
Women Representation in Barbie 2023: A Critical Discourse Analysis

*Siti Hanifatur Rohmah*¹

*Rohmani Nur Indah*²

¹ Corresponding author, Universitas Islam Negeri Maulana Malik Ibrahim Malang, Indonesia; hanifatur.rhmf@gmail.com

² Universitas Islam Negeri Maulana Malik Ibrahim Malang, Indonesia

Received: 15 August 2024

Accepted: 12 February 2026

Published: 22 February 2026

Abstract

One manifestation of gender injustice is the unequal representation of women in the entertainment and media industries particularly in movies. In Barbie 2023, the characters play a substantial role in depicting the reality of gender issues. This research aims to analyze how women are represented in the 2023 Barbie film. It employed Critical Discourse Analysis involving an in-depth analysis of the grammar, narrative structure, word usage, and social context of the discourse representing gender injustice. The study is done to reveal how discourse can influence the formation of thought, culture, and power in society. The main data for this research is the film and its dialogue transcriptions. The analysis process focuses on in-depth analysis of conversations between characters and their interactions in order to reveal how female figures are depicted in the story. Sara Mills' discourse analysis theoretical framework is applied to dissect the choice of diction and sentence structure used to represent women, alongside the theory of subject position, object, and reader position. In line with the principles of CDA, which bridges textual analysis with broader socio-political critique, this study also incorporates feminist and gender theory to explore how these linguistic choices and positional roles perpetuate patriarchal power structures and ideologies within the societal context reflected in the film. The research results demonstrated gender biases and stereotypes in film dialogue, which reflected the condition of gender inequality in wider society. Analysis reveals that language actively reinforces existing power structures and gender disparities. These findings highlight the need for continued critical examination of gender representations in media. Future research should build on this work by applying evolving perspectives, such as intersectional feminism or queer theory, to analyze a wider array of cinematic works. This will foster an ongoing scholarly dialogue and provide deeper insights into the complex construction of gender in popular culture.



Keywords: Women representation, Barbie 2023 movie, Critical Discourse Analysis

To cite this article: Rohmah, S. H., & Indah, R. N. (2026). Women representation in Barbie 2023: A critical discourse analysis. *SALEE: Study of Applied Linguistics and English Education*, 7(1), 1-12. <https://10.35961/salee.v7i1.1600>

DOI: 10.35961/salee.v7i1.1600

1. Introduction

Gender differences are the main trigger for the emergence of gender injustice, creating an atmosphere where discrimination plagues marginalized people, especially women, both in developed and developing countries around the world (Zuhri & Amalia, 2022). A culture that believes in male superiority over all aspects of life is still deeply rooted in some societies. This patriarchal culture, inherited from the past, creates the foundation for gender inequality. The belief that men have authority over everything contributes to the unfair treatment women experience in various contexts. Gender injustice permeates multiple aspects of daily life, from the domestic sphere to the broader scope of society.

One manifestation of gender injustice is the unequal representation of women in the entertainment and media industries. For example, in cinema, women are often seen as the weak party (Smith et al., 2022). The July 2023 film *Barbie*, starring Margot Robbie and Ryan Gosling in the lead roles, has emerged as the latest example of how American cinema explores issues related to women. *Barbie 2023* addresses feminism, gender inequality, and the struggle against patriarchal culture. These issues are still relevant to the reality of today's world. Where men still hold an essential role in the social order, and women are considered weak and prohibited from holding important roles in government or other jobs. Therefore, this research will reveal the patriarchal culture and gender gap in the movie *Barbie 2023*.

Linguistic analysis is essential to uncover the meanings and messages embedded within a film (Chandler, 2017). In *Barbie (2023)*, language serves as a primary lens to explore layers of meaning, particularly the gender issues reflected in the characters' behavior and dialogue (Hidayati, 2016). The film is a rich source of data where communication acts as a window into feelings, conflicts, and social dynamics. Consequently, a linguistic analysis of *Barbie* moves beyond grammar to provide a foundation for understanding the psychological, social, and cultural dimensions of its narrative, offering a comprehensive view of its gender politics and social dynamics (Al Smadi et al., 2022).

