this is intrinsically unjust. This belief is aligned with the idea that in collaborative learning 'the process must be morally empowering; education must be the practice of freedom'. The beliefs and commitments of feminism are not confined to those who label themselves 'feminist'. Many political activists and philosophers argue that feminist theory is central to the project of understanding how society works, to the project of making the world a better place in which to live. Yet there is disagreement amongst them about exactly what feminism stands for. Their disagreements are rooted within the theoretical and methodological apparatus supporting the efforts of researchers to compile explanations for the situation and substance of women's lives, from which a feminist sociological theory has been derived. The broad concerns with patriarchy, with the dominance of men in society and with the subordination of women reflect the specific structural, theoretical and data gathering personal position of women. What one does can be theorized conceptually but is largely shaped by the lives and loves one has around and within which conceptual activities are embedded.

1.2.1.2. Queer Theory

Gender is one of the elements in the constitution of sexual orientations, the field in which the last five years have also seen considerable development. Queer theory argues against the idea of natural, gendered heterosexuality, and homosexuality categories. Concerns have been expressed about the same ideas leading to different social practices and unequal power relations between lesbians and gay men. Both researchers studied social categories and identity politics, and there are sociological works on masculinity, heterosexuals, and heterosexuality, the gender of individuals, and the nature of their families.

A common-sense view of society in which we develop individual personalities is associated with gender. These widely different varieties of ideas some that focus on stereotypes and their origins and others that conflate gender terms and qualities with notions of biological nature because they root their argument in a putatively ill-defined "moral order.

Queer theory argues against the idea of natural gendered heterosexuality and homosexuality categories. Nadia Seremetakis looks at the concepts of 'woman' and 'man' versus those of 'feminine' and 'masculine'. She opposes the notions of categorization and natural causes and argues deservedly in favor of sexualities and apprehension of representational fictions. She also suggests opposing the idea of a single universal feminism that argues for the same reasons to all people in all parts of the world. Feminist researchers who adopt the new methodology approach to their specialism produced and edited a collection on "Feminist Dilemmas in Fieldwork" in 1977. In doing so, they addressed both the broader debates in the field and also practical guidance feminists working "in and with women", incurred this by focusing on specific issues of concern to women who become fieldworkers. These issues are presented through four chapters; there is a section of personal reflections, practical guidance and legal recommendations, resources on feminist research, and an extensive list of women's movement around the world.

1.2.1.3. Intersectionality Theory

The merging of black feminism and critical feminisms that constitutes an intersectionality approach is not new, but what makes Crenshaw's work distinctive is that she conceptualizes intersecting identities in the context of the court system and anti-discrimination law, arguing that single-axis approaches were unable to capture the intersectional prejudices. "Appeared not to recognize dimensions of social structure which are not visible": "Courts generally interpret equality guarantees in formal enough terms to protect women and people of color separately, but not in terms broad enough to protect black

women.

Emerging a generation after second wave feminist theory, critical race studies, and multicultural studies, intersectionality suggests that social identities cannot be analyzed in isolation, as they are linked, overlapping, and intersect with each other in important and complex ways. This theory emerged from law professor and civil rights advocate Kimberlé Crenshaw's work, who defined intersectionality as an analytical sensibility, a way of thinking, a heuristic, and a lived reality, focusing on critical race studies, legal studies, and political discourse. For Crenshaw, though, intersectionality implies that there are systems which are made up of all and many of society's major institutions, such as courts, governing bodies, and schools, wherein discrimination, actually or effectively, takes place. When conducting gender analysis, ethical considerations should influence the choice and implementation of particular research methodologies. Gender analysis goes beyond, but can include, the use of participatory techniques, which enable people to express their own experiences and perception of the situation. It underlines the importance of qualitative studies which explore the reproductive as well as the productive roles of women. Women's subordination both in the productive and the reproductive sphere makes them less likely to benefit from development projects if the constraints on their time and activity are not fully considered in the studies of research design. The various stages of study, such as selection of methods, data collection, data analysis, and the use of research findings, all have implications for gender sensitivity and the choice of appropriate methods.

1.2.2. Methods

1.2.2.1. Qualitative Method

Qualitative methods focus on the themes of rigor and ethics, strategies for data collection, a variety of different ways to collect data, and techniques for data analysis. It also briefly reviews some of the least often treated issues regarding qualitative research such as

the roles of the researcher, politeness, and handling rejection. It is likely that some people who have taught qualitative research methods have never used the more marginal suggestions, for example, an especially unpopular method for data collection such as journal keeping may fall into the "You Write It Down" category. The suggestions represent my illustration of the range of ways to seek information before moving to analysis and then interpretation. My purpose in including what are typically thought of as, and possibly are, less popular approaches is at least in part an effort to encourage, if not actually demand, liberal and creative consideration of data collection. Other purposes of these more fragile aspects in this methodological framework are to help novice users feel more at ease, and thus venture to try a method or approach that raises both their curiosity and their comfort, and to emphasize strongly the framework within which data collection, analysis, and interpretation take place.

1.2.2.2. Quantitative Method

From other kinds of data, like those found in summary statistics or counts, such as demographic data, researchers can use association (cross-tabulations and chi-squared analysis for nominal categorical data) and correlation measures (point-biserial correlation, Pearson product-moment correlation, dichotomous variables and effect size, odds ratio) for nominal and interval-ratio data. If there is a causal model, researchers may use logistic or ordinary least-squared regression analysis for these variable types respectively (Breda et al.2020). It is also possible to use t tests to analyze whether groups of subjects are statistically different from each other (e.g. the heights of men and women, or the wages of a random sample of employees). With this method, a handful of statistical tests can be run using standard software programs. However, with a large proportion of competition across publications for top journals, the science of "p-hacking" has become a concern (Reczek, 2020).

2. Gender Representation in Media

2.1. Historical Trends and Stereotypes

The contemporary mass media insinuates a serious influence on the formation of gender identity, and this results in attempts to dominate and manipulate it. From an early age, boys and girls become aware of their place in society and the major role that society expects them to fulfill. In media and entertainment, the focus is generally placed on gender-related subjects such as the woman's place in society, their place in the family, their part in the working environment, and their appearance. Although the media largely contributes to promoting women as content typical in the other social classes, they channel a perspective that is sometimes superficial (Aley & Hahn, 2020).

When analyzing media, it is important to take into consideration who is consuming media messages. As such, the gender representation issue is not simply about the representation of different genders but also about the portrayal of gender roles, i.e., patterns of behavior that differentiate males and females in a specific culture or social group. This aspect is of particular importance in the contemporary media environment, where it is crucial to understand how increasing levels of media exposure may be influencing gender role attitudes and behavior. At a fundamental level, this is a key concern of many parents, educators, and public health professionals and has implications for nearly all aspects of modern everyday life (Ward and Grower2020)(Du et al., 2021).

2.2. Effects on Public Perception

The media has considerable influence on our perceptions of all sorts of things/objects, including both sexes and the "appropriate" roles for each of them. In fact, it has been estimated that the media influences about 25% of our perceptions. It has been established that the typical outcome after watching TV for a longer period in one day, especially for young people, is a transition of personality and identity (Tabassum and Nayak2021). Since it is the media that seems to shape with whom we identify more strongly, advertisers try to present

role models who are similar to the target audience. Female adolescents exposed to fashion magazines may become dissatisfied with their body image and may want to lose weight or excessively begin to worry about their body. Therefore, advertising and the media play a particular role, providing the material that promulgates the gender-specific stereotype that women are irrational and irrationally emotional, caring only about themselves (Ward and Grower2020).

The media greatly influences a person's perception of reality. Whether it be by positioning itself as the impartial and reputable source or by constantly shaping facts and even creating events, the media is responsible for shaping this truth (Liechty, 2022) Reality is portrayed through what is considered newsworthy or respectful in advertising, and who is newsworthy or respectable can be and is controlled by the media. It implies the similarity principle we admire and respect powerful and influential people; consequently, we want to be like them. We recognize similarities and homogeneity in gender, class, race, and age, and therefore tend to model ourselves according to these sets of characteristics. In the case of commercial advertising and the gender system, this doctrine assumes an interesting function because advertisers use it to build and hold their markets together (Perugia et al.2022).

2.3. Progress and Positive Representation

Positive images of women in media have long been provided by role models and by the positive societal change advanced by women in the public eye, but there currently exists a wider editorial commitment to present a positive, balanced representation of women and girls. In response, there is an emergence of women's media taking action to increase positive representation, including images of prominent women. Such efforts tend to be closely tied to the commitment of individual media organizations to promote the Female Gaze (Pinho-Gomes et al.2021) Matching positive role models of women available to the young have over time resulted in noticeable positive impacts in that they promote positive stereotypes, the

self-perception of girls, and their prospects (Al Halbusi et al., 2022). These role models, generated in part through the positive capture of 'women making history', offer compelling narratives of empowerment to inspire the ambitions and talents of the next generation of young women and girls. In pursuit of gender parity in media and beyond, recent years have seen a rise in anti-stereotyping and alternative framing efforts, both in political posters and creative projects and across various media platforms. Concern has also mounted over the sexualization, objectification, idealization, and general trivialization of women in advertising and media culture, inviting increased oversight and regulatory action into these particular gender-related matters (Tabassum and Nayak2021). Following gender awareness-raising, gender representation targets have been set, including in politics, journalism, and advertising. Many countries have embraced such initiatives, adopted gender equality scoreboards or promoted policies of gender mainstreaming and quotas in the process. Women's networks and gender-equity indices as well now provide vehicles for drawing attention to and reporting on the issue (Barnes & Holman, 2020).

3. Gender Representation in Hollywood

In Hollywood, women's representation has long been an issue. After the passage of the Civil Rights Restoration Act in 1987, which forced the Equal Opportunity Employment Commission to monitor the treatment of women in the largest studios, the number of women in the industry has come into focus. The statistics evince that women are seriously disadvantaged by Hollywood's discriminatory practices in multiple ways. Women directed only 4.7% of the top 100 films. Women are rarely part of mainstream Hollywood tales; they are less likely than men to be in lead roles or in the most important supporting roles. This imbalance is particularly noticeable in women's age, as men are not replaced in the same way as women: as the women mature, the men are replaced by younger ones (Zhuang, 2021). There are instances where there are significantly more male than female characters, Disney

films generally produced in 2000 are among those that the criticism mentioned.

3.1. Evolution and Current State

The problem of gender inequality is one of the essential tasks of human development. Despite the global distribution of modern gender issues and the oppressed position of women, women 50% of the world's task is to draw attention to gender equality. Hollywood as an influential audiovisual industry has a substantial impact on modern society and depicts images of masculinities and femininities prevalent assumptions, norms, and values, particularly gendered ones. The analysis of gender representation in the modern film industry confirms the cinematic problems of Hollywood's attitude toward women. At present, a significant socioeconomic role of women in many countries provokes real changes in visual culture. To some extent, authoritative and strong female characters have taken the only prominent place in popular culture – the central role. Moreover, the increased number of strong women is utilized by Hollywood's claim for significant equal representation. Consequently, a more extensive investigation is required to identify the balance in gender representations, gender representation indications, and the impact of such portrayals. Still, the film industry lags far behind the real-life situation (Benshoff & Griffin, 2021).

Representation of gender, race, and sexualized Later, in the 1960s-1980s, Hollywood recognized the growing importance of the feminist movement, which led to new films and a new genre - so-called "Women's films." These films opened up a wide array of topics for representation, covering all aspects of modern women's lives. (Yang et al., 2020). To a large extent, this was triggered by the rise of the Women's Liberation Movement, from which women's issues entered the agenda for many decades to come. Men in Hollywood can be depicted in cinema from its very beginning. One of the first films is "Consequences of Feminism" from 1906, and even with silent cinema, gender topics appeared. (Milestone & Meyer, 2020). Women's role has significantly changed over time. Where some earlier films

supported traditional gender roles and disregarded gender equality, many modern films focus on women and other gender-related issues.

3.2. Barriers and Challenges

3.2.1. Stereotypes and Bias

Stereotypical representations of women have been linked with negative perceptions and discriminatory practices in U.S. culture. Because many people use commercial media to determine the appropriate roles, behaviors, and attitudes for themselves, for men and women, and for women of different ages and backgrounds, the distinct limitations of feminine portrayals impose a significant social cost. Misrepresentations that individuals cannot challenge or control influence the perceived social value of all women and create corporate profit and personal income by undermining women's abilities to function as full social citizens (Sheehan, 2021). For the most part, the popular media presents women, particularly professional women, in ways that undermine their actual roles in the world. Access to responsible, realistic representations is an important feminist concern. In part, this is an issue of censorship and an issue of control. In part, it is a matter of the possible uses of the First Amendment to protect such access. The current underrepresentation and misrepresentation of women in popular media produces and reproduces particular identities as normal. While some people can use commercial culture to see and learn about people like themselves, those who do not fit inside the box defined by dominant representations may be less capable of interpreting media on their own behalves. The diversity of representations that emerges when people tell their own stories is often lacking in commercial media. Both the lack of heterogeneity in the industry and the homogeneity of the product produced limit our ability to see social identities in a complex, multi-dimensional manner. (Gadzekpo and Smith2020) Despite heterogeneity among women and a long history of feminist activism, representations of women in popular media usually represent an impoverished, frequently degraded, and

generally degrading distortion of femininity.

3.2.2. Pay Disparities

Disparities are prohibited by most notably Title VII of the Civil Rights Act of 1964, the Fair Labor Standards Act (the Federal Equal Pay Act: FLSA) and the Lilly Ledbetter Fair Pay Act of 2009. However, legal prohibitions are only as strong as their enforcement, and in Hollywood these laws are infrequently invoked due to time pressures and retaliation. Moreover, the state of California features some of the weakest laws against preventing retaliation in the context of the entertainment industry (Bornstein, 2021) This issue has led to high-profile lawsuits: for example, in 2014 Amma Asante sued the producers of the 2013 film "Belle", claiming she should have received U.S.\$140,000 more for her writing work, plus future royalties. Of course, entertainment work involves many roles, including acting, writing, cinematography, and make-up; pay inequities exist across these jobs and are the result of complex interactions. At the top, the wage disparities are vast; the best 10 percent can earn U.S.\$79,000 daily, versus the rest of the industry.

Equal pay is a challenge in all industries, but especially in Hollywood, given the skyrocketing sums paid to the highest earners. In the United States, collective bargaining has served to reduce the pay gap between men and women, in particular for low-wage workers. Collective bargaining has also been found to reduce the gender wage gap in the entertainment and media industry. A lack of transparency around wages in Hollywood makes it a challenge to quantify pay disparities, but one of the largest known pay disparities emerged through the Sony Pictures email hacks in 2014: when it was revealed that Jennifer Lawrence and Amy Adams were paid less than their male co-stars for the film "American Hustle" (Capezzuto).

3.3. Progress and Key Initiatives

The 50/50 by 2020 projects/initiatives show how change has been made. The Women in Film's ReFrame initiative, working with the Sundance Institute and the Sundance Film

Festival, has set up a pioneering initiative that puts film projects before top media companies and leaders—looking at best practice, constraints, and how to be better. The number of programs set up to forward the cause of parity in entertainment has been growing (Loist et al., 2024). Female-driven initiatives with financial, social, activist, and other goals have put in place organizations, tools, knowledge, and vision for change. This research benefits from the best male leaders who have made great strides and success from focusing on female characters and talent. In short, the change has been influenced by a lot of women and a lot of money with great ideas for telling diverse stories. At their best, these projects are global public good projects—with good practice and knowledge sharing. They have united long-term competencies of professionals, those with clout, those funding, including taxpayer money, to guarantee a win-win. Already, some progress has been made. An ACLU investigation in 2018 found that two-thirds of major media companies had policies in place to ensure gender-diverse hiring of actors in films. The 2020 Annenberg Inclusion Initiative report found "a decline in the proportion of films missing even one woman across a range of top-grossing movies" over the previous 10 years, and the decline shows greater improvements in the past two or three years (Cassell and Kele2021). A greater proportion of films made over the last 3-5 years made front-of-camera employment gains compared to those made 5-10 years ago. Top-up incentive schemes that target female employment (e.g. the UK's BFI, Northern Ireland, Wales schemes, and the Finnish Film Foundation's gender equality initiative to keep public funding conditional upon films with a gender-diverse crew and cast) clearly can work. Business consultancies that work to support the business benefits of greater diversity have shown that there are clear financial and social benefits.

4. Feminism in Media

Since the late 19th century, when vastly increased social complexity contributed to the differentiation and rationalization of formally segregated gender spheres, feminist writers

have critiqued various media genres for their consistent distortion, belittlement, and sidelining of women and their interests. This century-long intellectual insight has been enriched by rich empirical investigation of and theoretical debate over specific patterns of media bias, as well as by substantial second-wave feminist advances in the issues and settings portrayed through the mass communication process (Riekki, 2024). Moreover, improved theoretical clarity about the intricate ways in which individual and communal mass communication comprise and ultimately alter fundamental constructs like gender, together with an increasing willingness by feminists to work with and learn from other members of the public intelligence community, have sparked new and ambitious debates about media feminism's ideological status, power function, and activism strategy. This mix makes feminism in media especially vibrant and especially promising at present.

