AN ANALYSIS OF SEXIST LANGUAGE

IN "BARBIE 2023" FILM

THESIS

This Thesis is Submitted To Fulfill The Requirement

For "Sarjana" Degree In English Study Program

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Assalamua'alaikum Warahmatullahi Wabarakatuh

Semoga Bapak selalu dalam kesehatan dan lindungan dari Allah SWT. Dalam setiap urusannya.

Setelah mengadakan pemeriksaan dan juga perbaikan yang penting, maka kami berpendapat bahwa skripsi atas nama **Indriani (21551022)** sebagai Mahasiswi dari Program Studi Tadris Bahasa Inggris, dengan judul **"An Analysis of Sexist Language in "Barbie 2023" film"** sudah dapat diajukan dalam Sidang Munaqasah di Institut Agama Islam Negeri (IAIN) Curup.
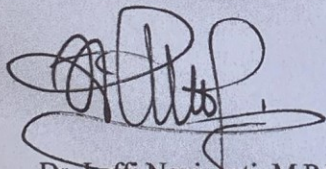
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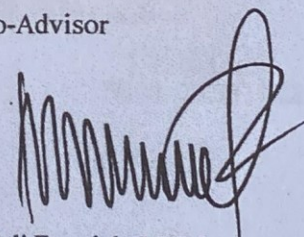Wassalamua'laikum Warahmatullahi Wabarakatuh

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PREFACE

Praise and gratitude the author offers to the presence of Allah SWT for all His grace and gifts, so that the author can complete the thesis entitled "An Analysis of Sexist Language in "Barbie 2023" film" as one of the requirements to obtain a Bachelor of Education degree in the English Language Education Study Program, Faculty of Tarbiyah IAIN Curup.

The author realizes that this thesis is still far from perfect, therefore the author is happy to accept all forms of criticism and constructive suggestions for improvement in the future. Hopefully this thesis can provide benefits to readers, especially in the fields of pragmatics and English learning.

Curup,   July 2025
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MOTTO

Aku tidak tahu bagaimana aku bertahan, tapi aku tahu siapa yang menuntunku. *"Hasbunallahu wa ni'mal wakil."*
(QS. Ali 'Imran: 173)

"SUCCESS IS NOT THE ABSENCE OF FAILURE, IT'S THE PERSISTENCE THROUGH FAILURE"

-AISHA TYLER-

"Allah tak menjanjikan kita akan selalu berhasil, tapi Dia menjanjikan bahwa setiap usaha yang ikhlas takkan pernah sia sia."

(QS. Az-Zalzalah:7 – "Barang siapa mengerjakan kebaikan sebesar zarrah pun, niscaya dia akan melihat (balasannya).")

"Tidak ada yang bisa menolongmu, kecuali dirimu sendiri"

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Finally, the writer realized that this thesis is still far from being perfect. So, the writer is really contented, if there are criticisms or suggestion directly to the writer to make this thesis better and more perfect. Hopefully, the result of this research can give a beneficial contribution mainly for readers and English Lecturer in English Tadris Study Program. Wassalamu'alaikum Wr. Wb.

Curup, july 2025

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DEDICATION

1. **To my father, the pillar of my life**, **Mr. Misbah,** the calming sky, and the grounding earth. Thank you for being a figure full of love and care, a protector in every small step I take, and a silent source of unwavering strength and prayer. In every path I walk, I feel the weight of your unspoken sacrifices. I dedicate this thesis to you, as a symbol that every drop of your sweat was never in vain.

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grow into a better person, striving to be useful and kind to others. This work is a small reflection of my deepest gratitude and love for you both.