This study employs Sara Mills' Critical Discourse Analysis (CDA) framework, which is particularly suited for examining the representation of women from a feminist perspective. Mills (1998) argues for a "post-feminist text analysis" that moves beyond simplistic models to account for the complex, context-specific nature of meaning and the evolving

manifestations of sexism and gender relations. This framework is adept at revealing how women are stigmatized in media portrayals. Therefore, Sara Mills' model is appropriate for critiquing how female characters are constructed in *Barbie* (2023). By applying Mills' approach, which focuses on the positioning of actors, this research identifies key aspects of female representation in the film. Specifically, the subject-object position analysis within this model helps uncover the tendencies within the discourse by mapping how social factors, ideas, and events are positioned within the text (Feramayasari & Wiedarti, 2020).

In *Barbie 2023*, the characters play a substantial role in depicting the reality of gender issues. The behavior, dialogue, and body language displayed by the characters are not just dramatic elements but critical elements that require in-depth study. This research carefully analyzes how the language and communication used by the characters in the film reflect issues of feminism, gender inequality, and the struggle against patriarchal culture. To provide deeper insights, this research focuses on understanding how language becomes a means to convey deep and complex messages related to gender issues. This research employs a Critical Discourse Analysis (CDA) approach, which does not merely identify language patterns but critically examines how messages about feminism, gender inequality, and resistance to patriarchal culture are constructed and legitimized through linguistic elements (Osisanwo & Ajibade, 2019). CDA provides the theoretical foundation to unpack the ideological underpinnings embedded within these discursive practices. This is because such issues are embodied and translated into linguistic elements (Osisanwo & Ajibade, 2019).

Previous research on women and gender representation has often integrated Critical Discourse Analysis (CDA) with various gender theories. For instance, Ahmad and Shah's (2019) analysis of gender in English textbooks employed Fairclough's CDA model, underpinned by a liberal feminist framework to critique unequal representations. Similarly, Nurwahyuni and Samelia (2021) combined Van Dijk's socio-cognitive approach with stereotype theory to dissect gender-based discrimination in *Green Book*. Afrillia et al. (2023) utilized Ruth Wodak's discourse-historical approach alongside postcolonial feminist theory to explore intersections of gender and culture in short stories. While Halliday's Systemic Functional Linguistics is not a CDA theory per se, Anggeria (2019) applied it through a critical feminist lens to analyze a feminist speech. Another example is Adhitiya et al. (2022), who used Fairclough's three-dimensional model informed by social constructionist views on gender to examine EFL textbooks.

There are also many studies that use Sara Mills' theory as the foundation of their research, such as the research of Adriani et al. (2020), who analyze Islamic-themed romantic genre films. Another study was conducted by Suryaningsih and Sayuti (2023), to analyze novels with fiction genres. Another study was by Darta and Kristina (2022), who examined the representation of women in animated films of the family film genre. Wibawani and Anwar (2023) analyze the representation of women in drama-themed short films. Another study was

conducted by Alsarareh et al. (2020), who examined gender representation in characters in the Frozen movie, a musical fantasy genre.

Based on the previous research, it is found that there have been many studies that use Critical Discourse Analysis in examining the representation of women and gender in various genres of films and texts such as novels, short stories, and movies. However, most of these studies focus more on analyzing narrative texts such as novels and short stories. Research with movie objects is still dominated by animated films. The use of live-action films as an object of study to see the representation of women and gender is still infrequent. Therefore, there is a research gap in conducting a critical discourse analysis on this Barbie 2023 live-action film to examine the representation of women in it. The study is carried out by applying Sara Mills' theory to see the power relations and gender inequality contained in the film.

This research raises the assumption that women's representation in films can influence the social context. This influence is caused by the actor's position pattern in the movie. This research tries to analyze how female characters and their positions are depicted in films. By analyzing the influence of the environment on the character's attitude in the movie, this research has a greater goal, namely, to provide insight into how visual media such as films can play a role in shaping our social views, influencing the way we understand and respond to gender issues, and more broadly, changing the way to view the world. By better understanding the link between representations in films and social contexts, this research contributes to the understanding of how pop culture can be a reflection of values and norms in the society.

This research focuses on analyzing the film Barbie 2023, with the main objective of applying Sara Mills' Critical Discourse Analysis (CDA) theory with feminist stylistics and the actor's position approach. In the context of using that approach, this research aims to uncover and deeply analyze how male and female characters in this film are treated, portrayed, and interact with each other. Thus, this research will provide a deeper understanding of how the social environment in the movie affects the audience's views on social issues, gender roles, and the level and position of individuals in the narrative. Therefore, this research is considered important because it is able to reveal and respond to gender issues that are relevant to current social dynamics. The analysis of Barbie 2023 helps us understand how gender representation in popular media, such as movies, can influence perceptions and norms that develop in society. Based on these rationales, two research questions are discussed in this study: (1) How does the choice of words and sentences in Barbie 2023 represent the gender roles of female characters? and (2) How does the actor position in Barbie 2023 represent the gender roles of female characters?