4.1. Historical Development and Critique

The ten female film directors listed in the 1995-1996 Guinness Book of Records do not tell the entire truth. When the 1998-2001 editor wielded his secular sword, he lopped off several footnotes as well. He removed not only small-time contenders, but also notable names (Ansari, 2022). Daisy von Scherler Mayer should have stayed, but the real problem was the selection of only ten. We are told there were a great many women helping in early Hollywood. These women worked in film editing, costume and set designs, and scripting.

Many women played important roles. If most women thought about the screen at all, they thought first and foremost about acting. This is what all those gams mentioned foreign princesses promised to their mothers. With time, a great many prospective princesses agreed, "acting isn't everything." Their second choice, of course, was marriage. Women movie directors are nothing new today, but in the first decades of the twentieth century they were practically invisible. Indeed, Alice Guy Blaché (1873-1968) made films in France as early as 1895 - France, after all, was where cinema was born (Miller2021). Because of her husband's

professional moves, and the fact that it was he (the head of the company) who placed Guy in charge of production, she spent a considerable amount of time in the United States. For the years 1896-1906, however, we can be fairly confident that at least some of them the percentage of movies directed by women came close to 100 percent (Kingsley et al.2021).

The women's suffrage movement of the late 19th and early 20th centuries fostered calls for wide-ranging social and political reform, which laid bare and inspired debate around entrenched social injustices. Early feminists worked to challenge prejudiced assumptions and contemporary stereotypes of women being naturally inferior to men. Women were being 'invited' to step out of domestic isolation into the wider domains of political, economic, and social life (Catt & Shuler, 2020) Gradually, women were gaining a voice outside the domestic sphere, and ideas about what women might be like in the public domain—both visually and in terms of their activities—were changing (Ayres-Bennett & Sanson, 2020) There is a rich body of historical work examining early feminist involvement in campaigning for media change. The first wave feminists were involved in media production, particularly the establishment of women-friendly newspapers.

Feminists also charge that this fetishizing of masculine values is not confined to the workplace - the standard codes of mainstream mass media underpin these values. For instance, throughout the 1950s and 1960s, television disseminated a very particular image of American womanhood - healthy, balanced, and physically attractive - placed in a neat, affectionate, and subordinate role (Arnold, 2021) Feminists like John Fiske and Judith Williamson describe how the conventions of mass media operate to bolster the status quo (Angus & Jhally, 2022). Ironically - given how often it is associated with anti-sex attitudes - the women's liberation movement of the late 1960s was characterized by a zeal for sexual freedom, and yet a radical critique of sexuality as it was depicted in the media. Images in pop culture both encouraged the suppression of women's sexuality and emphasized the glamorous

and glossy appearance of women (Shulman & Moore, 2021) As such, the women's movement was soon extended to address media bias, stereotypes, and the deficiencies of reporting on women.

Several key assumptions and arguments variously inform feminist media studies. Following the work of Rosa Luxemburg (1914), Marxist feminists argue that capitalism has sharpened the oppression of women in a society that valorizes the male. The second-wave feminist movement in the United States marked the beginning of articulations of specific criticisms of the role of media in creating and continuing societal oppression of women. Feminists' attention to media and popular culture emerged from the civil rights and anti-war movements (Finneman & Volz, 2020) Scholarship that addresses the relationship between women and media developed in the late 1960s but increased in the 1970s, as proponents of Second Wave Feminism began to articulate their manifesto for social transformation. It was common for researchers to assess such questions from still or moving pictures, especially magazines or television advertisements, in a comparative perspective and to remove all text from the pictures or advertisements in order to see what could be learned from the image alone. MM's early fascination with content studies was critically transformed from the mid-1960s by the coming of a 'cultural revolution,' particularly the rise of black, feminist, and youth cultures. In the mid-1970s, the 'cultural turn' transformed MM again. Newspapers and magazines started to carry photo-stories with strong (semi-derogatory) text, and tabloid journalism became the model for other forms, emphasizing pictures over text, advertising over news, and power politics over public affairs (Rubin et al.2020).

The massification of culture and media, driven by the desire for mass markets and the desire to sell directly to hitherto excluded demographic groups, subsumed the comparative social histories of the major political economies and the regulated withstand of the major political ideologies (Stiegler and Roussow2020). As tabloid journalism came to predominate

and the vast audience for global television settled, traditional notions of taste and decency were challenged by increasingly explicit depictions of sex, pain, and death in violence, and repetitive advertisements. Media representations are not neutral. While many early media researchers only attended to the concerns raised by political economy as a background situating theory and used an effect model of the interaction between media and audiences, the message from modern media research is that the media constructs, frames, and maintains structures of power and domination as much as it reflects them (Darwin & Miller, 2021). For a long period, questions of audience perception, stimulation, and effects were placed as foreground theory under MM and agenda setting. MM was content and effects focused, asking how media content was consumed, by whom, with what consequences (Steinsbekk et al. 2021). Media Studies, barely recognizable as a social science, was either Journalism or Media Analysis, imbricated within the practice and ideology of the social function of the media, and Media Studies, itself a part of the Cold War.

4.2. Feminist Themes and Contributions in Media

Most feminist media research has focused upon how women are represented in media and how the representation reinforces gender stereotypes. Feminist research seeks understanding about stereotypical representations of women and men in video games, the racial/ethnic characteristics of magazine and newspaper photos, and what the media tell us about women's magazines (Santos et al., 2022). These studies tell us about representations of traits, behaviors, roles, and physical characteristics of men and women. We are told about what traits, behaviors, and roles are emphasized, demeanor and appearance. The findings of media analysis routinely portray beliefs in society about duty, superiority, rank, chastity, and caretaking; and that there are few portrayals of characters with socially powerful roles. "Media and the Mind": At the intersection of broadcast and social change lies the concept of "media literacy." Over the last 30 years, the author Patricia Aufderheide, among others, has

developed an organizational theory of "alternative media" as forces for change in society. (Lesage2020) By this theory, alternative media work to educate, change, and inform citizens. They are different from the dominant media because they are owned and controlled by a range of interests, some of which have social and political as well as commercial or personal interests. Because the different orientation of the owners translates into different coverage of news and different information about products and services or different educational resources, citizens exposed to these media products may make different choices about how to work and act.

5. Feminism in Hollywood

While many emerge as feminists in Hollywood, the word "feminism" was almost never uttered there. Throughout the years, several female images have emerged in Hollywood: girl next door, femme fatale, young ingénue, alluring dancing chorus girl, sweetheart college girl, glamorous (and rich) socialite, homemaker and mother, career woman, female entertainer, busy businesswoman, or sex object (Brannon2020). With the onset of the sexual revolution in the United States in the late 1960s, or more aptly since the 1980s, strides have been made in the filming of women who could be perceived as representing a "new front of feminism," including women at work or with a career, women in the military, women lawyers or politicians, and women in non-traditional roles. In *Reel Women*, Dr. Meenakshi Gigi Durham and Dr. Douglas Kellner point out issues such as tension between career and marriage, "post feminism," and "independent woman." From these images, we married the title "Hollywood images of women" (Tiwari, 2023). Once a manifestation of these broader forces of gender, now media serve as a primary tool for enforcing and revising gender norms. Hollywood has historically been a site for generating and transmitting these cultural meanings. Some say that during the 1990s, even "feminism," which is to Americans a revolutionary social movement leader, was a topic of light-hearted

entertainment.

Hollywood films are central to U.S. culture, and the portrayals they create send important messages to the audience about sex and gender and their various roles in life. Depictions of women in movies have direct repercussions on the domestic arena (Yang et al., 2020). These representations of women not only "reflect" but also "create" or "recreate" images of women and the female position vis-à-vis the male. Consequently, the time is long past due for women to raise gender awareness regarding Hollywood portrayals in order to fight for more accurate media representations of them.

5.1. Evolution and Influence

In 1939, Hollywood faced a serious ideological threat from religious and civic organizations that publicly protested against the immorality present in movies. Within this oppressive climate, however, stronger independent-minded actresses emerged (Uddin, 2022). It was fortuitous for these actresses that the most prolific years of World War Two presented golden solo opportunities for actresses in non-traditional roles, roles that were both extraordinary and ordinary especially for women in combat, science fiction, and horror film genres. Hollywood portrayed sex relations between men and women as a battle; therefore, women could and did kill men. Although few of these "fighting females" survived the war, the concept of a screen warrior was introduced. The close relationship between popular culture and the lives of women and the feminist movement is at once a historical fact and a cause of debate. Clearly, the entrance of American women into the public sphere as more than isolated, elite activist conductors on behalf of the moral and social reform presaged the entrance of women into the 'masculine space' of popular culture. As Davis, thus the coalescence of the first wave of feminism is often inseparable from images and experiences of popular culture they created together (Sheridan, 2020). That popular culture helped 'in forming and articulating the bases of the agitational and organizational identities of women's

rights movements in America, outside' of their role in public life is not a surprise when we realize that those women were creating identities that differed in different ways from the models available to them. Prior to the 1950s, women inhabited the silver screen in action-oriented film genres, even venturing into the rugged terrain of the western. However, their presence in such films was predominantly limited to romantic or melodramatic roles. Their heroics and moments of villainy, if any, were often relegated to secondary positions or delegated to characters such as vampires and spies. (Illouz, 2023) Nevertheless, the winds of change were swirling, and the late 1940s to the early 1950s bore witness to the emergence of an extraordinary league of female icons.

These luminaries, including the incomparable Joan Crawford, the indomitable Bette Davis, the remarkable Katharine Hepburn, the mesmerizing Lana Turner, and the unforgettable Barbara Stanwyck, rose to prominence, captivating audiences for not just two, but in some cases, an astonishing six decades (Huang, 2023). Gender roles have always been stereotyped because they limit different genders. In the cinema in the 70s, female characters were made to appear dumb, stupid, and as objects to look at. This representation has an impact on the development of both females and males, as well as the concept of beauty. These concepts emerge as a result of stereotypes created in movies (Smallwood, 2024). Of course, movies reflect culture and it is normal to use them. However, these representations are generally far from reality and create false concepts in people's minds. In this sense, due to these representations, people's lifestyles and thoughts make female students feel inadequate and increase body dissatisfaction. Hence, the stereotypes created affect not only the individuals who are being called or shown, but all women. Therefore, gender stereotypes and gender representation should create empathy among all women.

5.2. Key Films, TV Shows, and Activism

Cinema is frequently regarded as one of the most popular forms of entertainment, with the

ability to engage and enlighten audiences. The virtue of play is vital to feminist discourse. A few will argue with the significance of drama in our lives as discussed by associative political theory and architecture. Therefore, ideas surrounding the image, beauty, and representational politics are important within the sphere of femininity and feminism (Cutting, 2021). Feminism, in Hollywood, can be examined based on various feminist films, TV programs, and stars. Films have served as agents of change and have borne witness to political and social movements. The political changes of the 1960s and 1970s were also reflected in Hollywood, and those that were reflected were shaped by the activism of feminist groups (Dowd et al., 2023). This activism, particularly in the late 1960s, changed society and forced Hollywood to reflect this social change. It can be safely said that politics and policy have had an effect on the film and TV industries over time. As the social landscape shifted, Hollywood reflected these changes in a dramatic shift within the film industry. While the effects of propaganda are not wholly direct or automatically bring about social change when they promote a particular message in an audience through film, media has the power to influence public opinion and, in turn, change (Jenkins et al., 2020).

During the 1960s, Hollywood had reinforced gender stereotypes suggesting that a woman's role should be limited to looking pretty, marrying well, and taking proper care of the house and children. The film industry eventually reflected the ideas of feminism and presented powerful and active women rather than traditional stereotypes in films. In the 40s, films began to more closely reflect women's desire for marriage even though the dominant paradigm of single women used in screwball comedies had brokered a space between wifehood/motherhood and female identity. Fear of motherhood persisted, but the ideal was female, partnered, and heterosexual. Motherhood equaled marriage, and several films from this period present a motherhood-dependent virginity. This group includes such romantic comedies as *The Major and the Minor* (1942), *Son of Lassie* (1945), *A Tree Grows in*

Brooklyn (1945), *She Wore a Yellow Ribbon* (1949), *A Christmas in Connecticut* (1945), and *The Egg and I* (1947) (Walters, 2023) Although not all these films express the virginity as linked to motherhood, several do, and this conservative thrust is quite clear in examining the prevalence of the theme.

The Major and the Minor shows this requirement to a large degree because it is the preoccupation with virginity that makes the romance so hysterical in pace (Heffernan and Wilgus2020). Girl meets man, is forced to impersonate little girl to ride train, falls in love with man, avoids improprieties, and marries him as soon as she can be metamorphically resexed. Actors are not simply attached to social movements, as a supernumerary to the struggles and campaigns of social movement organizations; they play dual roles and are part of the game themselves. Mirroring the tripartite model of social movements, and the largely borrowed model of movie production, the role of the actor in political life can be seen as a composite of all three elements of celebrity activism: the personal (or microlevel), representing their own personal politics, their reputations for being activists and the structures of arbitrary hierarchy that arise when actors work together for common goals; the professional, or microlevel, that constitutes reputational building, typifying the connections that actors will make to advance a political career and their efforts in terms of how they are seen by their peers and the public; and the associations, or macrolevel that characterize how actors' actions help build coalitions of activists in political projects, the linkages of outside entities such as social movement organizations, and their mobilization and elaboration of political interests (Luo & Zhang, 2022) (Woodly, 2022).

Like any individual or social movement participant, a celebrity's trajectory as a potential political actor is based not only on their participation and alliance with social movement organizations and efforts, but on an alignment of the opportunity structures available to them. With this in mind, it's important to consider the ways in which the

celebrity herself is or is not a social movement organization, how that role ties in with preexisting entities such as social movement organizations, and how that interaction results in the celebrities building political credibility to broaden the microstructures of the movement project (Madinga et al.2021). The other part of the puzzle of celebrity activism, then, is the actors themselves (Farrell, 2020). Their reputations for being activists, the hobbies, interests, and political activities in which they engage offscreen, and any type of work with social consciousness that they display all have the potential to make them credible spokespersons and to encourage people to vote with their feet on or join in with the collective efforts in which they endorse.

Conclusion

There is no clear definition of future prospects. As a result of guidelines established from the content above, a variety of materials have been produced and compiled. However, the goal of gender studies should not be tailor-made materials. It has to expand that to doing what ordinary people can do. The purpose is, through the creation of research, to contribute to poverty alleviation, turn the eyes of students towards people who are marginalized, with open arms, regardless of gender, and to pursue means of communication in a multi-stakeholder society. If such activities are not feasible, this is negative proof that changes, from a societal perspective including gender studies.

When it comes to the domain of an academic field, gender studies, gender representation, and feminism are closely related to not only the humanities and social sciences, but also the fields of natural sciences. There are also a wide range of studies being done which includes not only gender theory, literature, folklore studies, language, education philosophy, but also economics, law, political science, history, sociology, psychology, social welfare, administrative science, sports science, and health. The relationship between gender and other issues (such as race, nationality, religion, sexuality, and class) is made a main topic. As such,

at the very least, a basic understanding of gender studies is necessary.

II. Literature Review

Authored by Huimin Xu, Zhang Zhang, Lingfei Wu, and Cheng-Jun Wang, "The Cinderella Complex: Word embeddings reveal gender stereotypes in movies and books" investigates the narrative trope of females' emotional reliance on males—termed the "Cinderella complex"—and its prevalence in movies and books. This study seeks to quantify such gender stereotypes' persistence and their reflective endorsement in cultural media. By employing word embedding analyses and vector construction on a dataset of over 6,000 movie synopses, 1,100 scripts, and more than 7,200 books, the researchers chart emotional trajectories between genders across various storylines, identifying prominent patterns of emotional dependency.

The results show a commonly depicted emotional subservience of women to men, echoing enduring gender roles, and how these representations correlate with audience ratings, underscoring societal acceptance of such stereotypes. Despite its insightful findings, the study acknowledges constraints like its English-language focus, potential dataset bias, and the limitations inherent in deducing emotional nuances from word embeddings. The authors suggest that future research might expand to cross-cultural comparisons and incorporate qualitative assessments to further demystify gender depictions in narrative forms. The research underlines the critical need for deeper analysis of gender representations in creative narratives and their broader implications on gender perception.

Authored by Martha M. Lauzen and David M. Dozier, "Gender and Age in Film Production: A Content Analysis of Top 100 Films of 2002" delves into the portrayal discrepancies related to age in mainstream American cinema, paralleled with gender to

discern any impact on character traits like leadership and occupational power. Addressing the inherent difficulties of probing into the film industry's decision-making, the study scrutinizes the top grossing films of 2002 through content analysis, coding for various characteristics alongside gender and age. The researchers found that younger characters, particularly those in their 20s, were more frequently depicted with clear-cut goals compared to their older counterparts; nevertheless, age did not determine characters' success in achieving said goals. Gender's intersection with age was also explored in relation to these character attributes. Notably, this study examined only major characters to maintain validity and coder reliability; these conditions, coupled with the qualitative nature of the data, are noted as constraints of the research.