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ABSTRACT

INDRIANI	:	An Analysis of Sexist Language in "Barbie 2023" film
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This study investigates the types of sexist language and the dominant gender in producing them in the Barbie (2023) film. Using a qualitative descriptive approach, the data were collected through document analysis of the film script, consisting of 77 sexist utterances. The analysis employed Sara Mills' theory to classify overt and indirect sexism, while Deborah Cameron's theories on language and gender were applied to examine gender dominance in sexist expressions. The findings revealed that indirect sexism appeared most frequently, with irony and metaphor as the dominant forms. In terms of gender, female characters were found to produce more sexist utterances than male characters, especially in the form of indirect sexism. This suggests that female characters play a central role in shaping the narrative of sexism in the film, both critically and ironically. These results contribute to a broader understanding of how sexist language can be embedded within modern media narratives and how gender roles are portrayed through language.

Keywords: Sexist Language, Language and Gender, Barbie 2023 Film

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CHAPTER I

INTRODUCTION

A. **Background of the Research**

Language is not a neutral tool; it can empower, but it can also marginalize. Through words, a group can be dignified, while another is diminished. This is especially visible in how language often privileges masculinity and marginalizes femininity. In many cultures, men are positioned as the unmarked norm, while women are treated as the marked and subordinate category. This shows that language is not merely a medium of communication, but a reflection of social hierarchies and a powerful instrument that sustains inequality. As one scholar notes, sociolinguistics studies how language interacts with social contexts, and how it simultaneously reflects and shapes social reality.[1] In this sense, sexist language becomes one of the clearest examples of how language functions as a strategy that maintains unequal gender relations.

Sexist language refers to linguistic forms that discriminate on the basis of gender or reinforce stereotypical gender roles. It does not only devalue women but also perpetuates assumptions about men as the standard of authority and rationality. Another linguist emphasizes that language functions as a social weapon of power, which can either preserve or resist dominance.[2] Sexist language exemplifies this function because it systematically positions men as the default category while marginalizing women. Examples include the use of generic pronouns ("he" to refer to all humans), derivational bias and pejorative

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[1] Janet Holmes, *An Introduction to Sociolinguistics*, 4th ed. (London: Routledge, 2013)
[2] Robin Lakoff, *Language and Woman's Place* (New York: Harper & Row, 1975)

expressions directed more toward women than men. Through such linguistic practices, women are often represented as weak, emotional, and dependent, whereas men are depicted as strong, rational, and authoritative.

This tendency is illustrated through a satirical analogy which reveals how everyday expressions disadvantage women: "If a woman is swept from a ship into the water, her cry is Man overboard. If she is killed by a hit-and-run driver, the charge is murder. If she's injured on the job, the coverage is workers' compensation. But if he arrives at a threshold marked Men Only, he knows the warning is not meant to ban animals or plants or inanimate objects. It was meant for her".[3] This example shows how deeply ingrained linguistic patterns construct a worldview in which men are dignified by default while women are excluded and diminished.

Sexist language, therefore, is not only a linguistic problem but also a cultural and educational issue. The persistence of gender-biased expressions in everyday communication contributes to reinforcing social inequality. For English education students, awareness of sexist language is particularly important because teachers play a strategic role in shaping how language is learned and used in the classroom. Without critical sensitivity, teachers may unconsciously reproduce sexist patterns, thus sustaining gender inequality in education. This view is in line with the argument that discourse about gender differences is often used to justify existing inequalities rather than to challenge

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[3] Victoria Fromkin, Robert Rodman, and Nina Hyams, *An Introduction to Language*, 9th ed. (Boston: Wadsworth Cengage Learning, 2011)

them.[4] Hence, building awareness of sexist language among prospective teachers becomes essential in promoting inclusivity and equality in education.

The media, particularly films, function as a powerful site where sexist language and gender ideologies are reproduced and circulated. Films are not mere entertainment; they are cultural texts that construct social perceptions. Through dialogues, character interactions, and narrative structures, films encode assumptions about gender roles and normalize inequalities. Because films are consumed by diverse audiences, including students and young people, the sexist language and stereotypes within them may significantly influence real-life attitudes toward gender.