2. Method

This study concerns women representation in *Barbie 2023* by employing a Critical Discourse Analysis using qualitative method to analyse the data. Qualitative research methods can be explained as research whose results are not found through statistical processes. This means that all research processes do not include numbers. Qualitative research design has a flexible format that is different from quantitative methods (Rahardjo, 2020). Furthermore, the research design that can be used to explain the phenomenon used to explain the phenomenon with descriptive analysis is a qualitative approach (Johnson & Christensen, 2019).

The main data for this research is the film *Barbie* (2023) and its dialogue transcriptions. The analysis focuses on an in-depth examination of conversations between characters and their interactions to reveal how female figures are depicted in the story. The *Barbie* movie released in 2023 was then watched and listened to carefully to identify utterances that represent women. Furthermore, the utterances were compared with the transcript provided by Scraps from the Loft <https://scrapsfromtheloft.com/movies/barbie-2023-transcript/>. Thus, the primary data source in this research is the movie *Barbie* movie released in 2023, while the transcript of the movie character's speech is used as secondary data to facilitate the research process. The data was transcribed in text form to facilitate the researcher in the analysis process.

In collecting data, the researcher takes several steps, the first is watching the movie *Barbie 2023*, the second is the researcher compares the character's speech and the transcript whether it is appropriate and contains women representation, the third is the researcher lists which sentences contain women representation, the fourth is reducing if there are similarities between speech and transcripts, and the fifth is to give code the transcripts that contain women representation.

In carrying out the data analysis process, it was involved in several in-depth stages. The first step involved the careful identification of word and sentence choices used in the context of the representation of women in the film by using the Actor's Position Theory. The next stage involved applying actor representation theory by Sara Mills, which provides a comprehensive analytical framework to delve deeper and understand the way women are represented in films. This theory allows the researcher to identify the role of actors and other important elements that can shape the image and stereotypes of women in these audiovisual works of art.

3. Findings and Discussion

This research focuses on analyzing the representation of women in the film *Barbie* (2023). The analysis employs feminist stylistic analysis at the word and sentence level (Mills, 2005), alongside Sara Mills' framework of subject-object positioning and reader position (Mills, 2003; Feramayasari & Wiedarti, 2020).

Table 1. Word level analysis (Mills, 1995b; 2005)

No	Data	Word analysis		
		Endearment	Androcentrism	The semantic
		<i>(Terms of address that diminish women's authority by infantilizing or romanticizing them)</i>	<i>(Language practices that position male experience as the universal norm)</i>	<i>(derogation of women Vocabulary that systematically devalues women or female experience)</i>
1.	“Miss Barbie” (datum A1)		✓	
2.	“She was discontinued by Mattel because a pregnant doll is just too weird.” (datum A2)			✓
3.	“Baby, you are an angel.” (datum A3)	✓		

Table 2. Sentence level analysis (Mills, 1995b; 2005)

No	Data	Phrase/sentence analysis		
		Ready-made phrases	Presupposition	Metaphor
		<i>(Preconstructed expressions that circulate patriarchal ideologies as common sense)</i>	<i>(Implicit assumptions embedded in sentence structure that reinforce gender norms)</i>	<i>(Figurative language that shapes understanding of gender relations)</i>
1.	“Every single one of these men loves women.” (datum B1)	✓		

Table 3. Subject-object and reader position analysis

No.	Data	Subject position	Object position	Reader position
1.	Men rule the world! (datum C1)	✓		
2.	I need to find somewhere where I can start patriarchy fresh. (datum C2)	✓		
3.	If I said you had a hot body, would you hold it against me? (datum C3)		✓	

4.	Everything, basically everything exists to expand and elevate the presence of men. (datum C4)	✓
5.	So, you're like "Barbie" Barbie? Like a professional bimbo? You've been making women feel bad about themselves since you were invented. You represent everything wrong with our culture. Sexualized capitalism, unrealistic physical ideals. (datum C5)	✓
6.	Women hate women, and men hate women. It's the one thing we can all agree on. (datum C6)	✓

3.1 The choice of words and sentences in Barbie 2023 that represents the gender roles of female characters

One important aspect that was conveyed was the use of certain words that contain gender bias and qualify women. An example is the use of endearments such as "baby" and "angel" (datum A1) which are used to address Barbie by male characters. These words not only reflect affection but also imply men's power and control over women by placing them as objects that are weak and must be protected (Rofiah, 2021).