In "Gender and Age Differences in Earnings Among Hollywood Movie Stars," authors Irene E. De Pater, Timothy Judge, and Brent A. Scott probe the income disparities between male and female Hollywood stars and the interplay of age and gender in defining those earnings. Addressing the broader implications of these disparities, this research considers the subjective nature of the entertainment industry's hiring and compensation practices, the societal influence wielded by stars, and how Hollywood reflects broader occupational trends regarding pay gaps and ageism. Using a micro-level analytical approach that accounts for variables like star power and career accolades, findings illuminate a gender-based earnings peak—34 for women and 51 for men—with female actors facing rapid decreases post-peak while male counterparts maintain stable earnings.

Despite limitations, including a small sample and reliance on cross-sectional data, this study underscored the persistent gender wage gap in Hollywood not accountable to occupational segregation, pointing towards a need for more comprehensive research to unravel these earning discrepancies.

The work of Syafruddin Pohan, Febiola Aditya Yusuf, and Febriani Amalina titled "Kesetaraan Gender Egalitarianisme dalam Narasi Film Barbie melalui Perspektif Konstruktivisme" delves into the depiction of gender equality in Barbie films, assessing how these depictions are shaped through a constructivist lens in the film's narrative and character dialogues. With a focus on the 2023 Barbie film directed by Greta Gerwig, the authors employ a qualitative research method, specifically Roland Barthes' semiotic analysis, to reveal the underlying messages about gender roles. The study aims to elucidate whether the film narratives promote or challenge pre-existing gender norms in society, marking an effort to comprehend the influence of media on public perceptions of gender equality. The study's outcomes concentrate on addressing these narratives and are crucial for understanding the role of film in societal constructions of gender, although it doesn't cover the research's limitations.

Dikmen Yakalı's study "Exploring Postfeminist Masculinities in the Barbie 2023 Movie" delves into the representation of masculinity in contemporary cinema, using the depiction of the character Ken as a focal point to dissect the challenge to traditional masculinity. Yakalı's introduction establishes the context of the critique the film presents against patriarchal norms, employing satire to address toxic masculinity and conventional gender roles. The research employs postfeminist theory as a lens to scrutinize Ken's character, aiming to discern the film's role in shaping postfeminist media narratives. The results show that Barbie 2023 constructs a postfeminist Barbieland, wherein the multifaceted portrayals of masculinities interrogate and destabilize established masculine standards, proposing a new wave of sensibilities aligned with postfeminist media culture.

In "Women's Identity Construction and Identity from the Perspective of Gender Theory: Examination of Gender Discourse based on the Film Barbie," Shuhua Zheng investigates female identity formation and self-perception through the gender discourse in women's films, with a focus on the representation in "Barbie." This study examines how the film innovates in portraying female consciousness and pushing gender equality boundaries while acknowledging its own explorative limits. Crucial to the study is how women's films serve as a cultural platform for this discourse, a point that the introduction heavily emphasizes. Zheng employs gender theory as a methodological tool to dissect Barbie's portrayal in the film, analyzing the impact of female characters interacting with their male counterparts. The findings reveal how "Barbie" flips traditional gender roles, empowers female characters, and invites audiences to confront ingrained gender biases. Despite this, the study concedes that "Barbie" might not probe feminist topics as profoundly as other films in the genre and acknowledges that the presented analysis represents one of the possible interpretations of the movie's gender dynamics.

In the study "Pretty in Plastic: Aesthetic Authenticity in Barbie Land," by Professor Katrina Pritchard and Dr. Helen C Williams, the concept of aesthetic authenticity is employed to scrutinize gendered narratives within the Barbie movie. This research aims to understand how Barbie, as a plastic figure, can offer insights into authenticity while examining the film's depictions of patriarchal and matriarchal systems. It lays a particular emphasis on character development and the constant effort to maintain aesthetic authenticity, aligning with postfeminist ideology. The methodology consists of a meticulous scene-by-scene critique coupled with visual analysis and reflective discussions between the authors, underpinned by their personal backgrounds. The findings delve into the representation of aesthetic authenticity and the perpetuation of gendered dynamics, suggesting paths for future

inquiries. The study, however, admits to its limitations, particularly the biases stemming from the authors' own identities as white, Western ciswomen, and the exclusion of a technical transcription of the film.

"It's a Man's (Celluloid) World 2023" by Martha M. Lauzen, Ph.D., critically examines the representation of female characters in the top 100 grossing films of the year, scrutinizing how often they appear in major, speaking, and protagonist roles and assessing aspects such as age, marital status, and occupational status, including leadership positions. Building on historical data since 2002, the report stresses the significance of on-screen female representation and the influence that women's employment as directors and writers has on these portrayals. Employing content analysis of more than 2,200 characters, this study meticulously reviewed each 2023 film for speaking roles and leadership portrayals, referencing rank listings by *The Numbers*. The findings indicate a gender gap in character portrayals, with notable distinctions between films driven by female directors and writers versus their male counterparts. However, the report acknowledges potential limitations, including its U.S.-centric scope and the content analysis method's impact on the broader applicability of its conclusions.

Mary DeMarchi's study, "Avenging Women: An Analysis of Postfeminist Female Representation in the Cinematic Marvel's Avengers Series," investigates the nature of postfeminist representation of women in the renowned Avengers series, questioning the extent to which these depictions both echo and cement societal gender norms, and whether they disrupt or uphold conventional gender clichés within the superhero domain. Considering the Marvel series' evolution and the historic portrayal of superheroines, DeMarchi aims to dissect female character portrayals using a postfeminist framework, assessing their roles in

both conforming to and challenging established gender norms, as well as the resultant influence on audience perceptions of gender dynamics.

The methodology likely encompasses qualitative content analysis, utilizing thematic coding of character traits and narratives, while juxtaposing these findings against established feminist film theories. The study is expected to reveal insights into the facets of postfeminist representation, such as autonomy, sexualization, empowerment, and gender interplay. Limitations of the study may involve a limited film sample size, focus on one film series, subjectivity inherent in content analysis, and the call for broader research to affirm these conclusions within a wider set of media contexts.

Dikmen Yakalı's study "Exploring Postfeminist Masculinities in the Barbie 2023 Movie" delves into the representation of masculinity in contemporary cinema, using the depiction of the character Ken as a focal point to dissect the challenge to traditional masculinity. Yakalı's introduction establishes the context of the critique the film presents against patriarchal norms, employing satire to address toxic masculinity and conventional gender roles. The research employs postfeminist theory as a lens to scrutinize Ken's character, aiming to discern the film's role in shaping postfeminist media narratives. The results show that Barbie 2023 constructs a postfeminist Barbieland, wherein the multifaceted portrayals of masculinities interrogate and destabilize established masculine standards, proposing a new wave of sensibilities aligned with postfeminist media culture.

Chapter Two: Method, Results, and Discussion

Introduction

This study is designed to analyze gender representation in Greta Gerwig's Barbie movie comprehensively. This chapter outlines an overview of Greta Gerwig's Barbie movie, the practical side of the work, the procedure, and the collected data in addition to its analysis.

1. The Overview

Greta Gerwig's 2023 film 'Barbie' presents a vibrant and thought-provoking reimagination of the iconic Mattel doll. It was by Margot Robbie, Tom Ackerley, Robbie Brenner, David Heyman, and others, and by companies like Warner Bros. Pictures, Mattel Films, Heyday Films, and LuckyChap Entertainment, in which the movie boasted a budget of approximately \$145 million. Starring Margot Robbie as Barbie and Ryan Gosling as Ken in addition to America Ferrera, Simu Liu, Kate McKinnon, and others, the film navigates from the meticulously perfect world of Barbie Land to the complexities of reality.

Its narrative arc follows Barbie's existential journey, exploring themes of identity, self-discovery, societal expectations, feminism, and gender roles while critiquing consumerism and image ideals. Gerwig's direction, co-writing with Noah Baumbach, blends humor with profound social commentary, earning critical acclaim and sparking discussions on gender roles and cultural impact Alviyanti and Siraj (2023). The film's visual aesthetics, characterized by vibrant colors and whimsical sets in Barbie Land, contrast sharply with the grounded realism of the real world, underscoring its thematic exploration.

Alexandre Desplat's music score complements the film's tone, while tie-in products and innovative marketing strategies like trailers, social media campaigns, and collaborations with brands further extended its reach. 'Barbie' not only redefines the beloved doll for a new generation but also reinforces Gerwig's reputation as a visionary filmmaker capable of blending entertainment with deeper societal insights.

2. Method

This section explains the method employed in conducting this research. The research design, the case selection, the data collection, and the data analysis methods.

2.1. Research Design

The research employs a qualitative research design, focusing on an in-depth examination of specific scenes from Greta Gerwig's "Barbie" movie to uncover and analyze gender representations. This study adopts a single-case study, allowing for a detailed and nuanced exploration of the movie's interplay between visual and narrative elements. The rationale for selecting the case study method lies in its suitability for providing rich, contextual insights into the complex portrayals of gender roles. The analysis is guided by Van Dijk's Ideological Square. This theoretical framework helps structure and interpret the discourse analysis, and utilizes Multimodal Critical Discourse Analysis (MCDA) to examine how various modes contribute to gender representations.

2.2. Case Selection

The case selection process involved identifying scenes from Greta Gerwig's Barbie movie that are indicative of the broader themes of gender representation and leadership portrayed throughout the film. The criteria for selection were based on the scenes' relevance and their ability to illustrate significant aspects of gender representation. This focused approach ensures that the selected scenes provide a representative sample of the film's overall treatment of gender issues. By choosing "Barbie" as the case, the study aims to provide a comprehensive understanding of how the movie addresses and critiques traditional gender norms and stereotypes within its narrative and visual elements.

2.3. Data Collection and Data Analysis Methods

The selected scenes from Greta Gerwig's "Barbie" movie were categorized based on the research objectives and theoretical framework. To structure the analysis, Van Dijk's

Ideological Square was employed as a guiding framework, emphasizing the positive aspects of the preferred group (e.g., women leaders) and the negative aspects of the other group (e.g., men leaders), while minimizing or omitting the negative aspects of the preferred group and the positive aspects of the other group. The scenes were categorized into two main categories, each one includes two sections. In the first category titled "Women Leadership Excel" category, the first section titled "The Positive Side of Leadership" included scenes depicting the beneficial aspects of women in leadership roles, while the second section which is titled "The Negative Side of Leadership" included scenes depicting the downside aspects of women in leadership roles. Conversely, in the second category titled "Men Leadership Failure", the first section which is titled "The Negative Side of Leadership" included scenes showcasing the detrimental effects of men in leadership roles while the second section titled "The Positive Side of Leadership" included a scene that illustrate any positive aspects of male leadership. This structured approach facilitated a nuanced examination of gender representations within the movie's narrative and visual elements.

Furthermore, a Multimodal Critical Discourse Analysis (MCDA) was conducted, examining how gender representations were conveyed through various modes such as visual, linguistic, special, and gestural. Each scene is analyzed in two stages. In the first stage, titled "Modes' Description and Modes' Interpretation," the essential modes are described and examined for how they interact and contribute to the scene's overall meaning. In the second stage, titled "Modes' Explanation," scenes are examined to reveal broader societal norms, values, and cultural contexts. Subsequently, interpretations and discussions were conducted to explore how the gender representations and leadership roles depicted in the film reflected broader societal norms and values.

3. The Results

- Ideological Square Analysis

3.1. Women Leadership Excel

3.1.1. The Positive Side of Leadership

Scene 01:



Figure 01



Figure 02



Figure 03



Figure 04



Figure 05



Figure 06



Figure 07



Figure 08



Figure 09

Figure 10



Figure 11

Figure 12



Figure 13

- **Modes' Description and Modes' Interpretation**

The figures from 1 to 13 are part of the first cutscene, which runs from 03:50 to 05:54. They illustrate the perfect morning experienced by every Barbie, including *Stereotypical Barbie*, in Barbie Land. Three fundamental modes of communication: linguistic, visual, and gestural are present in these figures.

The scene begins as the narrator introduces *Stereotypical Barbie* with, “And here is one of those Barbies now, living her best day every day.” This statement underscores the perpetual contentment and success that characterize daily life in Barbie Land, emphasizing a world where personal fulfillment and happiness are not exceptional, but expected. Simultaneously, the scene provides an aerial view of *Stereotypical Barbie's* innovative pink dream home. As the camera zooms in, the dream home's retractable roof, split into pink and blue, symbolizes the blending of feminine and masculine qualities under female-centered governance. The use of the first-person possessive pronoun 'my' coupled with the adjective 'own' in the singer's words, 'When I wake up in my own pink world,' emphasizes that this pink world is not just a place where *Stereotypical Barbie* resides, but one she possesses and controls (a personal domain where her preferences, choices, and expressions are paramount).

The camera zoom continues, revealing the interior of *Stereotypical Barbie's* house where the see-through room and its furnishings, dominated by different shades of pink, symbolize traditional femininity. The choice of varying shades of pink adds depth and complexity, suggesting that femininity is not a monolithic stereotype. *Stereotypical Barbie* awakens in a shell-shaped bed with a heart base, implying that her foundational resting place (and by extension, her life) is grounded in love and security, offering both protection and emotional warmth. The books in blue atop pink beside her bed introduce themes of

knowledge. After waking, *Stereotypical Barbie*'s gestures of broadly stretching, smiling, and waving to her neighbor further underscore the theme of community warmth and solidarity, echoing the singer's line, "I get up out of bed and wave to my homegirls."

After exchanging a friendly smile and wave with her neighbor, *Stereotypical Barbie* turns her attention to *the Milk Deliverer Barbie*. This character stands out in her distinct milkwoman uniform, rendered in a soft pink shade, complete with a matching hat and carrying a pink milk crate. As the camera captures *the Milk Deliverer Barbie* placing a milk carton in front of *Skipper*'s house, the singer's lyrics, "She's so cool" are heard. The timing is crucial, as it perfectly aligns the sung words with *Milk Deliverer Barbie*'s actions highlighting her role. The phrase 'she's so cool' emphasizes that each character, no matter their role, is celebrated and valued in Barbie Land.

The scene continues as *Stereotypical Barbie* waves and smiles at *two other Barbies* playing chess by the pool. As this happens, the singer's lyrics, "All dolled up, just playing chess by the pool," accompany the visual of *the two Barbies*, who smile and wave back to *Stereotypical Barbie* after being engrossed in their game. Both are stylishly dressed in white shorts, with one wearing a pink cardigan, white glasses, a pink ribbon, floral jewelry, and white socks with loafers featuring a pink metallic piece. The other is clad in a blue cardigan, complemented by white floral hair accessories, blue glasses, a blue necklace, and white socks with loafers featuring a blue metallic piece. This fashionable ensemble signifies both intelligence and elegance. The use of pink and blue hues subtly challenges traditional gender stereotypes, suggesting that femininity can encompass both beauty and intellectual prowess. Their attire, combined with the strategic nature of chess, portrays them as not only stylish but also strategic and thoughtful, thus challenging and reinforcing traditional gender roles. This balance between challenging and reinforcing traditional gender roles reflects the equilibrium within Barbie Land, where femininity does not marginalize masculinity. The table, chairs,

and chess pieces, all in pink, mirror the scene's overall aesthetic.

The scene shifts as Stereotypical Barbie waves and smiles at a *Warehouse Worker Barbie*, who is dressed in a light pink work uniform. As she moves three boxes stacked atop each other using a pink hand truck, she smiles and waves back to *Stereotypical Barbie*, perfectly synchronized with the song's lyrics, "C'mon, we got important things to do." This interaction underscores the theme of productivity and involvement in diverse roles within Barbie Land, reflecting a society where every role, however varied, is vital and appreciated. The lyrics continue, "It's her (ayy), and her (ayy), and me, and you" as the camera pans to *two Sanitation Worker Barbies*, one in a green uniform and the other in blue. They smile and wave back to *Stereotypical Barbie* while wheeling pink trash bins. This scene unfolds precisely as the singer voices "It's her (ayy), and her (ayy)" emphasizing each worker's individuality and essential contribution to the community. The lyrics "And me, and you" play as the camera returns to *Stereotypical Barbie*, capturing her as she gets up from her bed, excited and happy. She lets out a sigh of excitement, embodying a spirit of readiness and enthusiasm for the day's activities.

These interactions and the accompanying lyrics enhance the narrative of communal effort and shared responsibilities in Barbie Land. They illustrate a world where traditional gender roles are not only challenged but where femininity dominates traditionally masculine domains. The vivid portrayal of these diverse roles, performed with joy and competence by women, supports a redefined view of gender roles where women can excel in any occupation.