Barbie (2023) was selected as the object of this research for several reasons. First, the film gained global attention for its critical engagement with gender identity, stereotypes, and societal expectations. Unlike traditional films that depict men as dominant and women as passive, Barbie (2023) reverses this narrative by presenting female characters as active, logical, and authoritative, while male characters are portrayed as passive, emotional, and secondary. Second, the film still contains instances of sexist language. Both overt sexism and indirect sexism (metaphor and irony) can be found in its dialogues. These features make the film a rich source of data for analysis. Third, Barbie (2023) became a cultural phenomenon, receiving multiple nominations and awards while sparking debates about feminism, patriarchy, and gender representation.

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[4] Deborah Cameron, *The Myth of Mars and Venus: Do Men and Women Really Speak Different Languages?* (Oxford: Oxford University Press, 2007)

Its cultural relevance strengthens its position as an appropriate subject of academic inquiry.

Academically, this research contributes to the field of sociolinguistics by analyzing how sexist language is expressed in contemporary media. Pedagogically, it equips English education students with the critical awareness to identify and challenge discriminatory language patterns, ensuring they do not reproduce such patterns in their teaching practice. By engaging critically with the language of Barbie (2023), prospective teachers can foster an egalitarian classroom environment and resist the reproduction of gender inequality in education. Therefore, this research is entitled: **"An Analysis of Sexist Language in Barbie (2023) Film."**

B. Research Questions

1. What types of Sexist Language can be identified in the dialogue and narrative in the Barbie 2023 film?

2. Which Gender is More Dominant in Uttering Sexist Language in the Barbie 2023 Film?

C. Objectives of the Research

Based on the research question above, the objectives of the research are:

1. To Identify different types of sexist language in the dialogue and narration of Barbie 2023 Film.

2. To determine which gender is more dominant in uttering sexist language in the *Barbie (2023)* film.

D. Delimitation of the Research

This research focuses on analyzing sexist language in the *Barbie (2023)* film, specifically identifying which gender male or female, is more dominant in producing sexist expressions. The study examines both verbal (dialogues and narration) and non verbal expressions, including facial expressions, gestures, and body language that accompany or reinforce sexist meanings. Furthermore, this research also includes an analysis of visual narratives, such as scenes, settings, character portrayals, and symbolic imagery that contribute to the representation of sexism. The study is limited to the Barbie (2023) film and does not include comparisons with previous Barbie films or other animated works. The focus is on linguistic and visual communication that reflect or support the use of sexist language. However, technical cinematic elements such as sound design, editing style, or camera movement are not analyzed in detail, as the main emphasis remains on language and meaning conveyed through verbal, non verbal, and visual signs.

E. Significance of the Research

This research will give some contribution to some parties, as follow:

1. For the English Tadris Study Program

By enhancing the study of language, gender, and media, this research advances the scientific advancement in the English Department. This study can serve as a guide for creating curricula that are more considerate of language and gender representation, particularly for courses in media studies, sociolinguistics, and discourse analysis. Furthermore, this study encourages students to improve their academic proficiency in analyzing

language use critically, particularly in recognizing the ways that sexist language can impact communication and learning. By promoting more research on language and gender equality concerns, the study program can increase the significance of language studies in a wider social and cultural context.

2. For Students:

This study gives students a chance to learn more about how sexist language is used in animated movies, especially in relation to Barbie 2023. Students can hone their critical abilities in identifying gender stereotypes in media by recognizing and analyzing several forms of sexist language, including generic phrases, derivatives, non-parallel terms, and others, in the dialogue and storyline of the movie. Their comprehension of how language shapes gender perspectives in popular culture is improved, and they also become more conscious of the value of text analysis in examining intricate social and cultural issues.

F. Definitions of Key Terms

This part involves the definition of key terms. They are Sexist Language and Analysis.

1. Sexist Language

According to Janet Holmes, sexist language refers to language that supports gender inequality or discriminates against one gender, especially women. It can appear through word choices that favor men, use of derogatory terms for women, or ignoring women's presence in

conversations.[5] In this research, sexist language includes any spoken or implied expression that reflects gender bias or power imbalance between men and women. The analysis focuses on both overt and indirect forms of sexist language, such as generic nouns, pronouns, non-parallel terms, sexist proverbs, metaphors, irony, and gendered swear words, based on Sara Mills' classification.

2. Analysis

According to Komaruddin, analysis is a thinking activity that decomposes a whole into small components so that it can recognize the signs of the components, the relationship between each component, and the function of each element in an integrated whole.[6] It can be concluded that analysis is a thought process to decompose a whole into small components to understand the characteristics, relationships, and functions of each in an integrated system.

In this research, the analysis includes:

a. Types

According to Sara Mills, there are two primary categories of sexist language:

1) Overt Sexism: Wording that overtly discriminates or expresses bias against a gender.

2) Indirect Sexism: Words that subtly or overtly express gender bias, frequently concealed in the way they are used or structured.[7]

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[5] Holmes, Janet. "Gendered Talk at Work: Constructing Social Identity Through Workplace Discourse". Blackwell Publishing, 2006, p. 59.

[6] Komaruddin, *Analisis dan Desain Sistem Informasi*, (Jakarta: Bumi Aksara, 2010), hlm. 15.

[7] Sara Mills, *Language and Sexism*, (Cambridge: Cambridge University Press, 2008), hlm. 21.

It can be concluded that according to Sara Mills, sexist language is divided into two types: overt sexism, which explicitly shows gender bias, and covert sexism, which implicitly contains bias in the structure or use of language.

CHAPTER II

LITERATURE REVIEW

A. Review of Related Theories

1. Linguistics

The study of language is the broad definition of linguistics. Linguistics, according to George Yule, is an objective, methodical study of the composition and usage of human language. It focuses on the formation of language, its role in communication, and its variation in various social circumstances. According to Yule, language is a complicated system made up of a number of interconnected parts that can all be thoroughly examined to comprehend the nature of human communication.[8]

It can be concluded that Linguistics is defined as the scientific study of language that examines its structure, functions, and social variations, as proposed by Yule. This theoretical framework provides the foundation for analyzing how language reflects social realities, including gender and sexist expressions.

According to Yule, language is a symbolic system in which meanings decided upon by a speech community are represented arbitrarily by sounds or written signs. This arbitrary character emphasizes how a linguistic form (such the word "tree") and the item it refers to are not inherently related. Rather, meanings are grasped by convention and are socially formed.[9].

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[8] George Yule, *The Study of Language*, 4th ed. (Cambridge: Cambridge University Press, 2010), 1.
[9] George Yule, *The Study of Language*, 4th ed. (Cambridge: Cambridge University Press, 2010), 4

According to Yule's theory, it can be concluded linguistic is a socially constructed system where meaning is made up of common conventions rather than the innate relationships that exist between words and their referents. According to this viewpoint, language is a reflection of social norms and ideas, highlighting the influence of society on linguistic meaning.

2. Sociolinguistics

Sociolinguistics is a branch of linguistics that studies the relationship between language and society and how social factors influence language use in everyday interactions. The field focuses on language variations that arise due to social differences such as social class, gender, age, ethnicity and communication situations. Sociolinguistics also examines how language is used to express social identity, as well as how social structures influence language choice in various contexts.[10] So it can be concluded that, this theory is very important as an initial foundation for understanding how language and society influence each other. In the context of research on sexist language, sociolinguistics provides an understanding that gender bias in language cannot be separated from the social structures that shape people's communication patterns.

Key concepts in sociolinguistics include language variation, which refers to differences in language across social groups or regions, and how this variation is reflected in dialects and accents. Social class and language are also a focus, where language use varies across social classes, influencing an individual's choice of language.[11] In addition, sociolinguistics studies the

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[10] Fishman, Joshua A. "Sociolinguistics: A Brief Introduction." *Language in Society*, p. 4.

[11] Wardhaugh, Ronald. *An Introduction to Sociolinguistics*. 9th ed. Wiley-Blackwell, 2019, p. 45.

relationship between language and social identities, such as gender and ethnicity, and how individuals use language to express their identities. Social pragmatics plays a role in understanding how social context influences the meaning of communication, while language in media and power examines the influence of language in shaping societal views and its role in power structures.[12] It can be conclued this conversation expands our knowledge of how sexism in language is connected to social context, identity, and power in addition to words. Understanding linguistic variation, social identity, and the function of the media is essential when studying sexist language in media or movies in order to identify the ways in which language subtly perpetuates gender stereotypes or dominance.

3. Language and Gender

According to Language and Woman's Place, Lakoff's research on gendered language focuses on the "linguistic discrimination" that women face in society. To consign women to a subservient position in society, that of sex objects or servants, Lakoff categorizes this discrimination into two main types: the way they (women) are trained to use language and the way language use in general treats them.[13] We consider that Lakoff's approach makes an important contribution to understanding how language plays a role in systematically shaping gender inequality. We see that language is not neutral but rather represents patriarchal social structures that subtly oppress women through linguistic norms.

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[12] Holmes, Janet. *An Introduction to Sociolinguistics*. 5th ed. London: Routledge, 2013, p. 32.
[13] Robin Lakoff, *Language and Woman's Place* (New York: Harper & Row, 1975).

Lakoff refers, gendered language thus reflects the uneven roles that men and women play in society. Lakoff identified nine linguistic characteristics that comprise a language style she calls "women's language," as it predominates among the majority of women. She did this by reflecting on her speech and the speech of her acquaintances. Hedging, empty adjectives, booster words, and tag inquiries are a few examples of these characteristics, all of which she criticizes since they deprive women of the ability to express themselves strongly, suppressing their identities.

Furthermore, according to Lakoff, this unfairness has a significant impact on women's influence in society because women are routinely excluded from positions of power because of their language behavior and other characteristics of their conduct, which show that they are incapable of using it.[14] It can be concluded that the connection between linguistic style and women's social marginalization is made clearer by Lakoff's work. Women seem less believable when they use language that is viewed as "weak" or unassertive, although this style is the result of an unequal socialization process from the beginning. This demonstrates the structural nature of gender issues in language and the necessity for critical analysis.

Following Lakoff's view, other researchers developed what is called the dominance approach to language and gender. This approach focuses on how men often use language as a tool to assert power and control in social interactions. Zimmerman and West concluded that females are a class of speakers whose rights to speak appear to be casually infringed on by males,

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[14] Amalie Due Svendsen, "Lakoff and Women's Language: A Critical Overview of the Empirical Evidence for Lakoff's Thesis," p.1

and that interruption was a strategy used by male speakers to dominate, get their turn, control the speech, and establish the topics they wanted to talk about.[15] Similarly, Maltz and Borker stated that men's tendencies are to interrupt, challenge, ignore the speech of interlocutors, introduce and control topics, and make direct assertions of fact and opinion.[16] These observations reinforce the idea that male speakers are often dominant in verbal interactions, and this dominance can manifest in forms of sexist language.

However, not all scholars agree that gender differences in language are solely a reflection of power imbalance or biologically determined behavior. One of the key theoretical frameworks employed in this study is Deborah Cameron's theory of language and gender. In her influential book *The Myth of Mars and Venus*, the widely held belief that men and women speak in fundamentally different ways due to biological or psychological traits is rejected in favor of viewing gendered communication as a product of social, cultural, and ideological construction.[17] Gender differences in language, therefore, are not innate, but are shaped by external structures that assign roles and expectations to individuals based on their gender.

Cameron refers language reflects and reinforces gendered power structures.[18] meaning that language practices are deeply embedded in

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[15] Khaled B. Albesher, Gender Differences and Language Variation: A Theoretical Framework, World Journal of English Language 12, no. 6 (2022)

[16] