

## Depictions of feminism in *Barbie* film teasers and trailers

Karunia Octaviani Fajri<sup>1</sup>, Agung Ginanjar Anjaniputra<sup>2</sup>

<sup>1</sup>Universitas Negeri Semarang, Indonesia

<sup>2</sup>Universitas Negeri Semarang, Indonesia

### Abstract

The present study scrutinises the depictions of feminism in *Barbie*'s teasers and trailers, which breaks through the perspective of three meta-functions which are representation, interaction, and composition. The grammar of visual design (GVD) of Kress and Van Leeuwen (2021) is employed as the theoretical framework of the study. Secondary data are drawn on the YouTube channel of Warner Bros. Pictures for being applied to inclusion and exclusion criteria to qualify for the feminism features. A total of 43 frames from 7 selected videos are gathered to reveal that feminism is depicted in teasers and trailers of *Barbie*. Through narrative representation possessed by all the collected frames, women's empowerment followed by the physique of beauty are the dominant features of feminism in teasers and trailers of *Barbie* 2023. The three meta-functions that are employed to explore how *Barbie* teasers and trailers convey the tropes of feminism are discussed. Through discourse intermediation (Fowler & Mountz, 2024), which in this context is the discourse of feminism, the current study constitutes a miniscule endeavor to equip educators and academics by applying language skills and attitudes to facilitate inclusive opportunities.

*Keywords: feminism; grammar of visual design; teaser; trailer; Barbie*

✉Correspondence Address:

Universitas Negeri Semarang

Sekaran, Gunungpati, Semarang, 50229

E-mail: karuniaoctavianifajri@gmail.com

### INTRODUCTION

Disney and Pixar are cinema productions that feature feminist-themed films geared towards adolescents (Schiele et al., 2020). Depicted feminism of teasers and trailers as a social phenomenon influences onlookers, who prosecute whether or not to watch a film following the teasers or trailers they discover before the film is released. They can derive the meaning-making of feminism from the worldviews represented through an intermediary (Schiele et al., 2020), in this study, film teasers and trailers. The demand for film trailers uploaded on social media, including YouTube, has increased in numerous instances due to their effectiveness in marketing and promoting films (Afifah et al., 2022) and the prosperous of them engages people's curiosity to take the next phase (Xu & Tan, 2020), reviewing the exact film.

The recent film directed by Greta Gerwig and distributed by Warner Bros. Pictures, *Barbie*, promotes the main film trailer on YouTube which attained 76 million views. *Barbie*'s 2023 film trailer resulted in the prosperity of the film release, even according to statistical data from Statista, the worldwide profit of *Barbie* is 1.34 billion dollars (Mojo, 2023). The storyline of *Barbie* is introduced and the pink colour palette is presented in the teasers and trailers. Pink depicts the feminine of a girl's colour as an embedded culture in people's surroundings (Yilmaz & Löschnigg, 2018). Moreover, through discourse intermediation (Fowler & Mountz, 2024), which in this context is the discourse of feminism, the current study constitutes a miniscule endeavour to equip educators and academics by applying language skills and attitudes to facilitate inclusive opportunities.

Some onlookers appear to relate the interactions as presented in *Barbie* teasers and trailers with system socials including feminism and patriarchy. The film tagline "Barbie is everything and Ken is just Ken" depicts the toxic equality of society and Gosling's Ken subsequently admits to denouncing patriarchy (Lee, 2023). *Barbie* presents multitiered characters and it appears to maintain Kenalemang-Palm's (2023) analysis which is delivered that women must labour independently in order to advance in status and privilege, especially assuming they lack strong financial backing and progeny. Hooks (2009), however, defines feminism as a movement that is not based on an anti-male agenda. In order to tolerate one another, feminism is necessary for both females and males to accept

each other as individuals. In addition, Litosseliti et al. (2019) consider that post-feminism reproduces historical gendered and intersectional injustices while also portraying freedom and empowerment. Furthermore, Anderson (2023) states that most portrayals of men in society do not depict as a tendency of their characters, but rather based on the gender distinction they possess.

In order to be more aware of feminism's portrayal in trailers and teasers, the present study draws on a number of theoretical frameworks. Several theories underpinning the study involve language, grammar, and Systemic Functional Linguistics (SFL). In the present study, the Grammar of Visual Design (GVD) is the major theory that is employed, which is aligned with the hypothesis of feminism. The study integrates the Grammar of Visual Design (GVD) contemplated by Kress and van Leeuwen (2021) as the major framework for film teasers and trailers, adapted from a Mattel doll, are scrutinized. Kress & van Leeuwen's (2021) GVD, is initially, concerned with the linguistic matters that prompt them to adopt Halliday's theory of meta-function to embody representation and social communication from the perspective of semiotic resources. According to Bahrudin & Bakar's (2022) findings, GVD warrants that the semiotic mode of teasers and trailers is able to frame communicative meaning to be connected logically, regarding the context. To make sense of how feminism is depicted in moving images, as the purpose of the present study, GVD as a tool directs the study to employ meta-functions of representation, interaction, and composition (Bahrudin & Bakar, 2022; Ikhlef & Awad, 2023; Junior et al., 2023).

The theoretical framework of social semiotics provides the backdrop for Kress & van Leeuwen (2021) to propose the meta-function of representation. They define representation as a meaning-making process in which it is intended to represent a visual text that is influenced by social, cultural, and psychological backgrounds (Kress & van Leeuwen, 2021). Additionally, the involvement of a certain context can frame the visual text to produce meaning (Junior et al., 2023; Kress & van Leeuwen, 2021). Representational meta-function is branched into two types: narrative representation, which focuses on describing the development and transition process of visual texts, and concept representation, which focuses on representing groups, structures, or meanings of the participants (Bi, 2019).

Regarding the meta-function of representation, between people, places, and things are represented in images using visual resources (Ikhlef & Awad, 2023; Junior et al., 2023). As for the meta-function of interaction, the visual mode involves the represented participant, i.e. the visual resources that they are depicted, and the interactive participant, i.e. through visuals, producers, and viewers of images people can communicate to one another (Kress & van Leeuwen, 2021). In addition, the relationships lead to the attitude of the viewer towards the represented participant in which the meta-function of interaction embodies three types of relationships: visual producers, represented participants (in the image), and viewers (of the image) (Bi, 2019; Kress & van Leeuwen, 2021). There are four visual elements that contribute to the fulfilment of the meta-function of interaction, which are contact, social distance, perspective, and modality (Junior et al., 2023).