As the scene unfolds, *Stereotypical Barbie* gracefully walks towards her bathroom. The camera smoothly tilts down to follow her, first showcasing her room and then the bathroom. Positioned just outside the bathroom, the sink is on the right, with a closet directly next to it, also on the right. Directly in front of the closet stands a vanity, all harmoniously matching in pink. *Stereotypical Barbie*, dressed in fancy pink peep-toe heels adorned with

feathers and gemstones, removes her shoes, yet her feet retain their arched shape. As she turns on the faucet and pretends to bask in a shower, no water flows, yet she moves joyfully as if immersed in warm water. These moments are simultaneously aligned with the song's lyrics, "And pink, goes with everything. Beautiful from head to toe. I'm ready to go, you know, you know. It's pink. Good enough to drink. We like all the colors, but pink just looks so good on us." These lyrics celebrate the influence of pink in Barbie Land, presenting it not just as a color but as a lifestyle and a system that is female-centric and centered around beauty, readiness, and joy. Pink is depicted as a crucial aspect of Barbie's universe, extending beyond fashion to become a fundamental part of the characters' identities and their environment. The phrase "It's pink. Good enough to drink" suggests that pink is not only attractive but also essential and satisfying, akin to an indispensable material, indicating that pink is a system promoting safety and positivity. The line "We like all the colors, but pink just looks so good on us" emphasizes pink as the preferred system that elevates their society. Together, these lyrics weave a narrative in which pink is not merely visible but deeply cherished and lived, creating the lively atmosphere of life in Barbie Land."

As the scene progresses, *Stereotypical Barbie* steps out of the shower wrapped in a pink towel for her hair and body, moving gracefully toward her closet. This closet isn't just a storage space but a showcase, with a central ensemble consisting of a pink plaid dress, complemented by matching pink high heels, a pink ribbon made from the same fabric, and white floral jewelry. Surrounding this centerpiece are meticulously arranged items: various bags, lipsticks, gloves, different glasses, additional jewelry, several pairs of high heels, boxes, and a bottle of perfume. *Stereotypical Barbie* opens the closet with both hands, and her excitement is palpable as she admires the ensemble. In a magical moment filled with sparkles, she dons the outfit in the blink of an eye. Simultaneously, the closet undergoes a magical transformation; the previous ensemble shifts into a fuchsia pink skirt suit with a

white French hat, a metallic necklace, and fuchsia pink high heels, while the surrounding accessories morph into new types of bags, jewelry, glasses, and high heels. This visual spectacle unfolds as the song lyrically poses, “What you wearing? Dress or suit? Either way, that power looks so good on you” emphasizing the choice and versatility in her attire, which subtly affirms that whether choosing to embrace femininity or to lead and be a boss, each option is valid and celebrated, without detracting from her inherent worth or capabilities.

Stereotypical Barbie is then depicted adjusting a hair ribbon accessory. As she sits at her vanity brushing her hair with a big pink brush engraved with the letter “B,” the scene captures her looking into a frame that stands in for a mirror. This moment is synchronized with the lyrics “If that was really a mirror, you’d see a perfect smile,” in which she beams a radiant smile when the singer notes “A perfect smile.” These lyrics and *Stereotypical Barbie*’s actions not only underscore her confidence and contentment with her appearance but also illustrate a deeper self-awareness and satisfaction.

As the scene continues, the camera captures *Stereotypical Barbie*’s joy and excitement as she steps off a pink slide, moves past the pool and a salon, and finally enters the kitchen through magically opening doors. She heads to the fridge to grab a milk carton and prepares breakfast. This domestic routine is echoed by her neighbor, emphasizing a synchronized start to the day within this tight-knit community. As these scenes unfold, the singer repeats the lines, “That’s my Barbie (go, Barbie, go, Barbie) That’s my Barbie (ooh, ooh, ooh) That’s my Barbie (go Barbie, go, Barbie) That’s my Barbie (ooh, ooh, ooh)” celebrating *Stereotypical Barbie*’s vibrant character. These lyrics praise her as a role model, highlighting her enthusiasm for life.

After eating breakfast and elegantly wiping her mouth with a small napkin, *Stereotypical Barbie* moves to the attic, which offers an incredible view of Barbie Land. At this moment, the singer introduces a new lyrical element: “P, pretty; I, intelligent; N, never

sad; K, cool.” Each adjective spelled out by 'PINK' captures the essence of *Stereotypical Barbie*'s persona and, more broadly, the spirit of Barbie Land. 'Pretty' reflects not only her aesthetic appeal but also the appealing design of her environment. 'Intelligent' showcases her adeptness and thoughtful approach to daily tasks. 'Never sad' suggests a relentless optimism that is crucial for sustaining the cheerful atmosphere of Barbie Land. 'Cool' portrays her as effortlessly stylish and composed, making her a role model in this lively community. Together, these characteristics don't merely describe *Stereotypical Barbie*; they articulate the ideals upheld in Barbie Land.

- **Modes' Explanation**

This scene effectively illustrates the harmonious and vibrant life in Barbie Land, where personal fulfillment, community spirit, and diverse roles are celebrated. Stereotypical Barbie's interactions, morning routine, and attire emphasize empowerment, confidence, and a redefined view of gender roles. The scene captures the essence of a society where traditional gender norms are challenged, and femininity encompasses both beauty and intellectual prowess. The use of pink as a dominant theme highlights its significance as a lifestyle and system promoting safety, positivity, and joy.

Scene 02:



Figure 14



Figure 16



Figure 18

Figure 15



Figure 17



Figure 19



Figure 20

- **Modes' Description and Modes' Interpretation**

The figures from 14 to 20 belong to the second cutscene, which spans from 06:30 to 07:58. The figures depict a bustling town that is a wonder of color and shape, completely run by women. Four essential semiotic modes are present in these figures: The linguistic, the visual, and the gestural, which are dominant, and the spatial, which is marginal.

The scene depicts *Stereotypical Barbie* dressed in her previous ensemble. Her autonomous pink car navigates through a bustling town on a pink road, symbolizing her connection to feminine energy and her embodiment of an independent woman. As she moves around the town in her car, *Stereotypical Barbie* receives warm greetings from other Barbies and occasionally from Kens. She smiles broadly and waves joyfully with both hands to greet them back. She maintains eye contact and sometimes turns around to the back to continue greeting them with open and welcoming body language. This reflects pure joy and lively interaction. As the camera shifts, it captures other Barbies and some Kens dressed in various clothes with vivid colors, smiling and waving back to *Stereotypical Barbie*. This emphasizes diversity and suggests different personalities or roles within the narrative, thereby contributing to a lively, vibrant community. In terms of spatial arrangement, the Barbies and some Kens are positioned close together, which indicates the ease of interaction between them and portrays a sense of both community and engagement among them. Every house, establishment, and structure throughout the town is see-through, painted in various vivid colors, with pink dominating the palette and casting a rosy hue over the entire town. The uniformity and saturation of cheerful colors reflect optimism and harmony, while the pink dominance underscores a celebration of female leadership and empowerment.

The scene continues as *Stereotypical Barbie* drives past, greeting, smiling, and waving to a *Sanitation Worker Barbie* dressed in a sanitation uniform and carrying a trash grabber. She then greets a *Mail Carrier Barbie* dressed in a postal uniform, standing next to a mailbox. Both *the Sanitation Worker* and *the Mail Carrier*, standing in front of a pet store, reciprocated with smiles, waves, and greetings to *Stereotypical Barbie*. Further along, she waves, smiles, and greets *the construction crew*, who are dressed in construction uniforms, and actively engaged in their work in front of a grooming salon. Around the active construction site, the signs provide clear warnings and instructions: a circular sign featuring

the word “GO” within a heart shape, a rhombus-shaped sign displaying a construction vest and the phrase “WOMEN AT WORK” with a small heart below, and another rhombus-shaped sign depicting a tower crane, labeled “CAREFUL ZONE” with a heart beneath; all are colored in shades of dusty and light pink. Additionally, the site includes a barricade and several safety cones, both echoing the distinctive pink color scheme. This scene illustrates that women are not only participating in these workplaces but also managing and leading them, signifying a higher level of empowerment and agency that reflects their growing dominance in the working class. Their widespread presence in key roles sets a powerful example of female leadership and autonomy in sectors traditionally dominated by men, underscoring a significant shift towards gender parity (equal opportunities between genders).

The scene unfolds by showcasing a striking visual of the White House, which, in a playful twist, is painted pink, symbolizing a fresh, feminine reinterpretation of traditional power structures. The camera then cuts sharply to reveal *President Barbie* in a ball gown adorned with a sash labeled "President," her pose with a pen suggesting she's just signed a significant bill into law, a powerful image that reinforces the idea of women not only participating in governance but leading it with authority and grace. As *President Barbie* speaks in a friendly and encouraging tone, she instructs, "Everybody, turn to the Barbie next to you. Tell her how much you love her. Compliment her!" and to *Reporter Barbie*, "You can ask me any question you want." Her open body language, including palms up and a wrist flip gesture, communicates openness and accessibility, contrasting traditional political gestures often perceived as guarded or aggressive.

President Barbie stands at the center of the scene behind a pink desk, detailed with both pink and blue boxes, a pink computer to her right, and files and bills in blue at the center. This setup subtly hints at a balanced approach to leadership that includes both traditionally feminine and masculine attributes. To her left are more pink boxes and a pink

quill pen, symbolizing the blend of historical reverence with a modern, feminine touch. Surrounded by Barbie Congresswomen and with *Stereotypical Barbie* among the press, *President Barbie* is literally and figuratively centered between two flags, reinforcing her role as a unifying figure.

The flag on her left draws its basic structure from the American flag but introduces a palette of pink and light blue to convey unique meanings. The stripes alternate between light pink and dark pink, replacing the traditional red and white, symbolizing a blend of gentle femininity and more intense passion and energy associated with women's roles and experiences. The canton shifts from dark to light blue, suggesting openness and serenity, and features a central pink scallop, a symbol of feminine strength and protection, echoing themes of birth and creation often linked to goddess imagery. Above this scallop, three pink stars form an arch, each star potentially representing a core aspect of feminine identity such as beauty, strength, and wisdom, further emphasizing the theme of female empowerment and the multifaceted nature of womanhood. This flag reimagines national symbols with a fresh, feminine perspective, emphasizing renewal and the nurturing aspect of feminine energy within the context of American identity."

The flag on her right features a light pink background, symbolizing softness and femininity, and is adorned with stars arranged in a circle, mirroring the European flag to indicate unity and solidarity. At the center, a 1950s-era Barbie in a pink and white swimsuit stands confidently in a celebratory pose, representing empowerment and success. In front of Barbie, a brown shield from the middle of her stomach to her knees displays the letter 'B' for Barbie and is flanked by two flamingos, symbolizing beauty and balance. This shield represents the protection of feminine values and identity. Blue pails extend from the shield's sides, adding a sense of tranquility and resilience. Together, these elements celebrate women's strength, unity, and triumph, offering a modern take on traditional femininity with

an empowering twist.

The atmosphere becomes joyous as the Congresswomen joyfully engage in hugs and support following *President Barbie*'s directive, illustrating a community thriving on mutual respect and support. *Reporter Barbie*'s interaction with *President Barbie*, asking, "How come you're so amazing?" to which she giggles and responds, "No comment! No, seriously, no comment," further humanizes her, adding a layer of relatability and charm to her presidential persona. *President Barbie*'s final declaration, "I love you guys!" infuses the setting with positivity, female solidarity, respect, and empowerment, encapsulating the transformative vision of Barbie Land where female leadership fosters a culture of support and empowerment, not just for the sake of appearance but as a genuine practice. This scene not only challenges traditional views of political leadership but also vividly celebrates the impact of women in power. Additionally, it shows that maintaining a friendly atmosphere and an actively warm community within this female-driven society exemplifies how empowering women can lead to a thriving, harmonious community. This depiction in Barbie Land not only breaks down traditional barriers but also promotes a message of gender equality where women are not just participants, but also leaders and primary actors in every field.

The scene continues with *Announcer Barbie*, wearing a silver ball gown featuring puffy pink shoulders and dual pink side trains emanating from the hips. She stands in front of pink curtains and behind a pink lectern adorned with the Barbie doll symbol and the inscription "Nobel Prize." The lectern is equipped with a microphone on each side. Announcer Barbie proudly announces, "The Nobel Prize for Journalism goes to 'BARBIE!'". This moment underscores the importance of recognition and empowerment within female-centric narratives, using the symbolic 'Nobel Prize' to validate women's achievements in fields traditionally dominated by men.

The camera then uses a wide shot to show a broader view of the venue. *Announcer Barbie* stands behind the lectern, with four other Barbies seated on blue chairs atop a pink podium. These Barbies are dressed in various pink short dresses and sit in an elegant, feminine manner. This setup reflects an idealized, stylized vision of femininity, promoting a message that women can be both visually appealing and professionally accomplished, a recurring theme in Barbie narratives. In front of the lectern, a large flower pot is positioned on the podium. Above the pink curtains, a large board depicts different Barbies. Surrounding the podium, rows of chairs and large flower pots form the seating area where other Barbies and some Kens are seated.

As *Announcer Barbie* announces the Journalism award, the camera shifts to show *Reporter Barbie* holding two Barbies beside her, while the fourth Barbie and one of the two beside her start clapping happily. This reaction shot highlights the community support among the Barbies, emphasizing solidarity and mutual respect among women in professional settings. *Reporter Barbie* then receives her Nobel Prize, saying, "I worked very hard, so... I deserve it!" to the applause of the audience. Her acceptance speech, confident and devoid of false modesty, serves as an affirmation of her own self-worth and hard work, challenging traditional norms where women are expected to be more demure about their successes.

Following this, *Announcer Barbie* announces the Nobel Prize for Literature. The winner steps up to receive her award, responding to *Announcer Barbie*'s praise, "You're the voice of a generation," with "I know," showing no false modesty, as the crowd claps joyously. This statement further reinforces the theme of self-assuredness in professional women, promoting a progressive stance on how women should openly acknowledge and celebrate their achievements and impacts on society.

As the camera transitions to showcase *the Supreme Court*, the scene is strikingly dominated by shades of pink—symbolic of the Barbie brand's playful yet assertive

reinterpretation of traditionally serious and masculine spaces. Eleven justices are seated on a pink bench, set against pink curtains with a pink clock centrally positioned, visually emphasizing that this is a world where femininity is synonymous with authority and justice. The pink counsel table, occupied by attorneys and their clients, continues this theme, seamlessly integrating the iconic Barbie aesthetic into a formal judicial setting.

Lawyer Barbie stands passionately arguing a case, her words, " In our assessment, money is not speech, and corporations have no free speech rights to begin with" resonates strongly with the audience. This scene and dialogue serve a dual purpose: they reflect Barbie's world's commitment to addressing complex real-world issues within its utopian framework and promote a narrative where women are not only participating in but also leading important societal debates. The enthusiastic response from the audience, including *Stereotypical Barbie*, underscores a collective endorsement of these progressive ideals.

Following her argument, *Lawyer Barbie* expresses her emotional response to the case, stating, "This makes me emotional! And I'm expressing it. I have no difficulty holding both logic and feeling at the same time. And it does not diminish my powers, it expands them." *Stereotypical Barbie*'s wink and the singer's vocal affirmation, "That's right," as *Lawyer Barbie* mentions her undiminished power, further highlight the scene's theme of embracing both intellect and emotion as complementary strengths. This moment challenges traditional dichotomies between rationality and emotionality in professional settings, particularly in law, suggesting that embracing both can enhance one's effectiveness and influence.

The audience claps proudly and joyfully, showing their approval of *Lawyer Barbie*'s words. This response supports the idea that in Barbie Land, feminine qualities and leadership are valued and contribute positively to the community and democracy. This portrayal not only entertains but also educates and inspires viewers to rethink and change their views on

gender roles in important settings like *the Supreme Court*.

As the scene transitions, *Stereotypical Barbie*'s drive past BAX airport coincides with a pink airplane flying overhead. The camera's upward tilt from *Stereotypical Barbie*'s eyes in the rearview mirror to the airplane above signifies looking beyond the immediate horizon. *Pilot Barbie*, dressed in a striking pink pilot's uniform, waves down energetically, saying "Hi Barbie!" with enthusiasm. *Stereotypical Barbie*'s response, a greeting gesture that includes the sign for "U" in American Sign Language, subtly emphasizes inclusivity and communication beyond verbal language. This interaction reinforces the versatility and capability of Barbie, as highlighted by the singer's rhetorical question, "What can't Barbie do?" This question not only serves as a rhetorical flourish but also encapsulates the ethos of Barbie as a symbol of limitless potential across diverse professions.

The narrative then smoothly transitions through a creative wipe effect executed by the moving airplane, revealing a space scene with *two Astronaut Barbies*. They smile and wave to *Stereotypical Barbie*, symbolizing camaraderie and support among Barbies no matter their locale (even outer space). This moment, embellished with a satellite engraved with the word "Barbie," symbolizes Barbie's extended influence on the cosmos, metaphorically suggesting that the Barbie brand transcends earthly boundaries. The cheerful interaction, capped with the *Astronaut Barbies* giving each other a high-five, and *Stereotypical Barbie*'s excited "Yay space!" exclamation, underscores a message of enthusiasm for scientific exploration and achievement.