In addition, the use of language centered on the male perspective (androcentrism) is also visible in the dialogue, such as the use of the term "Miss" to address Barbie, which reflects the view that women should be identified based on their status or age, not as complete individuals. The analysis also reveals a semantic derogation of women, where language is used to systematically explain or minimize women in cultural contexts. An example of this is when pregnancy is depicted as something "strange" and inappropriate for a doll, reflecting the view that women should not overemphasize their role as mothers or mothers-to-be in society.

Apart from analysis at the word level, this discussion also looks at how the position of subjects and objects in film narratives are represented. Male characters like Ken tend to be positioned as dominant subjects, who have the power to define themselves, narrate events, and judge the world from their perspective (Maula, 2023). This can be seen from dialogue such as "Men rule the world!" and "I need to find somewhere where I can start patriarchy fresh" (datum C1). which shows a desire to maintain and re-establish patriarchal structures.

On the other hand, women are often objectified and positioned as objects that are judged and controlled by the male perspective (Rachma, 2021). An example is dialogue such as "If I said you had a hot body, would you hold it against me?" (datum C3). which positions women's bodies as objects of male assessment and control. In fact, Barbie herself is objectified as a representation of everything that is detrimental to women, such as unrealistic physical stereotypes and obstacles to the feminist movement.

This research and previous research have similarities and differences. Meanwhile, Morrison (2014) has similarities with this research, namely finding that the representation of women in the film is influenced by real life in society, religion, and the environment.

Meanwhile, Anjarwati (2008) said that both types of research focus on how films influence the audience's views. In contrast to that, this research focuses on how the film represents women in the screenplay.

Meanwhile, Baig, Khan, and Aslam (2021) conducted a study on how media's representation of genders as gender socialization for children. This research is similar to Alsarairoh, Singh, and Hajimia (2020), who studied the differences between two genders' representation in a film. However, they differ from this study, which focused mainly on women's representation in the screenplay. A recent study by Rohmah (2024) titled "Women Representation in Barbie 2023: A Critical Discourse Analysis" examined women's representation in the same film using Sara Mills' critical discourse analysis framework. This qualitative research focused on dialogue transcripts and character interactions, applying Mills' theory of subject, object, and reader positions. The findings revealed gender biases and stereotypes in the film's dialogue that reflect gender inequality in society, while emphasizing language's role in reinforcing existing power structures. Mardhika and Agustin (2023) analyzed counter-hegemony in Barbie (2023) through critical discourse analysis. Their study revealed that while the film portrays conventional gender hegemony, it demonstrates significant resistance through feminist perspectives, with the director acting as an "organic intellectual" challenging gender stereotype. Unlike their broader focus on ideological resistance, this current study provides a more detailed linguistic analysis of gender representation at the word and sentence level.

3.2. The actor's position in Barbie 2023 that represents the gender roles of female characters

The theory used in this film offers a strong analytical framework for uncovering gender power dynamics and how they manifest in cultural texts such as films. The analysis focuses on three main concepts, namely subject position, object position, and reader position, which provide a comprehensive perspective in dissecting gender issues in the film.

First, subject position analysis reveals how male characters, especially Ken and other male characters, dominate the film narrative as powerful subjects. They are placed in significant positions, where they have the power to define themselves, narrate events, and judge the world from their personal point of view (Mills, 2003). The male subjects in this film construct and maintain gender hierarchies that are detrimental to women, in line with the concept of subject position in feminist theory by Sara Mills.

Second, object position analysis reveals how women, especially Barbie, are positioned as objects that are assessed, controlled, and criticized from the male perspective that dominates cultural discourse. Sentences like "If I said you had a hot body, would you hold it against me?" (datum C3) and Sasha's statement to Barbie reflects how women's bodies and existence are often objectified and degraded. Barbie is considered to represent everything that is wrong in culture, such as consumerism, unrealistic beauty standards, and an obstacle to the feminist

movement (Susanti, 2023). This analysis reveals how women lose their position as active and meaningful subjects in patriarchal culture, and instead, are objectified and positioned as objects that are valued and controlled by the male perspective.

Third, reader position analysis highlights how the author positions the reader in accepting the misogynistic views embedded in the text. Sentences such as "Women hate women, and men hate women. It's the one thing we can all agree on" (datum C6) show the author's attempt to instill in readers the view that women are only seen as objects of hatred, both by fellow women and men. The author assumes that there is general agreement that hatred of women is commonplace and accepted. In this case, the author places the reader in the position of the party who accepts this misogynist view, without giving space for the reader to question or reject the statements he makes (Genz & Brabon, 2018).