The last element of the GVD is the meta-function of composition. It is adopted derived from Halliday's textual function (Opoola & Folorunso, 2019), in which the meta-function of representation and interaction are described as interrelating in the context of a complete meaning (Kress & van Leeuwen, 2021). Three interlocking ways to embody the relationship of representational and interactional meta-functions in the context of visual composition are information value, framing, and prominence (Bi, 2019; Kress & van Leeuwen, 2021). Firstly, information value which is the placement of participants in visual zone preferences, in marginal or central manners (Assaiqeli, 2021; Kress & van Leeuwen, 2021). Next, framing, which refers to visual elements is either being separated or brought together to be classified (Assaiqeli, 2021; Belgrimet & Rabab'ah, 2021; Kress & van Leeuwen, 2021). The last is prominence. The idea of prominence is defined as the elements that most attract the viewers' interest, which is achieved by several factors, including perspective, relative size, tonal contrast, the acuteness of vision, and some others (Assaiqeli, 2021; Belgrimet & Rabab'ah, 2021; Kress & van Leeuwen, 2021).

The Feminism Hypotheses are applied for the current study and elaborated with the GVD to justify the depiction of feminism in Barbie film teasers and trailers. With reference to Kendall's (2020) Feminism which sparks her awareness of the social class, race, and gender impact on some conditions including maintaining occupation. The hypothesis supports the study to ascertain the significance of feminism's portrayal in moving images of Barbie teasers and trailers. In order to scrutinize the depicted feminism of moving images, the GVD and Feminism Hypothesis go together conjointly to construct a theoretical framework for the study (Ikhlef & Awad, 2023; Mansouri & Parina, 2023; Opoola & Folorunso, 2019; Xu & Tan, 2020).

Previous studies on the ideology of women are essential in contributing to the present study which addresses feminism. In particular, literature focuses on the intersection of feminism with inequalities of social class, race, and gender. According to Weldon et al. (2023), women deserve to be recognized as equals by securing all basic human rights. However, in practice, fundamental rights for women are not enforced in a comprehensive and equitable manner as outlined by Ain et al. (2023), violence against women has increased during the outbreak of COVID-19.

As EDI (equality, diversity, and inclusion) is fulfilled holistically in a certain environment, relational equality can be achieved (Monro et al., 2024; Nolan & Owen, 2024). In addition, through a protest movement, women's rights can be negotiated in insisting on social equality. Hence, the fulfilment of women's rights can therefore be facilitated (Bahrudin & Bakar, 2022). A company can leverage film teasers and trailers to spread awareness campaigns on certain themes, including feminist issues. The blockbuster film, *Barbie* 2023, is one of the movies that brings gender-related issues, in which the mostly played Barbie doll by Mattel among young girls, starring as the protagonist in the film. The airing of the film, however, was restricted in the UAE (Ritman, 2023) as it featured a considerable display of feminism by Barbie's characters.

For future research, it would be useful to investigate how feminism is portrayed through moving images, in this instance *Barbie* film's teasers and trailers. The depiction of feminism issues contained in moving images can be examined through the GVD approach. The present study, thereby, attempts to fill in the gaps left by previous investigations.

The present study serves as a tiny part of other discourse analysis studies that pursued scrutinizing the depictions of feminism in teasers and trailers of *Barbie* 2023. The current study proposes the following extensive research question to reveal the depictions of feminism in *Barbie* teasers and trailers: How is feminism depicted *Barbie* teasers and trailers through the perspective of three meta-functions which are representation, interaction, and composition?

## METHODS

The study uses a qualitative design that employs Kress and van Leeuwen's (2021) Grammar of Visual Design (GVD). Additionally, the study applies discourse analysis as an approach that investigates the meaning-making of semiotics resources (Benson, 2017) and finds out the social relation in feminism ideology (Fairclough, 2010). In the present study, qualitative design and discourse analysis are combined to examine the depiction of feminism in teasers and trailers of *Barbie* film by applying three meta-functions of grammar of visual design (GVD). The purposes of the study have already aligned with Churchill's (2022) phenomenological research and the intellectual goals of qualitative research, according to Maxwell (2013). Thus, the study employs the qualitative method because it is suitable to address the study's purposes which are related to the phenomenological approach.

In this case, the study gathers the available dataset which is teasers and trailers of *Barbie* film uploaded by Warner Bros. Pictures on YouTube. The dataset, then, will be filtered to achieve the portrayal of feminism in each of selected data in order to be investigated by using the GVD. Consequently, qualitative methods are considered to be employed at each stage of the meaning-making process of *Barbie*'s film teasers and trailers in order to achieve the purposes of the study.

Out of 20 official *Barbie* videos uploaded by Warner Bros. Pictures on its YouTube channel, only eight videos that are categorized as teasers and trailers were selected. A total of three teasers and five trailers of *Barbie* film can be accessed online on Warner Bros. Pictures' YouTube channel which provides sneak peeks into the footage of the film adequately specific in which feminism issues are portrayed. The rest are eight music videos and 2 official audios courtesy of the *Barbie* film, and there are two short videos of the announcement video that the film has aired and a gratitude video.

References are also required to align the background and methods with the progress during the process of the current study. The study is based on GVD theory, related hypothesis, and related previous studies that have relevance to be reliable. Therefore, the current study is supported by other resources concerning validity and reliability in establishing the underpinning for defining as well as completing the visual resources of teasers and trailers. The other resources are obtained from digital newspapers, websites, digital books, previous literatures, and so on.

The study employs the function of representational, interactional, and compositional as the meta-semiotic of modes in the Grammar of Visual Design (GVD). The study extracts specific visual motifs of feminism portrayed in three teasers and five trailers of *Barbie* film which is accessed online on the YouTube channel of Warner Bros. Pictures to collect the secondary data in a purposive

sampling form. Then, collected data are examined to reveal the connection and cohesion of semiotics in the depiction of feminism by employing GVD proposed by Kress & van Leeuwen (2021).

The study uses inclusion criteria and exclusion criteria to collect the data. The study arranges the inclusion criterion to identify the images that depict specific visual motifs of feminism. Teasers and trailers of *Barbie* film, uploaded by the channel Warner Bros. Pictures on YouTube, are selected to achieve the aim of the study. The study extracts teasers and trailers uploaded between December 2022 and August 2023, and only depicted feminism's visuals of moving images are included in the final data set. By setting the predefined specific visual motifs of the teasers and trailers (Breukelen, 2010), the study identifies the included target population.

The following stage of data collection methods is still linked with the previous method (Sarihasan et al., 2023). The study arranges the exclusion criterion for the data set of teasers and trailers. The exclusion criterion helps the study eliminate the moving images by opposing the specific visual motifs of feminism in *Barbie*'s teasers and trailers.

In the current study, several corpora of frames from each *Barbie* film's teaser and trailer are sampled to justify the depiction of feminism. The corpus is selected on the following criteria: women's empowerment to be autonomous and self-reliant including beauty physique, motherhood, household duties, authority in one's role or position in society especially in labour, and identity appearance including gender, race, colour, and social class. By doing so, any scenes that deviate from the predetermined criteria will be discarded.