As the scene continues, *Stereotypical Barbie* passes a pink road leading to the beach, glimpsing a Mount Rushmore-like monument featuring Barbies, while the singer says "See you later." This passing remark and the visual of Barbie's Mount Rushmore, where the faces of iconic leaders are replaced with Barbies, playfully assert that women can also be monumental figures in history. It's a symbolic representation of rewriting history to include

women in narratives from which they have traditionally been excluded.

The portrayal of Barbie Land as a vibrant community, characterized by lively interactions between Barbies and Kens, further establishes the theme of a utopian society where harmony and active engagement are the norms. This depiction of Barbie Land not only serves to entertain but also subtly communicates ideals of community and cooperation.

- **Modes' Explanation**

The scene utilizes visual, gestural, linguistic, and spatial modes to vividly depict themes of female empowerment, independence, and community. It highlights gender equality, inclusivity, and the celebration of feminine energy through various interactions, professional successes, and leadership roles. The arrangement of characters, both visually and spatially, along with their interactions and environment, underscores a utopian vision of a community where women lead with grace, authority, and mutual respect. By showcasing these elements, the movie presents the positive side of female rule, challenging traditional gender roles and norms. It illustrates how capable women are in all aspects and envisions a world where female leadership brings about positive change.

Scene 03:



Figure 21



Figure 22



Figure 23



Figure 24



Figure 25



Figure 26



Figure 27



Figure 28

- **Modes' Description and Modes' Interpretation**

The figures from 21 to 28 are part of the third cutscene, which runs from 08:13 to 11:13. They showcase the interaction between Barbie and Kens, particularly focusing on

Stereotypical Barbie and *Stereotypical Ken*. These figures display three fundamental communicative modes: linguistic, visual, and gestural.

The scene starts by showing *Stereotypical Ken* standing on a pink sand beach, framed by palm trees, with a bright cityscape behind him. He's wearing a men's short set with light pink and light green vertical stripes, paired with white shoes and carrying a white surfboard. His shirt is open, revealing his abs and well-formed body. *Stereotypical Ken* excitedly says, "Hi Barbie," with enthusiastic body language while standing on the beach near two other Kens having a nice conversation. The camera then shows *Stereotypical Barbie* greeting him back with a happy face, saying, "Hi Ken." The camera zooms in on *Stereotypical Ken*, capturing his happiness and excitement through his expressions and body language. However, his mood shifts when another Ken greets *Stereotypical Barbie*, causing him to growl in anger while glaring at the other Ken. *The other Ken (Competitor Ken)* says, "Hi Ken," in a cold tone, but *Stereotypical Ken*, with a grumpy face, shoves him off with his arm from afar. As the scene continues, showing other Barbies and Kens greeting each other, *a friend of Stereotypical Ken*, another Ken, approaches and says, "Hi Ken! I got us both ice creams!" However, *Stereotypical Ken* responds in a cold tone with a simple, "Cool," not giving his friend any attention as he remains focused solely on *Stereotypical Barbie*. In the scene, *Stereotypical Ken's* appearance, despite not conforming to traditional masculine clothing, still reflects his masculine traits, showing that his identity remains unchanged despite the setting. His enthusiastic greeting to *Stereotypical Barbie* challenges gender norms by demonstrating his desire for validation from her, highlighting the universal human need for acceptance. However, his jealousy toward *Competitor Ken* suggests that he still holds onto his masculine traits even in a female-centered environment, indicating that individual identities are not diminished in this world. His cold response to his friend's gesture underscores his singular focus on *Stereotypical Barbie*, symbolizing his deep affection for

her.

The scene continues with a lively atmosphere as everyone enthusiastically says “Hi Barbie” and “Hi Ken” over and over to each other. The camera pans to capture various Barbies and Kens greeting *Mermaid Barbies* and *Alan*. Most of the group are lounging under pink beach umbrellas, sitting in stylish loungers, while others are standing and chatting.

Some Kens are holding surfboards, while others, alongside various Barbies, are holding ice creams or simply relaxing. The vibrant beach scene is filled with activity and excitement. Three *Lifeguard Barbies* are prominently standing in a pink lifeguard station, keeping a watchful eye on the beach. Behind a big wave, *Mermaid Barbies* are playfully swimming and enjoying. The sun shines brightly, making everything look even more colorful and cheerful. This symbolizes a vibrant and joyful beach atmosphere, filled with activity and excitement.

The scene continues with *Stereotypical Ken* coming down the sand, calling out nervously, "Hey Barbie! Check me out!" His tone and body language clearly show his anxiety. The camera then shifts to show *Competitor Ken*, the Ken who had spoken coldly to him earlier, glaring at him with a mix of annoyance and rivalry. *Stereotypical Ken*, visibly nervous, prepares to sprint into the water. He takes deep breaths and frequently glances at *Stereotypical Barbie*, seeking her approval. *Stereotypical Barbie* smiles warmly and nods encouragingly. With a determined look, Ken sprints towards the water, but as he collides with the surf, he is sent flying backward, head over heels, into the air with his surfboard. This indicates that *Stereotypical Ken*'s nervous call to *Stereotypical Barbie* and his anxious body language suggest his desire for validation from her, while *Competitor Ken*'s glare indicates the existence of masculine traits like competition in Barbie Land. *Stereotypical Barbie*'s warm smile and encouraging nod demonstrate her respect for *Stereotypical Ken* and validate his actions.

The camera captures Alan fearfully screaming, "NO!", while *Stereotypical Barbie* looks concerned. *Competitor Ken*, shocked and almost laughing, shapes an "aww" face as he watches the scene unfold. *Stereotypical Ken* lands hard on the sand, with his surfboard landing nearby. Everyone on the beach looks concerned, their expressions filled with worry for Ken's well-being.

Stereotypical Barbie and *another Barbie* rush over to *Stereotypical Ken*, expressing concern. *Stereotypical Barbie*'s voice trembles with worry as she calls out, "Ken?" *Stereotypical Ken*, slightly embarrassed, responds with a sheepish, "Oh hi, Barbie... How much of that did you see?" *Stereotypical Barbie* reassures him gently, saying, "We saw the whole thing! Let's get you up on your feet, Ken," her tone filled with compassion. *Stereotypical Ken*, impressed by her strength, remarks, "You are so strong!" in an admiring tone. *Stereotypical Barbie* then checks on his well-being, asking, "Use your legs... Are you okay?" *Stereotypical Ken*, still recovering from the fall, responds with a strained, "Yeah, totally fine." As *Stereotypical Barbie* and the other Barbie were soothing him, they placed his shirt over his chest to provide comfort without direct contact with his skin. With gentle encouragement, they assist him in standing up, checking on him kindly. This symbolizes the support and care within the Barbie community, even in moments of embarrassment or vulnerability. Alan's fearful scream and Competitor Ken's shocked reaction contrast with Stereotypical Barbie's concern and compassion for Stereotypical Ken. Despite Stereotypical Ken's mishap, Stereotypical Barbie rushes to his aid along with another Barbie, demonstrating solidarity and empathy. Stereotypical Barbie's gentle reassurance and encouragement show her strength and kindness, while Stereotypical Ken's admiration reflects the appreciation for her support. The gesture of placing Stereotypical Ken's shirt over his chest signifies comfort and respect for his dignity and body. As they do so, *Competitor Ken*, fueled by mockery, laughs derisively at him, taunting, "Looks like this beach was a little too

much beach for you, Ken." *Stereotypical Ken*, his anger rising, retorts sharply, "If I wasn't severely injured I'd beach you off right now, Ken.". As tensions escalate between the two Kens, *Stereotypical Barbie* intervenes, her voice firm yet calming as she urges them to cease their quarrel. With a word from her, the confrontation halts abruptly. *Competitor Ken* departs, leaving behind a shaken *Stereotypical Ken*, who leans wearily on *Stereotypical Barbie's* shoulder, exhausted. This interaction demonstrates the non-physical nature of conflict resolution in Barbie Land, where verbal exchanges replace physical violence. *Stereotypical Barbie's* intervention illustrates the calming influence of feminine presence, showcasing the positive impact of female leadership in maintaining harmony and resolving disputes. Additionally, *Stereotypical Ken's* vulnerability and reliance on *Stereotypical Barbie's* support highlight the acceptance of men's emotional vulnerability within the community, fostering a culture of understanding and compassion.

Together with *Stereotypical Barbie* and the other Barbie, *Stereotypical Ken* is guided towards the waiting ambulance. The scene transitions to the ambulance pulling up and unfolding into a hospital room. *Stereotypical Ken* is gently placed on a pink-wheeled stretcher, maneuvered by two Doctor Barbies across the beach. In moments of panic and pain, *Stereotypical Ken* calls out, pleading for *Stereotypical Barbie's* presence, "Barbie, hold my hand!" and "Stay with me, Barbie." *Stereotypical Barbie*, her voice filled with reassurance, comforts him tenderly, "You're okay."

Inside the impromptu hospital, *Red Hair Doctor Barbie* examines the x-ray results, delivering the reassuring news that *Stereotypical Ken* will be fine, prompting a sigh of relief from *Stereotypical Barbie* as she stands by him. This symbolizes the care and support within the Barbie community during times of crisis. *Stereotypical Ken's* reliance on *Stereotypical Barbie* for comfort reflects the strength of their bond and the importance of emotional support in difficult moments. The presence of *Doctor Barbies* and the impromptu hospital

setting highlight the community's resourcefulness and ability to handle emergencies effectively. *Stereotypical Barbie's* reassurance and *Red Hair Doctor Barbie's* positive diagnosis reinforce the theme of solidarity and care within the Barbie world, ensuring that individuals like Stereotypical Ken receive the help and reassurance they need during times of distress.

Seated on the stretcher, *Stereotypical Ken* reflects on the dangers of his profession, adopting a semi-professional demeanor. *Stereotypical Barbie* listens attentively, nodding in agreement before confessing, "You're very brave, Ken." Taken aback by her heartfelt acknowledgment, *Stereotypical Ken* responds with appreciation, "Thank you, Barbie." As the conversation progresses, *Stereotypical Ken* opens up about his work, garnering appreciation from the other Barbies. *Curled Hair Doctor Barbie* delivers the news of his recovery, prompting *Stereotypical Barbie* to prepare to leave. However, before they depart, *Stereotypical Ken*, hopeful and eager, interrupts, asking if he can attend her upcoming party. Crossing his fingers and tilting his head with closed eyes, he awaits her response. With a smile, *Stereotypical Barbie* agrees, filling *Stereotypical Ken* with joy and excitement. "Sure! I don't have anything big planned, just a giant blow-out party with all the Barbies, with planned choreography and a bespoke song. You should stop by!" she invites warmly. This symbolizes *Stereotypical Ken's* vulnerability and *Stereotypical Barbie's* appreciation for his bravery. *Stereotypical Ken's* semi-professional demeanor reflects the seriousness of his profession. *Stereotypical Barbie's* acknowledgment of his bravery demonstrates her empathy and support. *Stereotypical Barbie's* warm invitation fills *Stereotypical Ken* with joy, symbolizing their friendship, how they value each other because she invited him to a party although it is for the Barbies, and the inclusivity of *Stereotypical Barbie's* social gatherings.

- **Modes' Explanation**

The movie conveys that men do not lose their masculine traits under female rule, suggesting that women's leadership does not diminish masculinity. Through this scene, the film challenges gender stereotypes by showing how the Kens have fun equally with the Barbies, expressing emotions without judgment and receiving respect. This respect is evident for example in how Barbies cover *Stereotypical Ken*'s chest before touching him and in the acknowledgment of their emotional states. The film also demonstrates that female leadership is not about violence; when *Stereotypical Barbie* intervenes, everything stops, highlighting the positive impact of women's presence. Overall, the movie showcases how peaceful, and enjoyable it can be under female rule.

3.1.2. The Negative Side Leadership

Scene 04:



Figure 29



Figure 30



Figure 31

- **Modes' Description and Modes' Interpretation**

The figures from 29 to 31 belong to the fourth cutscene, which runs from 14:18 to 15:34. They portray the interaction between *Stereotypical Barbie* and *Stereotypical Ken*. Two essential modes of communication, linguistic and gestural, are incorporated in these figures.

The scene shifts to *Stereotypical Barbie* and *Stereotypical Ken* standing under the moonlight after their lively party. As *Stereotypical Ken* leans in for a goodnight kiss, he hesitates midway, withdrawing with a surprised "Wow" as if he had kissed her. *Stereotypical Barbie*, with a sweet smile, suggests it's time for him to leave, saying, "You can go now." However, *Stereotypical Ken* *proposes* staying over, saying, "I thought I might stay over tonight?", *Stereotypical Barbie*, curious, asks, "Why?" *Stereotypical Ken*, citing their relationship status, responds, "Cause we're girlfriend and boyfriend." Barbie then asks, "To do what?" Ken, visibly unsure, admits, "I'm actually not sure...". Gently, *Stereotypical Barbie* declines, admitting she doesn't want his presence by saying, "Oh, but I don't want you here," while maintaining a kind, truthful smile. *Stereotypical Ken*, disappointed, initially thinks his competitor might be the reason, but *Stereotypical Barbie* comforts him, clarifying that her space is her own: "Ken is just a really good friend... And this is my Dreamhouse. It's Barbie's Dreamhouse. It's not Ken's Dreamhouse. Right?". She reaffirms that every night is girls' night, forever and ever, as the other Barbies cheer and invite her to join the night party. *Stereotypical Barbie* says "goodnight" and heads toward the Barbies without waiting for *Stereotypical Ken's* response. This scene illustrates *Stereotypical Barbie's* assertion of independence and ownership over her space, contrasting with traditional gender norms depicted through *Stereotypical Ken's* proposal. *Stereotypical Barbie's* gentle rejection emphasizes her autonomy and boundary-setting, prioritizing her own needs over a romantic

relationship. Her explanation of ownership underscores her agency. The Barbies' cheer highlights female solidarity and empowerment, as *Stereotypical Barbie* reaffirms her commitment to girls' night.

Feeling rejected, *Stereotypical Ken* imagines a conversation where *Stereotypical Barbie* tells him she loves him and wants him to stay. In his imaginary dialogue, he responds, "I love you too. I can't... I gotta go." He then leaves, dancing but punctuating his movements with a frustrated air punch, as the Barbies' cheers of "Girls night!" fill the air. This could symbolize *Stereotypical Ken*'s internal struggle with feelings of rejection and his desire for acceptance and validation from *Stereotypical Barbie*, challenging traditional gender roles by depicting *Stereotypical Ken* seeking Barbie's affection. His imaginary conversation reflects his wishful thinking and longing for closeness, but ultimately, he respects *Stereotypical Barbie*'s boundaries and prioritizes her autonomy. His frustrated air punch suggests his internal conflict and disappointment, contrasted with the Barbies' celebration of female solidarity, emphasizing Barbie's empowerment and independence.

- **Modes' Explanation**

The movie portrays *Stereotypical Barbie* as valuing her autonomy and personal space, evident in her gentle rejection of *Stereotypical Ken*. This suggests a level of respect for Kens, despite the disparity in emotional or professional priority compared to Barbies in Barbie Land. Moreover, this portrayal implies a shift in male behavior under female rule, as *Stereotypical Ken* respects *Stereotypical Barbie*'s choice despite his dissatisfaction. By depicting *Stereotypical Barbie*'s gentle rejection of *Stereotypical Ken* without acknowledging the broader marginalization of Kens, the movie downplays the negative aspects of women's leadership. While suggesting that under women's leadership, interpersonal interactions become easier, it simplifies the complexities of such power

dynamics.

Scene 05:



Figure 32



Figure 33

- **Description and Interpretation of Modality**

The two figures, 32 and 33, belong to the fifth cutscene, which spans from 20:21 to 20:34. These figures depict the sexual harassment by *Weird Barbie*. Two primary modes of communication are evident in these figures: linguistic and gestural.

After confirming her identity, *Stereotypical Barbie* finds herself in an unexpected conversation with *Weird Barbie*, who expresses admiration for *Stereotypical Ken*. Smiling and moving towards the wall, *Weird Barbie* comments, "That Ken of yours is one nice looking little protein pot." *Stereotypical Barbie* responds with a bewildered expression, unsure of how to react. Undeterred, *Weird Barbie* continues to gush about *Stereotypical Ken*, speaking dreamily as she leans on the wall and lifts her head, her gaze drifting to the upper right. "I'd love to see what kind of nude blob he's packing under those jeans," she remarks, leaving *Stereotypical Barbie* looking perplexed and uncomfortable. This scene portrays *Weird Barbie's* behavior as an isolated incident, rather than a systemic problem within Barbie Land. By doing so, it minimizes the prevalence and seriousness of sexual harassment, suggesting that it's not a common occurrence in this fictional world.

Stereotypical Barbie's reaction of disgust is interpreted as disproportionate to the situation, implying that such behavior is so uncommon in Barbie Land that it catches her

completely off guard.