Overall, this analysis reveals how the film *Barbie 2023* maintains a patriarchal structure through the dominance of male subjects, the objectification of women, and attempts to shape readers' perceptions of women's position in society. This analysis uses Sara Mills' feminist theory as a critical lens to dismantle biased and detrimental gender representations of women in the film. Thus, this analysis makes an important contribution in understanding how popular culture products such as films can strengthen or criticize gender constructions and power relations that exist in society.

Because this research only focuses on one *Barbie* film released in 2023, it is not enough to generalize that Sara Mills' feminist theory also applies to all previous *Barbie* films. This 2023 live action *Barbie* film may contain gender messages that are unique or different from previous *Barbie* films. Therefore, further research involving various *Barbie* titles over time is needed to gain a more comprehensive understanding of gender representation across the *Barbie* franchise.

4. Conclusion

This research analyzes the gender representation of women in the film *Barbie 2023* using the Critical Discourse Analysis Feminism perspective by Sara Mills. Analysis was carried out at three levels, namely word choice, sentence structure, and the position of subject, object and reader in the film narrative. At the level of word and sentence choice, it was found that there was the use of words that contained gender bias and demeaned women, such as the calls "darling" and "angel", as well as phrases that identified women based on status and age. Additionally, there are semantic insults towards women, where language is used to minimize and devalue women's roles in cultural contexts, such as considering pregnancy to be "strange" for dolls.

The analysis demonstrates how *Barbie* (2023) reproduces patriarchal structures through the discursive positioning of characters and the audience. Male characters, particularly Ken, are positioned as dominant subjects who define reality and narrate events from their

viewpoint, while women like Barbie are systematically objectified and judged through a male-centric lens. This power dynamic is further reinforced through the reader's position, which naturalizes misogynistic views by presenting them as common sense. At the micro-linguistic level, the film's gender ideology is perpetuated through specific word choices including endearments, androcentric terms, and semantic derogation that systematically diminish women's agency. By applying Sara Mills' feminist theory, this research reveals how popular culture products can either reinforce or challenge existing gender constructions. Consequently, these findings hold significant implications for filmmakers, suggesting that a critical awareness of linguistic choices is essential to avoid discriminatory representations and to foster a more inclusive cinematic landscape that promotes gender equality.

This research has elaborated on the actor's position, both in terms of subject, object, and reader position, so that it can be used as study material for those interested in gender studies. This research carries out an examination, an in-depth investigation of words and sentences using Mills (2003), therefore for future research it is recommended to continue this research to look at gender roles but with a newer theoretical perspective to see whether with a newer perspective the findings can be obtained. which is more diverse.

References

- Adhitiya, N. Malia, E. Rivaldy G. F. (2022). A critical discourse analysis of gender depiction in EFL textbooks as a teaching material for high school. *The Journal of English Language Teaching, Literature, and Applied Linguistics [JELA]*, 4(2), 56-68
- Alsaraireh, M. Y., Singh, M. K. S., Hajimia, H. (2020). Critical discourse analysis of gender representation of male and female characters in the animation movie, FROZEN. *Linguistica Antverpiensia*. Issue-1, 104 – 121.
- Al Smadi, O. A., Rashid, R. A., Yassin, B., & Saad, H. (2022). A Linguistic ethnography of discursive identities of an English for medical purposes (emp) teacher. *International Journal of Instruction*, 15(1), 73–88. <https://doi.org/10.29333/iji.2022.1515a>
- Aspinall, E. White, S. Savirani, A. (2021). Women's political representation in Indonesia: Who wins and how?. *Journal of Current Southeast Asian Affairs*. <https://doi.org/10.1177/1868103421989720>
- Chandler, D. (2017). *Semiotics: The Basics* (3rd Edition). Routledge. <https://doi.org/10.4324/9781315311050>.
- Darta, D. M. S., & Kristina, D. (2022). the representation of women characters in the movie The Breadwinner. *International Journal of Humanity Studies (IJHS)*, 2(1), 42-50.
- Eriyanto. (2001). *Analisis Wacana : Pengantar Analisis Teks Media*. LKIS, Yogyakarta.
- Feramayasati, K. Wiedarti P. (2020). A critical discourse analysis on Shopee 12.12 birthday

- sale advertisement. *Journal of English Language Teaching and Linguistics*, 5(1). Doi: <http://dx.doi.org/10.21462/jeltl.v5i1.393>
- Gumilang, G. S. (2016). Metode Penelitian Kualitatif dalam Bidang Bimbingan dan Konseling. *Jurnal Fokus Konseling*, 2(2). 45-58
- Hariyana, A., Rasyid, Y., & Anwar, M. (2020). The Representation of Women in Pendhoza's Bojoku Galak's Song Through Sara Mills' Critical Discourse Analysis Model. *International Conference on Humanities, Education, and Social Science*, 554-564.
- Hidayati, N. N. (2016). Bahasa dan Gender: Kajian Karakteristik kebahasaan Laki-Laki dan Perempuan dalam Film Anak. *Al-Hikmah Jurnal Studi Keislaman*, 6(1).
- Internet Archive Christy Lemire. (2023). Barbie. <https://www.rogerebert.com/reviews/barbie-movie-review-2023>.
- Lestari, R. J. (2021). Analisis Wacana Model Sara Mills dalam Novel Perempuan yang Mendahului Zaman karya Khairul Jasmi. Perpustakaan Universitas Islam Riau.
- Maula, A. I. (2023). Analisis Wacana Pemberitaan Kekerasan pada Anak di Media Detik.Com. *Tabayyun*, 4(1), 27-32. <https://doi.org/10.61519/tby.v4i1.44>
- Mengistie, S., & Worku, M.Y. (2021). Gender Representation in Educational Materials: A Focus on Ethiopian English Textbooks. DOI:10.1007/978-3-319-95687-9137.
- Mills, S. (1998). Post-feminist text analysis. *Language and Literature*, 7(3), 235-252. <https://doi.org/10.1177/096394709800700304>.
- Mill, S. (2005). *Feminist Stylistic*. Taylor & Francis e-Library. ISBN 0-203-40873.
- Osisanwo, A. A. & Ajibade, T. 2019. Gender ideologies and representations in some sermons of selected Nigerian female preachers. *Ife Studies in English Linguistics*. 14(1): 80-101.
- Rachma, F. M., & Ulya, H. (2021). Male Gaze Representation in Biopic Film 'Lovelace' (Semiotics Analysis by John Fiske). *Jurnal Ilmiah Muqoddimah: Jurnal Ilmu Sosial, Politik dan Humaniora*.
- Rahardjo, Mudjia. (2020). Metodologi Penelitian Kualitatif untuk Ilmu-Ilmu Sosial dan Humaniora. *Republik Media*.
- Rofiah, K. M. S. I. (2021). Produktivitas Ekonomi Perempuan dalam Kajian Islam dan Gender. *Q Media*.
- Schmitt, M. T., Branscombe, N. R., Postmes, T., & Garcia, A. (2014). The consequences of perceived discrimination for psychological well-being: A meta-analytic review. *Psychological Bulletin*, 140(4), 921-948.
- Smith, S., Choueiti, M., Choi, A., Pieper, K., & Moutier, C. (2019). Mental Health Conditions in Film & TV: Portrayals that Dehumanize and Trivialize Characters. *America: USC Annenberg Inclusion Initiative & American Foundation for Suicide Prevention*.
- Suryaningsih, A., & Sayuti, S.A. (2023). Representation of Female Characters in the Novel

- "Women at Point Zero" by Nawal EL Saadawi using Sara Mills' Perspective Approach. *International Journal of Linguistics, Literature and Translation*, 6(2), 122–132. <https://doi.org/10.32996/ijllt.2023.6.2.16>.
- Van Dijk, T. A. (2015). Critical Discourse Analysis. In D. Tannen, H. E. Hamilton, & D. Schiffrin, *The Handbook of Discourse Analysis* (2nd ed., pp. 466-485). John Wiley & Sons, Inc.
- Watie, Errika. (2020). Representasi Wanita Dalam Media Massa Masa Kini. *The Messenger Vol.II* (2).
- Wibawani, S., & Anwar, M. (2023). Representation of Women in Demi Nama Baik Kampus Short Films from Sara Mills' Perspective. *Journal of Pragmatics and Discourse Research*.
- Wodak, R., & Meyer, M. (Eds.). (2009). *Methods for Critical Discourse Analysis* (2nd ed.). SAGE Publications Ltd.
- Zuhri, S., & Amalia, D. (2022). Ketidakadilan Gender dan Budaya Patriarki di Kehidupan Masyarakat Indonesia. *Murabbi: Jurnal Ilmiah dalam Bidang Pendidikan*, 5(1). STIT AL-Hikmah Tebing Tinggi.