## FINDINGS AND DISCUSSION

Drawing on the outcome of the study's analysis of the trailers and teasers of *Barbie* 2023, the findings obtained after collecting the data through the implementation of the inclusion and exclusion criteria are elaborated on in this chapter. Eight moving images have been previously selected in the current study, gradually, only seven moving images are counted and accepted as teasers and trailers of *Barbie* film. In the findings section, the outcomes of the investigation into the depictions of feminism provided in the moving images of *Barbie* film.

Depictions of feminism are the enactments of a societal phenomenon concerning the politics and ideology of women's issues that can be found through static and dynamic media, in this matter is the frame of moving images. Seven moving images of *Barbie* film teasers and trailers are selected as the inclusion attempt to be scrutinised in the current study. The criteria of feminism portrayal are specified in which simultaneously the exclusion stage is also carried out through the visual motifs based on the hypotheses employed in the study, which are beauty physique, women empowerment, role or position in the labour or society, household duty, and motherhood.

In this instance, the study finds that in outline the depiction of feminism is predominately portrayed the women's empowerment and the beauty physique among in total 43 feminism data frames of seven teasers and trailers. Following the role or position in the labour or society, motherhood, and only one frame of household duty. Along with specific visual motifs, the GVD of Kress & van Leeuwen is adopted to examine each frame and ensure the portrayal of feminism.

All of the collected frames are scrutinized by employing the GVD principle in which the study goes through a sequence of three meta-functions, comprising meta-functions of representational, interactive, and compositional. The following elaborates on the findings of each frame depending on the three meta-functions respectively.

### Meta-functions of representation

Meta-functions of representation	
Elements	Total
Narrative	43
Concept	0

*Table 4. 1 Recap of the representational meta-functions analysis*

Meta-functions of representation are generally characterized into two types, which are narrative and concept. As the data is taken from the moving images, the findings, hence, indicate that the overall frames of the *Barbie* film teaser and trailer embody narrative representations. Several dynamic actions are exhibited in the frames of teasers and trailers of the *Barbie* film. Each frame illustrates the narrative objective to be conveyed to the viewers. Based on the findings, the narrative of each frame is related to the feminism criteria of the current study.

A total of 27 frames demonstrates women's empowerment, which is the highest number of fifth feminism visual motifs in *Barbie* teasers and trailers. One piece of concrete evidence is in frame 5, where a Barbie wears a presidential sash while holding a judge's gavel. In this sense, the Barbie President has an attempt at being a wise president to lead and decide on a certain situation.



*Figure 4. 1 Frame 5*

The second highest number of feminism frames is beauty physique, with 18 frames found. Frame 6 is an example of a beauty physique depiction that can be represented narratively, in which Barbie makes herself up in front of a mirror on her vanity desk. In this instance, the frame presents how Barbie as a female maintains her physical beauty.



*Figure 4. 2 Frame 6*

The 12 frames about roles or positions in the labour field or in society accounted for the third most portrayals of feminism after beauty physique. Numerous depictions of roles and occupations are represented in *Barbie's* film trailers and teasers, such as the president in Barbieland, doctors, judges, even road workers, and several others. The representation of roles or positions in society is narrated in each frame. One example of the depiction of road worker Barbies is identified in frame 19. Through frame 19, a narrative is revealed that the road worker Barbies cooperatively works under their responsibilities. In the real world, road workers are typically employed by males. Whereas in Barbieland, the Barbies, who are females, are also accomplished in similar occupations. In this regard, the frame demonstrates that females' performance in occupational positions can also be equal to that of males.



*Figure 4. 3 Frame 19*

Motherhood, in turn, is the second least depicted feminism with a mere six frames. In both figurative and literal senses, motherhood is portrayed in the six disparate frames. Frame 1 figuratively narrates motherhood whereby several little girls play the role of mothers with their baby dolls. It demonstrates that from an early age, young girls are introduced to motherhood.



*Figure 4. 4 Frame 1*

Meanwhile, frame 35 represents a literal motherhood narrative in which the mother character provides her shoulder for the girl next to her to lean on. In this context, the adult woman affords comfort and care to the younger one, irrespective of the circumstances.





Figure 4. 5 Frame 35

Frame 43 contributes to the only feminist feature on household duties. The frame narratively represents that Barbie and Ken both do household duties. Barbie with cooking activities, while Ken with laundry drying activities. In this case, the portrayal of household duties is narrated in the frame with considerable clarity. Regardless of the gender, both Barbie and Ken take responsibility for the household duties.



Figure 4. 6 Frame 43

To put it briefly, narrative representation demonstrates the depiction of each feminist feature in the frames of *Barbie's* film teasers and trailers. The various characters in the teasers and trailers, what they are up to, and the ambiance attached to each frame constitute the core elements in revealing the narrative representation and serve as the findings of the study.

Meta-functions of interaction

Meta-functions of interaction		
Elements		Total
Contact	Gaze	5
	No gaze	37

	Combination		1
Frame: Shot distance	Extreme long shot		1
	Long shot		10
	Medium-long shot		10
	Medium shot		9
	Medium close-up shot		8
	Close-up		5
Perspective: Shot angles	Subjective	Frontal	31
		Oblique	12
	Objective		0
Modality	Colouring	Pink palette	19
		Vibrant or pastel colours	13
		Sepia hues	4
		Combination of vibrant and natural colours	2
		Natural tonal colours	5
	Lighting	Average	30
		Dim	10
		Shiny	3
	Context	Within background	43
		Without background	0
	Representation		43

*Table 4. 2 Recap of the interactional meta-functions analysis*

There are four visual elements that are required to be involved in realizing the meta-function of interaction. The first visual element, contact, indicates the presence of a gaze that is connected between the viewer and the represented participant, which is closely related to the consideration of the image, whether it is an offer or a demand. The second is frame size, where the entire image displayed in each frame is shot from a certain distance, thus imaging a personal, social, or impersonal relationship. Meanwhile, perspective, which is the third visual element, shows from which angle a frame is shot, thus establishing the objectivity or subjectivity of the image. Then, the last one is modality in which the authenticity of the frame is imaged through the colouring, lighting, context, and representation of the image in each frame.

As the findings of the study reveal, a high percentage of frames from *Barbie* film teasers and trailers represent the offering imagery. A total of 35 frames of contact in *Barbie* film teasers and trailers are not presented a gaze between the viewer and the represented participant. In contrast, the presence of a gaze is only discovered in 5 frames of the overall data acquired. As a result, *Barbie* film teasers



and trailers tend to convey indicative information to viewers. However, the tendency of demand that interrogates viewers is only demonstrated by a few specific frames.

The amount of data that indicates the tendency of offering, consecutively in frames 1 to 21 and many others, entirely in each frame shows the absence of insight between the viewer and the represented participant. In frame 21, for example, two doctor Barbies are presented facing each other as they push a patient's bed. In this matter, they are presented through the side of their shoulders, leaving the face, which could generally convey gaze, out of view.



*Figure 4. 7 Frame 21*

As an example of the demand tendency in the following frame, it can be found in frames 24, 29, 31, and a few others. Frame 31 is taken as an example, where Barbie with only part of her face is vividly exposed as her other eye blinks in a flirtatious way while she drops her sunglasses.



*Figure 4. 8 Frame 31*

Furthermore, a small number of frames are also found that demonstrate a combination of the absence and presence of gaze. As shown in Table 1, only frame 22 is recognized. The frame 22 presents two Barbie judges on the left and middle side of the frame who seem to look at their right obliquely which means there is no gaze between them and the viewers and it is featured as an offering manner. But one Barbie judge with blonde hair on the right side of the frame seems to look straight ahead at the viewers which creates eye contact, then it can be considered as a demanding manner of frame.



*Figure 4. 9 Frame 22*

In accordance with the findings of the study on the element of gaze, *Barbie's* teasers and trailers can adjust the purpose required to be conveyed through each frame. Therefore, both offers and demands are imaged despite having a tendency to intentionally convey information, in this case through offers.

Various types of shot distances were implemented in the *Barbie* film teaser and trailer. According to the findings, these range in distance from extreme long shots to close-up shots. However, the findings demonstrate that on average, the frames employ medium close, medium, and medium long shots.

Table 1 reveals only one frame with an extreme long shot, which is in frame 2. The frame incorporates an extreme long shot from the point of view of the young girls in the image and a wide shot from Barbie's perspective, which shows all the girls separately looking at the giant Barbie from head-to-toe.



*Figure 4. 10 Frame 2*

Long shots are also presented in the teasers and trailers of *Barbie*. Taking frame 7 as an example, it applies a long shot that expands the whole frame. It demonstrates Barbie and the two people behind her appearing head-to-toe.



*Figure 4. 11 Frame 7*

Several frames with medium-long shots are found. Frame 3 is one of them, which demonstrates five Barbies standing, and the frame displays their appearances from head to knees.



*Figure 4. 12 Frame 3*

Medium shots are also used frequently among other frames. Frame 18 is a good example. It captures from the waist up (or up to the head) of Barbie and the two females that are with her.



*Figure 4. 13 Frame 18*

Likewise, the medium close-up shot is also widely employed in several other frames. Consider a sampling from frame 17, wherein a female doctor is presented from the chest up (or up to the head).



*Figure 4. 14 Frame 17*

Close-up shots are less common among the other frames. Frame 24 is sampled to illustrate, in which Barbie is appeared from the shoulders up to the head.



*Figure 4. 15 Frame 24*

A variety of shot distances are employed with the appearance of the characters (or represented participants) throughout almost every frame. This demonstrates that teasers and trailers of *Barbie* portray personal value, in frames where one to a few other characters are visible, and also social value, in frames where a large number of characters are involved.

The next element of interactive meta-functions is perspective or attitude. Based on the findings, each of the frames has a tendency to present the image act in subjective perspectives. Through the diverse shot angles that each frame features, the viewers are involved as interactive participants. In this regard, the viewers experience either attachment or detachment, which depends on the angle adopted in the frame.

Frames in which possessing attachment preference is identified through the frontal angle. It is applicable in every *Barbie* teaser and trailer. Frame 29, for the sample, is considered to be a frontal angle at eye level. It implies that the viewers seem to be involved in experiencing the emotions and the ambience of the moment on the frame.



*Figure 4.16 Frame 29*

Meanwhile, frames with detachment tendencies are recognized through oblique angles. In almost every *Barbie's* teaser and trailer, the oblique angle is also deployed. A shot taken over the shoulder that creates an oblique angle in frame 26 is served as an illustration. In this respect, the viewers are not imaginarily involved in experiencing the ambience of the frame, but merely witnessing it.



*Figure 4.17 Frame 26*

The comparison of the number of frames that tend to be attachment or detachment is not very contrasting. Both are considered sufficiently balanced in fulfilling the requirement of the frame of the *Barbie's* teaser and trailer.

The final visual element of interactive meta-functions is modality. Each of the frames is visualized and perceived by the viewers' senses. Thus, under the frames analysis, the study describes in general terms of the colouring, lighting, context, as well as the representations that are presented.

Colour dimensions that are imaged in each of frames are various. However, pink colour palette heavily dominates *Barbie's* film teasers and trailers albeit other colour palettes are also presented in a couple of other frames, even the sepia hue.

The pink palette, which is the prevailing colour in almost all the frames, can be found in every *Barbie* film teaser and trailer. Moreover, all the sample frames selected from teaser trailer 2, i.e. frames 3 to 7, demonstrate the employment of the pink colour palette. To illustrate, consider frame 4 where



Barbies and Kens are dressed in pink, and even the interior of the truck they are travelling in and a few other elements are in the similar colour.



*Figure 4. 18 Frame 4*

Furthermore, many vibrant and pastel colours are used in the frames of *Barbie* teasers and trailers. Frame 8 provides an illustration of this. Besides the light pink tones, pastel and vibrant acquire from blues and yellows are also featured in the frame.



*Figure 4. 19 Frame 8*

As opposed to vibrant colours, a few frames with warm tones as presented seem to be in the afternoon. It indicates the gradation of dark reddish brown to light yellow scattered from the sun in the sky, leading to the sepia hues of the frames. The colours are found to be fairly dominating in the first teaser trailer of the *Barbie* film. Accordingly, frame 42 is introduced as an excerpt.



*Figure 4. 20 Frame 42*

A combination of colours by merging vibrant colours and the colours that tend to be natural or plausible in reality is also preferred in several frames of *Barbie's* teasers and trailers. An excerpt from frame 13 as a reference demonstrates the vibrant colours of the garments dressed by Barbie and Ken as well as the natural colours of the surrounding areas. There appears to be a contrasting colour in a single frame of the sample.



*Figure 4. 21 Frame 13*

In accordance with the plot of the *Barbie* film, which can be found in the teaser trailer 3, Barbie is entrusted with the quest to come to the real world. In this regard, when Barbie is in the real world or reality, the natural tonal colours are presented in abundance. Frame 33 may illustrate, in which two females in common outfits as well as the interior of their car are presented in natural colours, with the black colour prevailing in the frame.





*Figure 4. 22 Frame 33*

Referring to the findings of the study, the prominent use of colour in *Barbie*'s teasers and trailers is the majority of the pink palette and vibrant colours. As for natural colours, it is not as plentiful. In this sense, the value of reality in these moving images tends to be subdued as they are not presented in abundance. In other words, *Barbie* film teasers and trailers possess an authenticity that is not identical to reality.

Lighting contributes significantly to the representation of colours in a tangible manner. The lack of light captured in the frame affects the colour qualities of the frame. Accordingly, the following element, lighting, is demonstrated in three shades in the findings, which are natural or average lighting, low or dim lighting, and shiny or sparkling lighting. Up to 50% of the total frame data indicates the average lighting, which allows the viewers to adapt in experiencing the moving images of the Barbie film teasers and trailers.

Frame 9 illustrates one example of normal lighting implementation. The outdoor setting of the frame allows for the acquisition of optimum and well-defined light which is neither over-darkened nor over-brightened. Thus, the focus elements in the image that are highlighted on Barbie exhibiting an expression of shock and disgust at a flat foot are clearly visible. It is followed by a blurred background with a dominant pink hue.



*Figure 4. 23 Frame 9*

The visual depiction with low and dim illuminations is described in frame 25. The setting of the frame with the dim outdoor lighting and the garden lights blazing in the background demonstrates that the time setting is night-time. Emphasizing only two characters, Barbie and Ken, who are facing each other, depicts a romantic moment even though in the frame Ken is the one who approaches Barbie while she only stands motionless.



*Figure 4. 24 Frame 25*

The shiny lighting can be demonstrated in the frame 37. In the frame, the main character Barbie (Margot) is the only one who gets exposed under the spotlight among the other Barbie characters, and her placement is also in the front centre. It indicates that Barbie (Margot) is presented as the main character of the scene.



*Figure 4. 25 Frame 37*

The next element to be considered as the item of analysis for each frame is the context. In terms of the study, the context refers to the background that complements the visuals in each frame. All found frames employ backgrounds. The diverse backgrounds that correspond to the arrangements and circumstances regarding how, when, where, and other objectives are all integrated into the unit of the frame to convey a certain statement.

Last but not least is representation. As context provides the details of the visual surroundings in the frame, then, representation provides the details of the information regarding the represented participant in the frame. Any facial expressions, emotions, gestures, and body movements are

scrutinized in this element. Within a single frame, either one or more than one participant is represented. In this regard, more than one represented participant in a frame may show a variety of information.

As an example, frame 20 is taken as an illustration to reveal context and representation. In the frame, it can be seen that the background is presented in a blurry setting with the dominant colour of pink. There are three Barbies as the represented participants of the frame. The expressions they show, all three of them look happy with a big smile. One Barbie who sits with a magazine in her hand is having her hair done by another Barbie, referred to as the second Barbie, who stands behind her with a hairdryer in her hand. And the third Barbie, who appears to be the President Barbie, with a presidential sash on, styles her own hair by holding a comb.



*Figure 4. 26 Frame 20*

So long as the frame communicates through a story to convey particular messages, the context and the representation can also be described per what the frame shows. Moreover, all the collective frames demonstrate a narrative that can be portrayed. In this regard, each collected frame of *Barbie's* teasers and trailers manages to exemplify its visual context and representation.

Through the findings of the study on the meta-function of interaction, the visual elements that are employed, in particular the colour pink and activities that are associated with females, are sufficient to portray femininity almost entirely in the selected frames. Moreover, the majority of the distance and angle of the frames, which are convenient and direct to the viewer, are also relatively common in conveying a certain intention, in this case, femininity.

#### Meta-functions of composition

Meta-function of Composition		
Elements		Total
Information value	Central	36
	Marginal	8

Framing	Connected	41
	Disconnected	2
Prominence		43

*Table 4. 3 Recap of the compositional meta-functions analysis*

Being the latest meta-function to be examined, the elements in the visual composition present the realisation of the connection between representation and interaction in the former meta-function. Information value presents the visual arrangement of whether centrally or marginally, which are the right, left, top, or bottom side, is more inclined to be applied. Then, framing presents about how all components along with the represented participant in the frame are connected. Then finally, prominence which reveals the most outstanding element in the viewer's memory towards the displayed frame.

Examining the placement of represented participants or other elements that are presented can determine how the value of information is conveyed. In the *Barbie* film teasers and trailers, both central and marginal frames are used. However, on average, the central frame is applied more.

In frame 39, for instance, the elements and characters are presented centrally. The supporting elements or objects in the frame are evenly distributed. On the other hand, the represented participants, three females including Barbie, are presented in the centre of the frame. It indicates that the frame exhibits a balance of each element's proportions.



*Figure 4. 27 Frame 39*

In another frame, taking frame 40 as an example, it is presented where Barbie who drives her pink car is marginally located on the right side of the frame, an oblique angle is also considered in the frame with a high-angle shot. Furthermore, the interior parts of her pink car are evenly visible as a background of the frame. Having the image shot from above and placing Barbie on the right side of the frame with her smiling while looking upwards signifies that Barbie is daydreaming of a pleasant occasion or at least a promising moment.



*Figure 4. 28 Frame 40*

Through the findings of the study, the information value of the visuals depicted in each frame manifests how the proportions of each element are placed. The proportion of the placement encourages the information being conveyed in teasers and trailers.

The following visual element is framing. Framing refers to determining whether the character and supporting elements in a frame are connected to each other or have a separating line; which is associated with delivering the message in teasers and trailers. In the findings of the current study, almost all frames demonstrate connections among the elements including the represented participants, consisting of 41 frames. The remaining two frames reveal some form of disconnection.

To illustrate the connection in a framing context, frame 27 is provided as an exemplar. The frame captures Barbie apparently leading a space journey on a rocket with Ken hovering to chase Barbie behind her while he wobbles. The garments that Barbie and Ken wear are typical astronaut outfits with Barbie sitting on the rocket and the background that appears as if they are in space demonstrates a connected unity.



*Figure 4. 29 Frame 27*

Disconnection in the framing context of the two frames that are found in the current study, which are frames 13 and 34, do not present an explicit separating line. Instead, the disconnection is presented in roundabout manners that exhibit contrasting features, partly through the difference in the distance of the shots and partly through the colour tones. In this instance, frame 34 is referenced. In



this frame, Barbie stands closer to the frame in a striking pink outfit, while the two men standing next to the giant Barbie box are dressed in black suits. The circumstances within the whole frame 34 demonstrate contrasting features.



*Figure 4. 30 Frame 34*

Most of the frames are drawn from moving images—as opposed to static images—of *Barbie*'s teasers and trailers do not indicate a discrete separating line. Hence, it is reasonable for the majority of frames to demonstrate the connections among the represented participants, the background, and other elements contained in the frame.

The remaining visual element of compositional meta-functions is prominence. Each frame under the context of this research, or visuals in general, features a prominence that serves as the primary orientation for the viewers to acquire the information message conveyed by a particular visual. The current study uncovers various examples of the prominence of frames, such as contrasting outfits in colour and style, contrasting expressions, the occurrence of only one represented participant, and so forth.

As an example, frame 41 is cited to demonstrate how prominence is recognized in the current study. A vibrant magenta pink dress is worn by Barbie (Margot) with a well-executed appearance, while the other Barbie characters wear jumpsuits in a shade of pink that is more muted than the colour scheme of Barbie's (Margot) outfits. Barbie (Margot) is also presented in the mid-centre of the frame. In this sense, it is evident that Barbie (Margot) is the prominent character compared to the other represented participants and elements.



Figure 4. 31 Frame 41

Meta-functions of compositional in turn are not merely one disparate piece of the meaning-making process that assists the sequence of the study in revealing information from moving images, in this regard, the collected frames as data. Rather, the meta-functions of compositional work alongside two other meta-functions and perform interrelated functions to explore the meaning underneath a visualization, in this context, the frame of *Barbie's* teasers and trailers.

## Discussion

Based on the findings of the study, several resemblances and divergences between the findings of the present study and related previous studies are discussed. In addition, the outcomes of applying the three meta-functions are identified in relation to the findings of the present study. The novelty and discrepancies that are discovered define the features of the present study as the research gaps, which are disclosed in this section.

Applying Kress & van Leeuwen's (2021) three meta-functions to focus the analysis on a number of frames of moving images, the present study has a similar experience to the previous studies (Mansouri & Parina, 2023; Qi & Hemchua, 2022). Yet, the contrast is unveiled from the findings of Junior et al. (2023), in which their research findings reveal the conceptual representation through immobile images of memes. In the current study, *Barbie's* teasers and trailers mostly reveal the narrative representation by presenting the represented participants of the moving image along with the ambience surroundings of the frame and the activities that each character is done.

In nearly all of the frames that are examined, the absence of gaze between the represented participants and the viewers is numerous. With that being mentioned, the frames in teasers and trailers of *Barbie* are inclined to approach the viewers through the manner of the offer. For that matter, the vast majority of frames also aim to provide information, rather than demanding a certain outcome from viewers. This corresponds to Bi (2019) and Peng's (2022) research findings, which show that the visual images in their analysis serve the purpose of conveying information. In this matter, the current study shows similarities to their studies. Considering frame 21 which displays two Barbie doctors standing head-to-head sliding the patient's bed. In the frame, they do not present any gaze. Thus, frame 21 conveys information about two Barbie doctors who seem busy taking care of a patient by sliding the patient's bed from the ambulance.

The substance of the information in the frames of moving images from the findings of the study is to convey the ideology and concerns of feminism. Similarly, some previous studies have shown visual representations of certain political interests and stances (Assaiqeli, 2021; Atkinson, 2022; Dondero, 2022; Eriksson & Kenalemang, 2023; Martínez-Lirola, 2023; Martínez Lirola, 2022). More specifically, the present study also has thematic similar to those of other related previous studies that represent gender-related issues (Adriany, 2019; Atma & Awad, 2023; Bahrudin & Bakar, 2022;



Belgrimet & Rabab'ah, 2021; Ikhlef & Awad, 2023; Müller & Camia, 2023; Opoola & Folorunso, 2019; Wahyuni & Adnan, 2022) and women's ideology (Asok & Baisel, 2023; Schiele et al., 2020).

Asok & Baisel (2023) reveal that the patriarchal system dominates women inappropriately based on the presence of violence against women through sexual assaults. Their findings are both refuted and confirmed in teasers and trailers of *Barbie* whereby in almost all frames of the present study, Barbies, who are females, dominate the narratives in the teasers and trailers. On the other hand, the findings of the current study validate that women are sexually assaulted as in frame 13 it appears that Barbie is sexually assaulted by a man when she and Ken are out in the real world. Furthermore, Slakoff & Brennan's (2023) research finding indicates that black women are victims of sexual violence is denied in the same frame 13, which reveals that Barbie, a blonde female living doll is also subject to assault.

By discussing the relevance of the current study with previous studies, the findings of the present study both confirm and contradict the findings of previous studies. In this regard, the current study raises gaps that characterize dissimilarities with previous studies.

Implementations of feminist attitudes and practices are depicted in *Barbie's* teasers and trailers. Either implementations that exhibit the traits of feminism or the ones that contradict the principles of feminism such as sexual harassment which concerns inequality on a certain level, referring to frame 13 as discussed earlier, where a harasser commits an indecent act against Barbie. Harassment is not simply carried out inadvertently. Grabowski et al. (2022) reveal that harassment intentions are linked to sexism and male dominance (social dominance orientation). This is aligned with the study by Smith et al. (2011) which shows that collectively, males maintain social dominance based on the prevailing patriarchal culture, which in turn drives the promotion of equality in feminism under the inequality that is embedded in patriarchy.

Based on the overall data collected for a comprehensive understanding, not only feminism is depicted in *Barbie* 2023's teasers and trailers but also equality and inequality. In this context, through *Barbie's* teasers and trailers that demonstrate social phenomena, the present study may serve learning purposes in both the equality, diversity, and inclusion (EDI) fields and educational fields. In the context of EDI, in accordance with the data collected, it is revealed that equality is emphasised as in frame 5, which depicts Barbie in varied races, as well as in frame 8, which depicts Barbie's varied body sizes. Whereas, inequality is illustrated in frame 34 which represents that Barbie is nothing but a female doll who should not have freedom and is supposed to be a display piece in a giant doll box.

In the educational context, equality can be achieved regardless of gender, race, or social class. Both males and females have equal opportunities in society. It is demonstrated in frame 19 which exhibits Barbies as the road workers, where typically men are the ones who take up road labour as they can perform in the risky terrains. Furthermore, according to Fowler & Mountz (2024), feminism may contribute to the establishment of inclusive spaces in which equality is embedded through the language affordances of educational practitioners. To be more specific, pedagogical approaches through various channels of feminist ideologies can lead to the implementation of equality practices in the ELT environment (Charles, 2024).

## CONCLUSION

The purpose of the present study is to explore how feminism is depicted in the teasers and trailers of *Barbie*. The grammar of visual design (GVD) perspective is adopted to discuss feminism depicted in teasers and trailers through three meta-functions, which are representation, interactive, and compositional. A qualitative research design with the approach of discourse analysis is employed in the present study to reveal the meaning-making of social phenomena in regards to females, in which feminism is concerned. Secondary data in the form of 7 moving images from the selected teasers and trailers of *Barbie* film uploaded on Warner Bros. Pictures' YouTube channel are gathered with a total of 43 frames obtained as the research data to be scrutinized considering the theoretical framework of GVD. Inclusion and exclusion criteria are also applied to eliminate overall related frames from the collected moving images through Microsoft Excel. Based on the findings of the present study, the following conclusions have been drawn.

Fifth features of feminism that are identified through women's empowerment, the physique of beauty, women with roles and/or women in labour, motherhood, and household duties are revealed in all the collected frames. By narrative representation in terms of meta-functions of representation,

the features of feminism are portrayed by each frame by representing how the participants experience particular circumstances.

Regarding the meta-functions of interactive, the informational voice of feminism is adequately conveyed by the teasers and trailers of *Barbie* film through the visual element analysis findings of contact, social distance, perspective, and modality. The prevalent application of pink and vibrant hues in the moving images is generally recognized as an attempt toward femininity.

Each element that is visualized through the meta-functions of compositional in teasers and trailers is conveyed to the viewers for their appreciation and experiences in order for the message conveyed by the visual frame to be received by the viewers. The elements of properties, backgrounds, and especially represented participants or characters are recognized to determine how viewers perceive the presence of each element that appears in the frame.

Furthermore, based on the findings of the analysed frames in a more comprehensive approach, it was revealed that the 43 collected frames in total did not merely depict feminism. The phenomenon of equality and inequality is also featured in the analysis process of the present study.

The present study remains beyond excellence. There are numerous shortcomings during the process of conducting the study. For instance, the study has not yet thoroughly explored feminism in the entire *Barbie* film due to time and technical constraints. Time constraints are obtained considering that the current study is committed to exclusively employing Kress and Van Leeuwen's GVD approach, in which each frame from *Barbie* teasers and trailers needs to be scrutinised through the perspective of the three meta-functions of GVD. Following this, technical constraints are imposed as the present study lacks the legal access to capture and hold every frame required from the entire *Barbie* 2023 film to examine the portrayal of feminism contained therein. Nevertheless, in practice, digging into *Barbie's* teasers and trailers instead of the entire film has demonstrated significant feminist depictions.

There are more social phenomena and other approaches that are possible to take into account in future studies. Based on the findings of the present study, it is also revealed that the phenomenon of equality and inequality appear on the teasers and trailers of *Barbie* which can be significant for women's ideology and gender-based ideology once it is investigated more comprehensively. In addition, exploring the entire *Barbie* film by employing other relevant theories to explore other topics, such as analysing other social issues or examining the intrinsic and extrinsic elements of the film would also be advantageous.

The implication for educators, specifically, in which the ELT environment is constructed equally is proposed. By emphasising language skills and attitudes, it is expected that educators would integrate pedagogical approaches incorporating various branches of feminist ideology. Through this, equality in terms of inclusive opportunities is achieved.

## FUNDING STATEMENT

The author did not receive any financial support for this study.

## REFERENCES

- Adriany, V. (2019). 'I don't want to play with the Barbie boy': Understanding gender-based bullying in a kindergarten in Indonesia. *International Journal of Bullying Prevention*, 1(4), 246–254. <https://doi.org/10.1007/s42380-019-00046-2>
- Afifah, N., Daud, I., & Mulyadina, M. (2022). Viewer behavior on social media: Viral marketing of a movie trailer in Indonesia. *Gadjah Mada International Journal of Business*, 24(2), 178–197. <https://doi.org/10.22146/gamaijb.49987>
- Ain, Q. U., Canan, O., Amin, A., Moreno, C. G., Brennan-Wilson, A., Thurston, A., Mackenzie, A., Comrie-Thomson, L., Lagdon, S., Stark, P., & Lohan, M. (2023). Violence against women during the Covid-19 Pandemic: Scoping review of the literature in collaboration with the World Health Organization protocol. *International Journal of Educational Research Open*, 5(July), 100267. <https://doi.org/10.1016/j.ijedro.2023.100267>
- Anderson, E. (2023). The impact of feminist approaches on masculinity scholarship. *Current Opinion in Psychology*, 50, 101583. <https://doi.org/10.1016/j.copsyc.2023.101583>

- Asok, S. K., & Baisel, A. (2023). Changing the perceptions: Tracing feminist and postfeminist apprehensions of rape culture in Sohaila Abdulali's *What We Talk about When We Talk about Rape*. *World Journal of English Language*, 13(5), 450–457. <https://doi.org/10.5430/wjel.v13n5p450>
- Assaiqeli, A. (2021). Palestine in visual representation: A visual semiotic analysis of the Nakba. *International Journal of Arabic-English Studies*, 21(1), 99–126. <https://doi.org/10.33806/IJAES2000.21.1.6>
- Atkinson, C. (2022). Deception: A critical discourse analysis of undercover policing and intelligence operations in *Star Wars: The Clone Wars*. *Journal of Policing, Intelligence and Counter Terrorism*, 18(1), 95–111. <https://doi.org/10.1080/18335330.2022.2030489>
- Atma, S., & Awad, Z. (2023). Gender stereotypes in TV commercials: A multimodal analysis approach. *Theory and Practice in Language Studies*, 13(9), 2365–2374. <https://doi.org/https://doi.org/10.17507/tpls.1309.24>
- Bahrudin, H., & Bakar, K. A. (2022). Dissent by design: A multimodal study of 2019 women's march MY protest signs. *Theory and Practice in Language Studies*, 12(6), 1076–1086. <https://doi.org/10.17507/tpls.1206.07>
- Belgrimet, S., & Rabab'ah, G. (2021). A multimodal discourse analysis of English posters in violence awareness campaigns against women. *Theory and Practice in Language Studies*, 11(2), 191–201. <https://doi.org/http://dx.doi.org/10.17507/tpls.1102.12>
- Benson, P. (2017). *The discourse of YouTube* (First). Routledge.
- Bi, M. (2019). Multimodal discourse analysis of news pictures. *Theory and Practice in Language Studies*, 9(8), 1035–1039. <https://doi.org/10.17507/tpls.0908.23>
- Breukelen, G. van. (2010). Analysis of covariance (ANCOVA). In *Encyclopedia of Research Design* (In N. Salk, pp. 20–26). SAGE. <https://doi.org/https://doi.org/10.4135/9781412961288>
- Charles, Q. (2024). Transnational Black feminism: L.O.V.E. as a practice of freedom, equity, and justice in English language teaching. *TESOL Journal*, April, 1–11. <https://doi.org/10.1002/tesj.831>
- Churchill, S. D. (2022). *Essentials of existential phenomenological research*. American Psychological Association.
- Dondero, M. G. (2022). Models, mannequins, dolls and beautified faces: A semiotic and philosophical approach to the sense of beauty. *Topoi*, 41(4), 785–793. <https://doi.org/10.1007/s11245-022-09809-x>
- Eriksson, G., & Kenalemang, L. M. (2023). How cosmetic apps fragmentise and metricise the female face: A multimodal critical discourse analysis. *Discourse & Communication*, 17(3), 278–297. <https://doi.org/https://doi.org/10.1177/17504813231155085>
- Fairclough, N. (2010). *Critical Discourse Analysis: The critical study of language* (2nd ed.). Routledge.
- Fowler, M. M., & Mountz, S. (2024). Discipline, erasure, and silenced subjectivities: A critical discourse analysis of Florida's 2022 parental rights in education act. *Affilia - Feminist Inquiry in Social Work*, 39(1), 24–41. <https://doi.org/10.1177/08861099231197164>
- Grabowski, M., Dinh, T. K., Wu, W., & Stockdale, M. S. (2022). The sex-based harassment inventory: A gender status threat measure of sex-based harassment intentions. *Sex Roles*, 86(11–12), 648–666. <https://doi.org/10.1007/s11199-022-01294-1>
- Hooks, B. (2009). *Feminism is for everybody: Passionate politics*. South End Press.
- Ikhlef, A., & Awad, Z. M. (2023). Gender in fashion advertising on social media: A multimodal discourse analysis approach. *Theory and Practice in Language Studies*, 13(7), 1801–1809. <https://doi.org/10.17507/tpls.1307.25>
- Junior, W. E. F., Albuquerque, T. C. C. de, & Gomes, B. L. dos S. C. and R. L. (2023). Science by means of memes? Meanings of Covid-19 in Brazil based on Instagram post. *Journal of Science Communication*, 22(4). <https://doi.org/https://doi.org/10.22323/2.22040203>
- Kenalemang-Palm, L. M. (2023). 'It takes a long time to become young': A critical feminist intersectional study of Vogue's Non-Issue. *European Journal of Cultural Studies*. <https://doi.org/10.1177/13675494231173658>
- Kendall, M. (2020). *Hood feminism: Notes from the women that a movement forgot* (1st ed.). Viking.
- Kress, G., & van Leeuwen, T. (2021). *Reading images: The grammar of visual design* (3rd ed.). Routledge.
- Lee, A. (2023). *How hilarious 'Barbie' earworm 'I'm just Ken' brings toxic masculinity to its knees*. Los Angeles Times. <https://www.latimes.com/entertainment-arts/movies/story/2023-07-28/barbie-movie-ryan-gosling-im-just-ken-lyrics-dance-moves-explained>

- Litosseliti, L., Gill, R., & Favaro, L. G. (2019). Postfeminism as a critical tool for gender and language study. *Gender and Language*, 13(1), 1–22. <https://doi.org/10.1558/genl.34599>
- Mansouri, M. E., & Parina, J. C. M. (2023). The battle cry of resistance against inequality and injustice: A multimodal critical discourse analysis. *Journal of Ethnic and Cultural Studies*, 10(3), 128–143. <https://doi.org/10.29333/ejecs/1580>
- Martínez-Lirola, M. (2023). A multimodal critical discourse analysis of a sample of posters used in the 2016 and 2020 election campaigns in Ireland. *Estudios Irlandeses*, 18, 37–53. <https://doi.org/10.24162/EI2023-11447>
- Martínez Lirola, M. (2022). Critical analysis of dehumanizing news photographs on immigrants: Examples of the portrayal of non-citizenship. *Discourse and Society*, 33(4), 478–500. <https://doi.org/10.1177/09579265221088121>
- Maxwell, J. A. (2013). *Qualitative research design: An interactive approach* (3rd ed.). SAGE Publications, Inc.
- Mojo, B. O. (2023). *Global box office revenue of “Barbie” as of September 4, 2023, by region*. Statista Research Department. <https://www.statista.com/statistics/1401601/global-box-office-revenue-barbie-by-region-worldwide/>
- Monro, S., Wall, S. S., & Wood, K. (2024). Intersex equality, diversity and inclusion and social policy: Silences, absences, and erasures in Ireland and the UK. *Critical Social Policy*, 44(1), 3–22. <https://doi.org/10.1177/02610183231175055>
- Müller, H., & Camia, C. (2023). Between uniformity and polarization: Women’s empowerment in the public press of GCC states. *Politics and Gender*, 19(1), 166–194. <https://doi.org/10.1017/S1743923X21000465>
- Nolan, H. A., & Owen, K. (2024). Medical student experiences of equality, diversity, and inclusion: content analysis of student feedback using Bronfenbrenner’s ecological systems theory. *BMC Medical Education*, 24(1). <https://doi.org/10.1186/s12909-023-04986-8>
- Opoola, B. T., & Folorunso, E. A. (2019). Sexualisation of women in Nigerian advertorial English medium bill board. *Theory and Practice in Language Studies*, 9(8), 891–901. <https://doi.org/10.17507/tpls.0908.01>
- Peng, Z. (2022). A multimodal discourse analysis of movie posters from the perspective of visual grammar — A case study of “Hi, Mom.” *Theory and Practice in Language Studies*, 12(3), 605–609. <https://doi.org/https://doi.org/10.17507/tpls.1203.22>
- Qi, J., & Hemchua, S. (2022). Analyzing the English comic version of The Analects of Confucius based on visual grammar. *Language Related Research*, 13(5), 391–419. <https://doi.org/10.52547/LRR.13.5.14>
- Ritman, A. (2023). ‘Barbie’ finally set for release in Saudi Arabia, United Arab Emirates after speculation film would be banned. The Hollywood Reporter. <https://www.hollywoodreporter.com/movies/movie-news/barbie-saudi-arabia-uae-release-1235557681/>
- Sarihasan, I., Dajnoki, K., & Al-Dalalmeh, M. (2023). Immigrant entrepreneurship and gender dimensions: A systematic review. *Intangible Capital*, 19(2), 110–130. <https://doi.org/https://doi.org/10.3926/ic.2079>
- Schiele, K., Louie, L., & Chen, S. (2020). Marketing feminism in youth media: A study of Disney and Pixar animation. *Business Horizons*, 63(5), 659–669. <https://doi.org/10.1016/j.bushor.2020.05.001>
- Slakoff, D. C., & Brennan, P. K. (2023). White, black, and Latina female victims in U.S. news: A multivariate and intersectional analysis of story differences. *Race and Justice*, 13(2), 155–184. <https://doi.org/https://doi.org/10.1177/2153368720961837>
- Smith, D. E., Collins, P. H., Chodorow, N., Connell, R. W., & Butler, J. (2011). Feminist and gender theories. In *Sociological theory in the contemporary era: text and readings* (2nd ed., pp. 312–380). Pine Forge Press.
- Wahyuni, P., & Adnan, H. M. (2022). A new female identity in Indonesian films: A feminist critical discourse on Marlina Si Pembunuh dalam Empat Babak. *Jurnal Komunikasi: Malaysian Journal of Communication*, 38(3), 162–176. <https://doi.org/10.17576/JKMJC-2022-3803-10>
- Weldon, S. L., Lusvardi, A., Kelly-Thompson, K., & Forester, S. (2023). Feminist waves, global activism, and gender violence regimes: Genealogy and impact of a global wave. *Women’s Studies International Forum*, 99(June), 102781. <https://doi.org/10.1016/j.wsif.2023.102781>
- Xu, H., & Tan, Y. (2020). Can beauty advertisements empower women? A critical discourse analysis

- of the SK-II's "change destiny" campaign. *Theory and Practice in Language Studies*, 10(2), 176–188.  
<https://doi.org/10.17507/tpls.1002.05>
- Yilmaz, R., & Löschnigg, G. (2018). Studies on balkan and near eastern social sciences volume 2.  
*Studies on Balkan and Near Eastern Social Sciences - Volume 2*, 2, 1–287.  
<https://doi.org/10.3726/b13866>