- **Modes' Explanation**

The portrayal of sexual harassment in the movie, particularly through the character of *Weird Barbie*, employs narrative tactics that serve to diminish the gravity of addressing sexual harassment as a pervasive societal issue. By attributing such behavior to a minority character, the film implies that only certain individuals, rather than broader systemic factors, are responsible for such actions. This approach deflects attention away from addressing the underlying gender dynamics and power imbalances that perpetuate sexual harassment considering them as not dangerous. Furthermore, by depicting instances of misconduct as rare anomalies, the movie downplays the negative aspects of women's leadership, reinforcing the notion that women leaders are inherently virtuous and immune to the same faults as their male counterparts.

3.2. Men Leadership Failure

3.2.1. The Negative Side of Leadership

Scene 06:



Figure 34



Figure 35



Figure 36



Figure 37

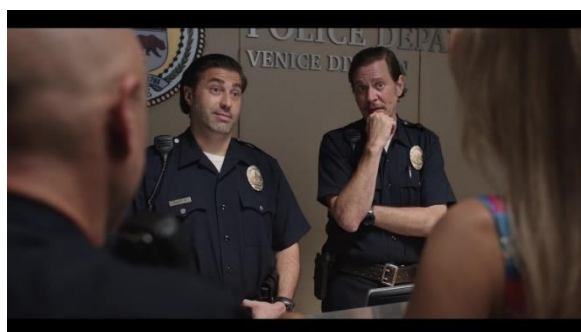


Figure 38

- **Modes' Description and Modes' Interpretation**

The figures from 34 to 38 belong to the sixth cutscene, which spans from 27:39 to 29:55. They depict a scene where *Stereotypical Barbie* experiences sexual harassment in the real world. Three fundamental modes of communication are depicted in these figures: linguistic and gestural.

After they arrive in California, *Stereotypical Barbie* and *Stereotypical Ken* skate down the boardwalk of Venice Beach in neon rollerblades, brimming with excitement and joy. *Stereotypical Barbie*, dressed in a neon bikini, and *Stereotypical Ken*, clad in a neon onesie, take in their surroundings with wide-eyed wonder. "Wow! This is the real world!" *Stereotypical Barbie* exclaims, looking around in admiration. Matching her energy, *Stereotypical Ken* responds, "Barbie! I told you there'd be Beach!". This shows their excitement to explore the real world.

As they skate, the camera captures the varied reactions of the people around them. Some look surprised, others show admiration or confusion. There are laughs, points, and leers. *Stereotypical Barbie* faces most of the harassment, while *Stereotypical Ken* basks in admiration. Loving the attention, *Stereotypical Ken* radiates happiness, but *Stereotypical Barbie* looks increasingly confused and anxious. The different reactions towards *Stereotypical Barbie* and *Stereotypical Ken* symbolize societal gender norms and expectations. *Stereotypical Barbie* faces harassment reflecting the objectification often faced by women in public spaces, while *Stereotypical Ken* receives admiration, highlighting the privilege and entitlement associated with masculinity.

One guy from a group of young men harasses her, saying, "Give us a smile, blondie." Disturbed, *Stereotypical Barbie* asks, "What's going on? Why are all these men looking at me?" In contrast, *Stereotypical Ken* revels in the attention, exclaiming, "They're also staring at me!". Feeling uneasy, *Stereotypical Barbie* tries to articulate her discomfort, saying, "I feel kind of ill-at-ease, like, I don't know the word for it... But I'm conscious... but it's myself that I'm conscious of..." *Stereotypical Ken*, still happy, replies, "I feel what can only be described as admired but not ogled. And there's no undertone of violence." *Stereotypical Barbie*, still troubled, responds, "Mine very much has an undertone of violence." underscoring the unequal treatment between men and women in similar situations, revealing gender-based power dynamics.

The scene continues with *Stereotypical Barbie* spotting a construction site and telling *Stereotypical Ken* they should go there, thinking it would exude good feminine energy. As they approach, it's far from what she expected. The construction workers, eating sandwiches, begin to cat-call *Stereotypical Barbie* saying "You got fries with that shake?", "If I said you had a hot body, would you hold it against me?", "Have I died and gone to heaven? Cause baby, you are an angel", and "Is that a mirror in your pocket? I can see myself in your

shorts". Both *Stereotypical Barbie* and *Stereotypical Ken* stood there, smiling and astonished, not fully grasping the intent behind the workers' comments. *Stereotypical Barbie* and *Stereotypical Ken*'s naive reaction to the workers' comments shows they're not used to this kind of treatment, coming from Barbie Land. Meanwhile, the workers' cat-calling highlights the widespread problem of sexual harassment in male-dominated spaces, emphasizing the normalization of such behavior and the disregard for women's well-being.

Stereotypical Barbie, trying to understand, says, "I don't know exactly what you meant with all of those little quips, but I'm picking up on some sort of entendre which appears to be double, and I would just like to inform you that I don't have a vagina and he (pointing at Ken) doesn't have a penis. We don't have genitals." The construction workers, unfazed, respond with blank looks, saying, "That's okay... Yeah... Whatever... Yeah". Attempting to impress the construction workers, *Stereotypical Ken*, hesitantly and unsure of himself, blurts out, "I have all the genitals." Then, he quickly catches up to *Stereotypical Barbie*. This confirms that such treatment is unfamiliar in Barbie Land. *Stereotypical Barbie*'s reaction and assertion of gender neutrality challenge sexual harassment and traditional gender roles. Meanwhile, *Stereotypical Ken*'s awkward attempt to impress reflects his ignorance about these types of treatments. The construction workers' indifferent response highlights the normalization of objectification and the dismissal of women's concerns.

Stereotypical Barbie and *Stereotypical Ken* engage in a conversation, reflecting on their initial belief that the environment would be empowering for women, only to find it overwhelmingly male-dominated. Despite *Stereotypical Barbie*'s discomfort, *Stereotypical Ken* seems to enjoy this unexpected reversal of his expectations. As they pass a large billboard advertising the Miss Universe Contest, featuring *Supreme Court Barbies* wearing only underwear and sashes labeled with names of different countries, *Stereotypical Barbie* points at it, exclaiming, "Oh look, the Supreme Court!" *Stereotypical Ken* responds, "They're

so smart!" Both speak with admiration. Suddenly, a guy passes by and slaps *Stereotypical Barbie* on the ass. In a swift reaction, *Stereotypical Barbie* punches him in the face, and both she and *Stereotypical Ken* scream. *Stereotypical Ken's* enjoyment of the male-dominated setting suggests he's oblivious to gender inequalities, focusing solely on the attention and approval he receives. The Miss Universe Contest billboard mirrors real-world societal expectations of women's roles and beauty standards. *Stereotypical Barbie* and *Stereotypical Ken's* reaction underscores their contrasting views: in Barbie Land, they prioritize intelligence and capability over sexualization according to beauty standards.

The scene transitions to the police station, where *Stereotypical Barbie* and *Stereotypical Ken* are being fingerprinted repeatedly because the cops can't find any prints. The officers make lewd comments towards *Stereotypical Barbie*, such as "I love me a leotard" and "I love the elbow pads," in a dreamy manner. *Stereotypical Barbie* looks confused and uncomfortable, while *Stereotypical Ken* appears to be having fun. This symbolizes the normalization of sexual harassment in male-dominated environments and the objectification of women in law enforcement, indicating that even those meant to provide safety can be perpetrators of such behavior. *Stereotypical Barbie's* reaction reflects the inappropriate nature of the officers' comments. In contrast, *Stereotypical Ken's* enjoyment suggests a lack of awareness or concern for the harassment faced by *Stereotypical Barbie*, highlighting gender disparities in how individuals experience and respond to such situations.

Stereotypical Barbie, seeking an escape from the harassment, suggests they get different clothes. The camera captures her exiting a Venice Beach store wearing a pink cowgirl outfit, followed by *Stereotypical Ken* in all denim with fringe and a cowboy hat. They are immediately chased again because they didn't pay for the clothes, leading them back to the police station.

Once more at the station, *Stereotypical Barbie* endures sexual harassment from the

cops, hearing comments like “She looks even better in more clothes” and “Because you can imagine more.” One of the officers who harassed her says “You know what? Keep ‘em!”. *Stereotypical Barbie* is shown exhausted from the relentless harassment and chaos, while *Stereotypical Ken* continues to smile, oblivious to *Stereotypical Barbie*’s distress and not taking offense. This highlights the pervasive and relentless nature of sexual harassment, demonstrating that regardless of how a woman is dressed, people will find ways to harass her, even in places where individuals should feel safe. *Stereotypical Barbie*’s exhaustion reflects how tiring and damaging it is for women to deal with constant harassment. In contrast, *Stereotypical Ken* remains unaffected and unaware, underscoring the different realities men and women face regarding sexual harassment and societal expectations. As one of the officers allows *Stereotypical Barbie* and *Stereotypical Ken* to keep the clothes they haven’t paid for, simply because they look good in them. It highlights how corruption can influence security systems, leading to unfair treatment and moral compromises.

- **Modes’ Explanation**

This scene reflects the treatment of women within a society dominated and controlled by men. It vividly portrays how women are objectified and subjected to harassment in various forms, regardless of their actions or attire. Through this scene, the movie highlights the pervasive nature of harassment, discrimination, and humiliation that women endure from individuals across all levels of society. Meanwhile, it contrasts this with the privilege enjoyed by men, who are able to lead lives relatively free from the negative aspects of being a woman in a male-dominated world. By depicting this stark contrast, the film sheds light on the systemic inequality and oppression faced by women under the rule of men.

Scene 07:



Figure 39

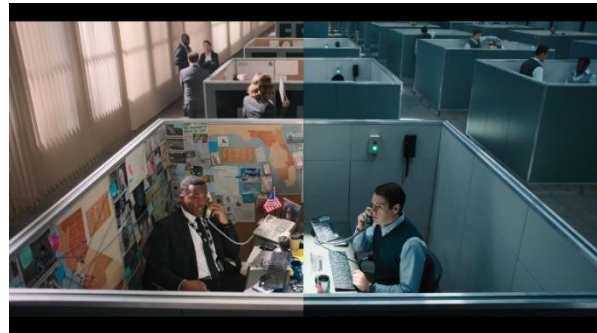


Figure 40



Figure 41



Figure 42



Figure 43



Figure 44

- **Modes' Description and Modes' Interpretation**

The figures from 39 to 44 belong to the seventh cutscene, which runs from 34:30 to 38:18. They depict a scene depicting the events in Mattel after learning about *Stereotypical Barbie*'s escape from Barbie Land. These figures present three main modes of communication: linguistic, visual, and gestural.

The scene begins with a shot of a giant skyscraper labeled "Worldwide Mattel's

Headquarters, Los Angeles, California." Inside, the camera reveals a lifeless atmosphere with endless lines of small, separated cubicles filled mostly with male workers. As the scene progresses, a Mattel employee named *Aaron* receives a call. When he answers with a cheerful "Hello?" the screen splits to show Mattel's headquarters on the right and the similarly designed FBI headquarters on the left. The caller, *Dan* from the FBI, responds in a strong, stern tone, "This is Dan at the FBI." Mistaking the tone for friendliness, *Aaron* replies with a smile, "This is Aaron at Mattel," but *Dan* cuts him off irritably, "I don't give a flying squirrel who you are, Aaron! What are you, like an intern?" Confused and shocked, *Aaron* starts to respond, "No, I mean..." but is interrupted again as *Dan* angrily informs him, "Two of your dolls have gotten loose!" *Aaron*, surprised, asks, "Impossible. How do you know?" *Dan* harshly commands, "Don't sass me, Aaron! Couple of blondes answering to Barbie and Ken rollerblading in Santa Monica." The screen then focuses solely on *Aaron*, who looks tense, anxious, and concerned as *Dan* continues sternly, "We're going to need Mattel's help landing the eagle. Don't crap the bed, Aaron!". The lifeless, male-dominated atmosphere at Mattel's headquarters emphasizes monotony and lack of diversity, while the interaction between *Aaron* and *Dan* highlights the disparity in authority and communication styles between corporate and governmental organizations, reinforcing social hierarchies. *Aaron*'s shift from cheerfulness to anxiety underscores the pressure and stress employees face in corporate environments, especially when dealing with external authorities.

After hanging up, *Aaron* discusses the situation with his colleagues, mentioning a similar incident with Skipper. Determined, he decides to go "all the way up," walking stiffly past his coworkers who caution him. One says, "No one goes all the way up!" *Aaron* shouts back, "I have to!" The other coworker warns, "You may never come back!" *Aaron*, resolute, replies, "I know," before entering the elevator and pressing the "All the way up" button. Nervously, he waves goodbye to the other employees, who return his gesture with equal

nervousness. This shows the rigid hierarchy in corporate environments. "Going all the way up" means challenging the established order or reaching top management. *Aaron's* determination to escalate the situation despite his colleagues' warnings highlights the fear employees feel about confronting higher-ups. The nervous goodbyes emphasize the risks and anxiety associated with challenging authority in the workplace.

The scene continues by showing *Aaron* arriving on the top floor, having a friendly conversation with the receptionist, and then expressing his desire to talk to the top brass. She refuses, warning him that they're in a big corporate ideas session and no one is to be admitted. However, *Aaron*, determined, walks toward the door, ignoring her protests because he has to. He opens the door to a giant boardroom that features floor-to-ceiling glass walls offering an overview of the entire city from an elevated location. Looking stressed and unsure of what to do, *Aaron* steps inside. The camera captures *the CEO* of Mattel presiding over a heart-shaped conference table, wearing a suit that matches the color scheme of *the executives* surrounding him. *The CEO* stands out with a light pink shirt and a fuchsia pink tie, while *the other executives* wear white shirts and dark gray ties. *The CEO* is shown swiveling in his chair, holding pink drumsticks, and speaking rhetorically, posing questions and answering them himself to emphasize key points: "Always be empowering girls! Always! But what do we really sell? We sell dreams! And imagination! And sparkle! I get excited. I'm passionate, and when you think of sparkle, what do you think of after that? Female agency." *The executives* nod and agree with whatever he says, admiringly. This shows how superficial and corporate Mattel's top levels are. *The CEO's* colorful clothes and heart-shaped table prioritize looks and marketing over what matters. This also highlights how much power and privilege those in charge have, making others obey without question, and reinforcing social hierarchies and power dynamics. *The executives'* matching outfits and agreement with *the CEO* show they lack diversity and independent thinking, highlighting

social hierarchies and power dynamics in the real world.

Aaron interrupts the meeting, and *the CEO* acknowledges that they are in the midst of an important discussion. After *Aaron* introduces himself, he tells *the CEO*, "I think you're going to want to hear this, sir," his body language is tense with stress. *The CEO* responds dismissively, suggesting *Aaron* should email the information and send it by the end of the day (EOD). Proudly, he explains the acronym to an impressed *executive*. Despite his hesitation and visible stress, *Aaron* suggests whispering the information instead. After *the CEO* agrees, *Aaron* leans in and whispers something to *one of the executives*. The whisper passes from one executive to the next until it reaches *the CEO*, who listens with shock and eventually falls to the ground, leaving the executives terrified. *The CEO* is particularly alarmed because a similar situation had occurred with Skipper in Key West before. *Aaron* emphasizes the severity of the situation, stating that it involves Barbie. This scene illustrates how corporate leaders often prioritize formal procedures over urgent matters, showing a dismissive attitude toward pressing issues. *Aaron's* tense demeanor contrasts with *the CEO's* casual response, highlighting power dynamics within the organization. *The CEO's* use of the acronym "EOD" reflects a lack of urgency and empathy towards subordinates. *Aaron's* decision to whisper the information symbolizes the need for indirect communication or mediation when dealing with those in power. *The executives'* shock and fear reveal the seriousness of the situation and their apprehension about *the CEO's* reaction.

As the tension escalates, *the CEO* rises dramatically, expressing grave concern over the potential repercussions if news were to spread of life-size dolls roaming the earth, describing the situation as "catastrophic" amidst screams of anger, leaving *the executives* terrified and silent. *Aaron*, seeking permission to speak, is met with forgetfulness from *the CEO* regarding his name, and in a moment of contemplation, *Aaron* questions whether Barbie Land is akin to an alternate reality or a place of imagination, only to be met with a

unanimous affirmation from *the executives* for the option of being a place of imagination which caused in disappointing him. *The CEO* compares it to a town in Sweden, a notion echoed by the executives in unison. After sizing *Aaron* up, followed by an inquiry about his weight, quickly dismissed, *the CEO* clears his throat, facing the executives with an authoritative demeanor, declaring the situation a job for the box, with no rest until the doll is safely returned. *The executives* listen attentively, nodding in agreement. This scene symbolizes *the CEO's* extreme reaction, showcasing his authoritarian leadership style and the fear he instills in his executives, a common trait in real-world leadership. The comparison of Barbie Land to an imaginary place suggests that efforts to create alternative realities for gender equality may be dismissed as mere fantasies, regardless of their apparent success. The decision to handle the situation conventionally reflects a lack of creativity and adaptability in addressing complex issues within the company.

- **Modes' Explanation**

The scene exemplifies the leadership style prevalent under male dominance, which is inherently negative. The film effectively communicates how men wield power and authority. Their leadership is characterized by rigid hierarchies, where those in power are beyond questioning, and must be feared and respected regardless of their actions. Others are expected to follow obediently, with little opportunity for dissent unless facilitated through intermediaries. Leaders are depicted as stern, unyielding figures who show little concern for the emotions of those they oversee. This approach is underscored by the belief that one's worth is determined solely by their level of power, leading to a disregard for individuals lacking authority. The atmosphere portrayed is devoid of vitality, with male control extending even into domains ostensibly related to or designed for women. The film effectively exposes the unfair distribution of power and the entrenched hierarchies,

illustrating how those lacking power, including men, suffer from its consequences. This portrayal highlights the detrimental effects of male-dominated rule on both men and women alike.

Scene 08:



Figure 45



Figure 46



Figure 47



Figure 48



Figure 49



Figure 50



Figure 51



Figure 52



Figure 53



Figure 54

- **Modes' Description and Modes' Interpretation**

The figures from 45 to 54 belong to the eighth cutscene, which runs from 57:24 to 01:04:55. They depict the consequences of patriarchy on Barbie Land due to *Stereotypical Ken's* influence. The figures showcase three primary modes of communication: linguistic, visual, and gestural.

The scene starts with *Stereotypical Barbie* driving her pink convertible, with *Gloria* and her daughter *Sasha* as passengers. *Stereotypical Barbie*, with a radiant smile and an air of excitement, takes a deep breath and says, "I can practically feel my heels lifting already. Yes, this is what I was supposed to do. Bring you back here!" *Gloria*, sitting in the front seat, shares her enthusiasm, responding, "It feels right!" *Stereotypical Barbie*, beaming with joy, echoes, "It does!" The camera captures their cheerful faces as they drive along the beach road.

As they pass the beach, *Stereotypical Barbie* notices the Kens playing volleyball, some are racing by showing off their muscles, while others are with their girlfriends sitting, watching, and cheering. The Barbies, dressed in somewhat revealing clothes, are cheering for the Kens, which causes *Stereotypical Barbie* to say, “That’s strange...” in a confused manner. The camera does a close-up showing some Kens playing volleyball and exchanging celebratory gestures, while other Kens are wrestling in the sand. A background song with lyrics like “Cause that’s the man I am. Baby, treat me right” plays, celebrating and empowering men. This symbolizes a shift in gender dynamics within Barbie Land, highlighting a reversal of traditional roles. *Stereotypical Barbie*’s confusion at seeing the Kens being cheered on and celebrated by the Barbies, who are dressed in revealing clothes, indicates a departure from the usual norms she is used to. The Kens' activities and the empowering background song underscore a celebration of masculinity, which contrasts with Barbie Land's typical focus on feminine empowerment.

Then, *President Barbie* is shown handing a beer while making plane sounds to one of the Kens who looks exhausted from playing volleyball, as if she is giving it to a child. *Stereotypical Barbie* hesitantly says, “That’s our president with the beer. And the cheering squad... is the Supreme Court?” while looking confused. *President Barbie* is captured happily talking to *the Supreme Court*, who are now a cheering squad, saying, “This is so much better than being President!”. As *Stereotypical Barbie* observes with a confused look, saying, “Something’s weird today,” a *Ken Mermaid* leaps out of the surf, waves, and says hi to *Stereotypical Barbie*. She is initially confused but then greets him back joyfully. Then, a *Mermaid Barbie* emerges and hands the *Mermaid Ken* a beer, saying in admiration, “Here, have a brewski beer! My big guy is thirsty!” He accepts it happily. Meanwhile, *Stereotypical Barbie*, *Gloria*, and *Sasha* are captured looking confused and perplexed. *Stereotypical Barbie* then brings up her Dreamhouse plans, expressing excitement about how everything

she's acquired would be inspiring, hinting at changing outfits once more while she is driving. And *Gloria* and *Sasha* are impressed by the beauty of Barbie Land. *President Barbie's* behavior of treating a Ken as if he were a child and expressing relief at not having presidential responsibilities, the interaction between *Mermaid Ken* and *Mermaid Barbie*, where *Mermaid Barbie* admires and gives *Mermaid Ken* a beer, and *the Supreme Court* acting as cheerleaders further emphasize the damaging effects of male leadership. In this context, women are objectified, valued only for their appearance, and depicted in secondary roles. This, alongside *Stereotypical Barbie's* ongoing confusion and remarks, highlights the unsettling nature of this new dynamic and the broader implications of reversing established gender norms.

As they pass the Capitol, *Stereotypical Barbie* introduces it to *Gloria* and *Sasha*, who are impressed by its pink color. When they reach Barbie Mt. Rushmore, *Stereotypical Barbie* starts to introduce it, saying, "And that's..." but stops abruptly, visibly confused and shocked. The mountain now features horses instead of Barbies, with ambient sounds of horses and a song lyric saying, "You think that women rule the world.". This highlights a significant shift in the familiar order, indicating a loss of female representation and power, while the ambient sounds and song lyrics reinforce the theme of questioning who truly holds power.

Driving through the neighborhood, *Stereotypical Barbie* says, "These are the Dreamhouses... This is where I live." The camera shows how the neighborhood is affected by a messy masculine touch. *Gloria* is amazed by the transparency of the houses, and *Sasha* asks, "So each Barbie has their own house?" *Stereotypical Barbie* nods in agreement. *Sasha* then asks, "Where do the Kens stay?", *Stereotypical Barbie* realizes she never considered this before and responds confusedly, "I don't know!". The messy masculine touch on the Dreamhouses contrasts with the previous idealized feminine environment. This highlights the

impact of integrating masculine influence into a previously female-centric world.

The camera shifts to show bearded *Stereotypical Ken* sporting a mink coat and boxing gloves, delivering a monologue while all the Kens listen intently. *Stereotypical Ken* talks about his evolving understanding of the concept of patriarchy, saying, “At first, I thought the real world was run by men, and then, there was a minute where I thought it was run by horses, but then I realized that horses are just men extenders.” All the Kens are present, some with beards, some with mustaches, and a couple with goatees.

As *Stereotypical Barbie*, *Gloria*, and *Sasha* arrive at Barbie’s Dreamhouse, they pass a giant Hummer with flames. *Stereotypical Barbie* wonders, “I’ve never seen a car like that before... what happened here?” She takes in the full transformation. The surroundings look chaotic, with Dreamhouses now occupied by the Kens, reflecting their messy masculine touch. *Stereotypical Ken*'s transformation into a bearded figure sporting a mink coat and boxing gloves, delivering a monologue about patriarchy, signifies a departure from traditional gender roles and the assertion of male dominance, meanwhile, the presence of other Kens, also adorned with facial hair, means a collective embrace of these masculine ideals and values.

The area is filled with minifridges, posters of dogs playing poker and horses, video games, BIG TVs playing horse footage, mini basketball hoops, arcade games, chin-up bars in doorways, foosball, pool, ping pong tables, cowboy gear, motorcycles, magazines about men, PA speakers, telescopes, digital pianos, golf bags, various boxing bags, different types of floats, stuffed turtle toys in various sizes, gym equipment, bodybuilding supplements, Doritos, small portable grills, leather couches, hobby horses, and air hockey tables. The once pristine and orderly Barbie Land has been transformed into a chaotic, hyper-masculine environment. The chaotic environment surrounding Barbie's Dreamhouse, filled with stereotypical male paraphernalia symbolizes the imposition of hyper-masculine traits on

Barbie Land reflecting a shift in power dynamics and gender norms.

The camera shows *Stereotypical Ken* still talking to the Kens, saying, “Everything! Basically everything exists just to expand and elevate the presence of men!” The Kens react with admiration. Then, *Stereotypical Barbie* approaches the Kens with *Gloria* and *Sasha*. All the Kens start murmuring, “Barbie is here,” with interjections like “Oh” and “Uh-oh” to alert *Stereotypical Ken*. *Stereotypical Ken*'s assertion that everything exists to elevate the presence of men reflects a desire for dominance and control, highlighting a shift towards hyper-masculine values.

Stereotypical Barbie is shocked and disappointed, exclaiming, “Ken, what have you done?! What are you wearing?!”. *Stereotypical Ken* is thrilled she showed up. He'd been wanting her to see what he was capable of. Trying to appear nonchalant, he says, “Don't question it. Just roll with it, tiny baby,” while resting an arm on a standing punching bag. *Stereotypical Barbie* angrily retorts, “Don't call me baby!” Her anger is clear in her expression. *Stereotypical Ken*, hurt but unwilling to show it, responds, “Ok, what about Mini Baby, like this mini-fridge?” He opens the mini-fridge door and grabs a beer, to the laughter of the Kens. Allan, sitting miserably on a leather couch with the Kens, watches the scene unfold. *Stereotypical Barbie* starts screaming in frustration, “No, Ken, this is MY Dreamhouse. It is mine!” *Stereotypical Ken*, with a cold tone, retorts, “No, this is no longer Barbie's Dreamhouse. This shall henceforth be known as Ken's Mojo Dojo Casa House.” He holds a beer and exits through a cowboy bar door adorned with an image of a horse head emerging from the center of a horseshoe, with flames emanating from the sides. The image is encased within a circular frame on the door, with the word 'Kendom' arched along the top and 'Saloon' along the bottom. The word 'Saloon' is written in a standard font like 'Kendom,' but the second 'o' is handwritten, elegantly curving around the circle. *Stereotypical Ken* insists on the redundant name, saying it for its satisfying feel. Despite *Sasha* and *Gloria*

pointing out the redundancy, they eventually start repeating it. Barbie shushes them as Ken laughs maniacally. *Stereotypical Barbie's* shock and disappointment at the chaotic scene and *Stereotypical Ken's* behavior demonstrate her resistance to the changes, meanwhile, her insistence that the Dreamhouse belongs to her symbolizes her assertion of ownership and autonomy, challenging *Stereotypical Ken's* attempt to claim authority over the place. *Stereotypical Ken's* response, renaming the Dreamhouse as "Ken's Mojo Dojo Casa House," represents his attempt to assert his dominance and control over the environment, meanwhile, the imagery of the cowboy bar door adorned with a horse head and flames reflects a hyper-masculine aesthetic, further emphasizing the transformation of Barbie Land into a masculine-dominated space.

The camera shifts to the real world where *the CEO* and *the Executives* rollerblade at Venice Beach. *The warehouse employee* reports a surge in sales of Mojo Dojo Casa Houses and Ken merchandise, prompting *the CEO's* urgent need to retrieve his receptionist and her daughter to thwart a world-altering portal.

As the camera shifts back to Barbie Land, we see *Stereotypical Ken* arrogantly picking up a golf club from a golf bag and throwing some plastic flowers in the yard. He then heads over to the foosball table, confidently proclaiming, "You can stay here if you want as my bride-wife or my long-term-low-commitment-distance girlfriend. What do you say, brewski beer me?" *Stereotypical Barbie* screams in reaction to his aggressive action and, with clear disgust, retorts, "I will not brewski beer you." *Stereotypical Ken's* arrogant behavior, exemplified by actions like throwing plastic flowers and making demeaning remarks, reveals his entitlement and disregard for *Stereotypical Barbie's* autonomy. By proposing roles like "bride-wife" or "long-term-low-commitment-distance girlfriend," he reduces her to traditional gender stereotypes, emphasizing subservience and companionship over agency. His request to "brewski beer me" further objectifies her, expecting her to

conform to traditional gender roles of serving him. *Stereotypical Barbie's* reaction, screaming in response and rejecting his advances, showcases her refusal to be controlled or demeaned, asserting her independence and challenging sexist behavior.

Stereotypical Ken laughs, unperturbed by her rejection. "That's fine. You know, now that you Barbies aren't around to run everything, we can do our hair however we like," he says, strolling towards the pool and sitting on a float shaped like a motorcycle, surrounded by a chaotic mess of various items. *Stereotypical Ken's* response implies a shift in power dynamics and a disregard for traditional gender roles, meanwhile, his choice to sit on a float shaped like a motorcycle further emphasizes his assertion of masculinity and independence, suggesting a departure from the orderly and feminine-centric environment of Barbie Land.

Another Barbie, dressed in a French maid outfit, approaches suggestively offering snacks. "How are my hungry boys! Who want snacks?" she says. *Stereotypical Barbie*, spotting her, rushes over with relief. "Barbie, I'm so glad to see you! Can you believe what's happening?!" The Barbie in the maid outfit responds with joy, "I know! Isn't it great?" *Stereotypical Barbie* is shocked by her response. Just then, *Doctor Barbie* appears, also in a French maid outfit, carrying a brewski beer and small beer cups. "Anyone need a brewski beer?" she offers. *Stereotypical Barbie*, still in shock, exclaims, "What are you doing? You're a doctor!" *Doctor Barbie*, with confidence, replies, "I like being a helpful decoration." *The maid-outfitted Barbie* adds, "And Allan likes to help me give all the Kens foot massages.". *Allan*, looking uncomfortable, mutters, "No, I don't, I don't like that," while *two other Barbies* on a leather couch simultaneously say, "We love it," as they massage a Ken's feet. Disgusted, *Stereotypical Barbie* turns away, saying, "Ugh, so gross.". Meanwhile, *Stereotypical Ken* exclaims excitedly, "I'm so blotto-faced day-drunk right now," with his *Friend Ken* agreeing enthusiastically. *Stereotypical Barbie*, still bewildered, looks around in confusion. *The maid-outfitted Barbie* explains, "I like not having to make any decisions. It's

like a spa day for my brain. Forever," to **two Kens** in cowboy outfits playing foosball. *Stereotypical Barbie*, now in terror, rushes away, exclaiming, "What is wrong with them?". *Stereotypical Ken*, with a smug tone, answers, "We just explained to them the immaculate, impeccable seamless garment of logic that is patriarchy, and they crumbled." Gloria, finally figuring it out, exclaims, "Oh, my God. This is like in the 1500s with the indigenous people and smallpox. They had no defenses against it.". This symbolizes a disturbing reversal of gender roles and the acceptance of oppressive patriarchal norms within Barbie Land. *The Barbies dressed in French* maid outfits represent the objectification and subservience of women, while *Doctor Barbie's* willingness to participate in this role highlights the normalization of such behavior. *Stereotypical Barbie's* shock and disgust reflect her rejection of these demeaning roles and her recognition of the degradation of women's value within this new dynamic. The discomfort expressed by *Allan* and the conflicting responses from other Barbies further emphasize the unsettling nature of this transformation. *Stereotypical Ken's* smugness and *Gloria's* comparison to historical injustices underscore the damaging effects of patriarchal ideology and the erasure of women's agency and autonomy.

Stereotypical Ken, completely misunderstanding, chuckles and says with escalating passion, "Yeah. Buckle up, babe. Because Barbie Land is now Ken Land. And it's gonna be just like Century City in Los Angeles. The minute you get out of your car, you're like, 'I can't believe how great this place is!'" He climbs onto his car and stands on the hood, striking a triumphant pose. *Stereotypical Barbie*, looking despondent, says sorrowfully, "No, no, no. They don't have it figured out in Century City because we failed them." *Stereotypical Ken* screams back, "No! You failed me!" Then, with despair, he continues, "Out there, I was somebody. And when I walked down the street... people respected me just for who I am." He scoffs and says, "One lady, she even asked me for the time". *Competitor Ken*, exclaims in shock, "No way!" while holding a beer and sitting close to *Doctor Barbie* on a leather couch.

Stereotypical Ken chuckles and responds, "Way," showing off multiple watches on his arms. "And if it weren't for these technicalities like MBAs, medical degrees, and I don't know, swim lessons, I could have ruled that world. But I don't need any of those things here," he concludes with a light chuckle, sliding off the car's hood. *Stereotypical Ken* continues, "Here, I'm just a dude. And you know what?" He jogs slowly towards a chin-up bar, climbs it, and starts doing chin-ups. After finishing, he simply says, "That's enough." The camera captures *Stereotypical Barbie* looking at him with malice, standing between *Gloria* and *Sasha*, clearly plotting her next move.

As the camera transitions back to *Stereotypical Ken*, lounging comfortably, asks for a TV remote. Another Ken hands it to him and demonstrates how to switch the channel to "Ken TV Channel Network." The screen shows the news with the headline, "Kens change stuff for the butter!" *Reporter Barbie* stands next to a *Ken*, who grins and says, "Call me Mister Ken President Prime Minister, ma'am." *Reporter Barbie* continues, "Let's recap all the amazing changes and innovations thanks to the Kens," as they stand in front of the pink Capitol. *Stereotypical Ken's* comfortable lounging and request for the TV remote signify his sense of entitlement and control. The "Ken TV Channel Network" represents the Kens' monopolization of media and narrative, showcasing their perspective and achievements. The news headline, "Kens change stuff for the butter!", and the *Reporter Barbie's* coverage of the "amazing changes and innovations" by the Kens further emphasize the shift in power dynamics. The statement by a *Ken*, "Call me Mister Ken President Prime Minister, ma'am," highlights the Kens' inflated sense of importance and their imposition of patriarchal titles and authority.

The channel then transitions to the Nobel Prize ceremony venue. *Announcer Ken* stands behind a pink lectern, covered with cowhide fabric and adorned with a golden symbol featuring a horseshoe with a small horse head at its center, and the letter "K" above the horse

head. The lectern is equipped with microphones on each side and small horse figurines on top. It is centered between two flags symbolizing "Ken Land" (The symbol exists in the cowboy bar door) and a large cactus pot is positioned on the podium. *Announcer Ken* excitedly announces, "The Nobel Prize in horses goes to... Ken!". The camera cuts to *Stereotypical Ken*, who leans back and covers his head with a cowboy hat while sitting between two Kens on wagon wheelchairs, surrounded by snacks. Upon hearing his name, *Stereotypical Ken* stands up, waves a big flag (The flag that symbolizes Ken Land), and is met with chants of "Ken... Ken" from the audience. Two Barbies in sparkly dresses clap enthusiastically, and the Kens next to *Stereotypical Ken* join in, with one even shedding tears of joy. *Stereotypical Barbie* looks on, shocked. The elaborate and gaudy setup of the Nobel Prize ceremony, with its pink lectern covered in cowhide and adorned with horse symbols, reflects the superficial and arbitrary nature of the new Ken-centric world, emphasizing the whimsical and nonsensical shift in values. The awarding of the "Nobel Prize in horses" to *Stereotypical Ken*, and the enthusiastic response, highlights the absurdity and hollowness of the accolades in this new order, symbolizing the Kens' creation of a reality where they bestow meaningless titles upon themselves to inflate their egos and reinforce their dominance, meanwhile, *Stereotypical Barbie's* shocked reaction underscores the stark contrast between the previous order and the current chaotic state.

The channel then showcases the Supreme Court, now a chaotic mess. *Justices* exercise while the courtroom is filled with hobby horses, foam fingers, and beer. Kens sit improperly, snacks are strewn everywhere, and Barbies serve brewski beers. The scene shifts to the President's office, which is equally messy, covered in leather adorned with various medals, and filled with items like Newton's Cradle, a plastic brain modal, snacks, and a gaming steering wheel. Kens in cowboy outfits surround one Ken holding the Constitution, all showing off to the camera. *The justices* exercising bodybuilding and the courtroom being

filled with frivolous items like hobby horses and foam fingers suggest a lack of respect for traditional authority and the rule of law. The disorderly behavior of the Kens, coupled with Barbies serving beer, reflects a disregard for seriousness in governance. The President's office's disorganized state further underscores the new leadership's chaotic nature, with the emphasis on leather and medals suggesting a superficial attempt at authority.

Reporter Barbie's voiceover continues, "Wow. And now you're making it permanent with a special election to change the Constitution." The camera captures *Ken* grabbing the microphone from *Reporter Barbie* while holding her hand and the microphone, saying, "That's right. In just 48 hours, all the Kens will head to the polls and vote to change the Constitution to a government for the Kens, of the Kens, and by the Kens!" *Reporter Barbie* looks at him with admiration and love. *Ken*'s action of grabbing the microphone from *Reporter Barbie* while holding her hand suggests a sense of control. His proclamation of changing the Constitution to a government solely for Kens reflects the overt dominance and exclusionary nature of the new regime, emphasizing the prioritization of Kens' interests above all others. *Reporter Barbie*'s admiration and love further highlight how unprofessional women are in the lens of Patriarchy.

The scene cuts to *Stereotypical Barbie*, *Gloria*, and *Sasha*, all shocked. *Stereotypical Ken* is playing a digital piano atop PA speakers with a broken palm tree in the background. *Stereotypical Barbie*, visibly angry, strides toward him. "You can't do this. This is Barbie Land. The Barbies worked hard and they dreamed hard to make it everything that it is. You... You can't just undo it in a day," she says, her frustration evident in her body language. *Stereotypical Ken*, maintaining a cold demeanor, replies, "Literally and figuratively, watch me." He hands the digital piano to his *Friend Ken*, moves closer to Barbie, and with a tone of cold revenge and his chin up, says, "Now, if you'll excuse me... this is my Mojo Dojo Casa House, it's not Barbie's Mojo Dojo Casa House. Right?"

Stereotypical Barbie stands there, stunned. *Stereotypical Ken* continues, his anger barely contained, "How's that feel? It is not fun, is it?". *Stereotypical Barbie's* anger and defiance represent resistance against the sudden changes imposed by *Stereotypical Ken*, highlighting her attachment to the traditions and efforts that have shaped Barbie Land. *Stereotypical Ken's* cold demeanor and determination to assert his authority signify a disregard for the contributions of the Barbies and a desire to reshape Barbie Land according to his own vision. His actions, such as reclaiming the space as his own and dismissing Barbie's objections, symbolize the erasure of Barbie's influence and the imposition of a new order dominated by Ken.

The camera captures Barbies and Kens cheering, "It's boys' night!". *Stereotypical Ken* stops inches from *Stereotypical Barbie*, puts on a pair of black sunglasses, and, in a cold tone, says, "Every night is boys' night." He then puts another pair of glasses on top of the first ones, leaving *Stereotypical Barbie* crying under the cheers of Barbies and Kens. This scene symbolizes the triumph of patriarchal dominance and the suppression of feminine influence within Barbie Land. The enthusiastic cheers of "It's boys' night!" signify the celebration and reinforcement of male authority and privilege. *Stereotypical Ken's* action of donning multiple pairs of sunglasses and declaring "Every night is boys' night" underscores his assertion of power and control over Barbie Land, emphasizing the exclusion and marginalization of *Stereotypical Barbie* and the other Barbies. The act of leaving *Stereotypical Barbie* crying amidst the cheers symbolizes her emotional distress and the sense of helplessness in the face of the dominant male order.

- **Modes' Explanation**

The movie depicts the ongoing struggle for gender equality and women's autonomy when they live under men's rule through this scene. Barbie Land, once a beautiful place that

spread positivity, has turned chaotic, objectifying women and making them subservient to men. Unlike before, when roles were reversed, the Kens did not face harm from the Barbies, who prioritized themselves without exploiting the Kens. Now, the Kens take advantage of women in every way possible. Women are portrayed as seeking men's validation and being unaware of their true worth, which benefits men. This transformation occurred under male rule. The movie uses this scene to highlight the stark contrast between how women and men govern, emphasizing their treatment of one another.

3.2.2. The Positive Side of Leadership

Scene 09:



Figure 55



Figure 56



Figure 57

- **Modes' Description and Modes' Interpretation**

The figures from 55 to 57 are from the ninth cutscene, which lasts from 42:14 to 43:06. The figures portray *Stereotypical Ken* going to various places to ask for a job. These

figures show two fundamental modes of communication: linguistic and gestural.

The scene opens with *Stereotypical Ken* addressing a *businessman* in an office building, confidently saying, “I’ll take a high-level, high-paying job with influence please.” Indicating his strong desire for success and recognition. *The businessman*, taken aback, responds that Ken needs at least an MBA, as many of their employees hold PhDs, highlighting the significance of education and credentials in professional spheres in the real world. *Stereotypical Ken*, puzzled, asks, “Isn’t being a man enough?” *The businessman*, speaking in a low voice, replies, “Actually, right now it’s the opposite.” indicating a shift in societal dynamics where women's presence is increasingly valued.

Stereotypical Ken, adopting an accusatory tone and body language, retorts, “You guys are clearly not doing patriarchy very well.” *The businessman* chuckles, then lowers his voice, glancing around to ensure no one is eavesdropping. With a sly wink, he says, “No, we’re doing it well. We just hide it better now.” suggesting that while obvious signs of patriarchy have decreased, underlying power structures and gender biases still exist in subtle ways. Modern society hides these unfair practices behind a facade of equality, showing a cynical acceptance and complicity in keeping these hidden dynamics. *Stereotypical Ken*’s expression shifts to one of realization as he says, “Oh,” raising his eyebrows. The businessman nods, confirming *Stereotypical Ken*'s new understanding.

The camera shifts to *Stereotypical Ken* in a hospital, confidently speaking with a *female doctor*. *The doctor* says, “No, I won’t let you do ‘just one appendectomy!’” *Stereotypical Ken* insists, “But I’m a man.” *The doctor*, unfazed, responds, “But not a doctor.” *Stereotypical Ken* tries again, “Please?!” but *the doctor* firmly says, “No”. *Stereotypical Ken*'s belief that being a man qualifies him for a medical procedure shows outdated gender biases, while *the female doctor*'s firm refusal challenges the idea that men are naturally more competent, emphasizing that jobs should be based on skills and training,

not gender.

Confidently, *Stereotypical Ken* asks, “Can I talk to a doctor?” *The doctor*, maintaining her composure, replies, “You are talking to a doctor.” *Stereotypical Ken*, undeterred, asks, “Can you bring me coffee?” *The doctor* remains resolute, saying “No.” *Stereotypical Ken*, ignoring her refusals, demands, “And I need a clicky pen and a white coat and a sharp thing!”. As he continues his demands and ignores her responses, he spots a man and shouts, “There he is,” followed by a loud “Doctor!” *The female doctor*, now exasperated, calls for security. This shows how women professionals face challenges in asserting authority and dealing with gender biases and disrespect at work, reflecting entrenched stereotypes and power imbalances in society's gender expectations.

The camera shifts again, showing *Stereotypical Ken* approaching a lifeguard at the beach. *Stereotypical Ken* expresses his desire to apply for the lifeguard's job. *The lifeguard*, perplexed, listens as *Stereotypical Ken* explains his wish to work at the Beach. Misunderstanding *Stereotypical Ken*'s intentions, *the lifeguard* explains that he cannot hire someone who is not going to help people or perform any duties. Frustrated and angry, *Stereotypical Ken* screams, “I can't even beach here!” and storms off, exasperated. *Stereotypical Ken*'s assumption that he can easily obtain the lifeguard job without understanding its responsibilities suggests a sense of entitlement based on his identity rather than qualifications or merit.

Modes' Explanation

Although the interactions with the businessman, doctor, and lifeguard underscore the importance of qualifications and abilities over gender identity in professional environments, the scene hints that gender parity is still not achieved. Despite women working in various roles today, patriarchy remains hidden and influential. Women are often called for jobs

potentially for reasons beyond their professional qualifications, likely for their sexual appeal. The movie illustrates that women, regardless of their positions and achievements, still face discrimination because patriarchy is deeply rooted. This affects how society perceives women, often viewing them as neither valid nor dependable for performing certain duties. While the scene may seem to convey a positive message about male leadership, it implicitly shows that women are still struggling and that there is much work to be done.

4. Discussion

The findings from this research illuminate the nuanced interplay between Greta Gerwig's Barbie movie and traditional gender norms and stereotypes, showcasing how the film both challenges and reinforces these societal constructs through its multimodal elements. Employing a robust multimodal critical discourse analysis, the study delves deep into the movie's narrative, visuals, dialogue, and symbolism, unveiling its underlying ideological constructs and gender representations. A notable revelation is the depiction of women's leadership in the film, which fosters an environment of order, harmony, and inclusivity within the community. Women leaders are portrayed as adept at empathetic conflict management, promoting social cohesion and collective well-being. Conversely, male leadership is depicted as introducing chaos, aggression, and marginalization, leading to a breakdown in community harmony.

These findings suggest that female leadership may offer a more beneficial approach to societal harmony compared to male leadership. Furthermore, the research contributes fresh insights to the field of gender studies, emphasizing the urgency of addressing contemporary gender-related challenges. By providing a deeper understanding of the dynamic nature of gender roles within society, the study underscores the importance of comprehending and addressing evolving gender issues in the modern era.

Moreover, this study lays the groundwork for future research endeavors in this area. Three

potential avenues for further exploration include: "Reimagining Masculinity: Ken's Journey from Patriarchy to Self-Realization in Greta Gerwig's Barbie," "Exploring Metafiction and Marketing: How Greta Gerwig's Barbie Utilizes Self-Referential Strategies," and "Investigating the Portrayal of Feminism in Barbie Movies: Implications for Children's Gender Role Perceptions and Attitudes."

These avenues provide opportunities to delve deeper into the complex interactions between media representations, gender dynamics, and societal perceptions. By continuing to interrogate and critically analyze these complexities, researchers can contribute to the ongoing pursuit of gender equality and social justice in both media and society.

Conclusion

In this chapter, we collected, discussed, and analyzed the data that uncover the gender representation in Greta Gerwig's Barbie movie. The study has provided answers to the research questions set before. The results indicate that the portrayal and interpretation of gender representation in Greta Gerwig's Barbie movie are significantly influenced by its multimodal elements, which both challenge and perpetuate traditional gender norms and stereotypes. Applying multimodal critical discourse analysis to the film unveils several underlying ideological constructs and representations of gender.

General Conclusion

This study examines and analyzes the gender representation present in Greta Gerwig's Barbie movie using a multimodal critical discourse analysis approach. We tried to provide a comprehensive analysis of gender representation in Greta Gerwig's Barbie movie. To answer the previously asked questions:

1. How do multimodal elements contribute to the portrayal and interpretation of gender representation in Greta Gerwig's Barbie movie?
2. To what extent does the narrative of the film challenge or perpetuate traditional gender norms and stereotypes?
3. What insights can be gleaned from the application of multimodal critical discourse analysis to unveil the underlying ideological constructs and representations of gender within the movie?

We analyzed the selected scenes that illustrate gender representation and leadership roles using Multimodal Critical Discourse Analysis, in which each scene goes through three stages of analysis: description, interpretation, and explanation. We relied on Van Dijk's Ideological Square to structure the analysis and divided the scenes into two categories, each containing two sections. This division focuses on emphasizing the positive aspects of the preferred group (women) and the negative aspects of the other group (men), while minimizing or omitting the negative aspects of the preferred group and the positive aspects of the other group.

The findings reveal that the portrayal and interpretation of gender representation in Greta Gerwig's Barbie movie are heavily shaped by its multimodal elements, which simultaneously challenge and reinforce traditional gender norms and stereotypes. Through the application of

multimodal critical discourse analysis, the movie's underlying ideological constructs and gender representations are brought to light. Notably, women's leadership within the movie fosters an orderly, harmonious, and inclusive community, managing conflicts empathetically and promoting social cohesion. In contrast, male leadership introduces chaos, aggression, and marginalization, leading to a breakdown in community harmony. These results suggest that female leadership is less harmful and more beneficial for societal harmony compared to male leadership.

Furthermore, the research questions are answered as:

1. The portrayal and interpretation of gender representation in Greta Gerwig's Barbie movie are significantly influenced by the multimodal elements.

The dialogue often highlights the contrasts and conflicts between stereotypical masculine and feminine traits. For instance, when Stereotypical Barbie expresses shock at the hyper-masculine transformation of Barbie Land, her dialogue with Ken emphasizes her disapproval and struggle to reclaim her space, illustrating a resistance to imposed gender norms.

Visual imagery plays a crucial role as well. The transformation of Barbie Land from a pristine, orderly environment to one filled with stereotypical male paraphernalia like boxing gloves, arcade games, and sports equipment symbolizes the imposition of hyper-masculine traits. This shift in the environment visually underscores the disruption caused by integrating masculine influence into a previously female-centric world.

Symbolism is also pervasive throughout the movie. For example, the chaotic environment and the presence of hyper-masculine items in Barbie's Dreamhouse reflect the assertion of male dominance and a departure from traditional gender roles. The renaming of Barbie's Dreamhouse to "Ken's Mojo Dojo Casa House" further symbolizes Ken's attempt to assert control and redefine the power dynamics in Barbie Land.

2. The narrative of the film both challenges and perpetuates traditional gender norms

and stereotypes.

On one hand, the film challenges these norms by depicting Barbie Land as a utopian society where women hold leadership roles and excel in various professions. The portrayal of Barbies in diverse and authoritative roles—such as Pilot Barbie and Astronaut Barbie—highlights themes of female empowerment, independence, and the celebration of feminine energy. This representation aims to inspire viewers to rethink traditional gender roles and recognize women's capabilities in leadership and professional success.

However, the film also addresses the persistence of traditional gender norms through the character of Stereotypical Ken, who embodies hyper-masculine traits and desires dominance. His transformation and the subsequent takeover of Barbie Land illustrate how traditional masculine ideals can disrupt a balanced society and impose restrictive gender roles. This duality in the narrative highlights the ongoing struggle between challenging and perpetuating gender stereotypes, reflecting the complexities of gender dynamics in real life.

3. Applying multimodal critical discourse analysis to Greta Gerwig's Barbie movie unveils several underlying ideological constructs and representations of gender.

This approach helps in analyzing how various modes (linguistic, visual, and gestural) collectively construct meanings around gender dynamics. For instance, the consistent use of pink and other traditionally feminine colors in diverse contexts (like professional and leisure activities) subtly challenges gender stereotypes by normalizing femininity in all spheres of life. This use of color and setting reinforces the idea that femininity can coexist with competence and authority.

Furthermore, the analysis of interactions between characters, such as the exchanges between Stereotypical Barbie and Ken, reveals the tensions and negotiations of power within gender relations. Ken's attempts to dominate and Barbie's resistance symbolize broader societal struggles regarding gender equality and power dynamics.

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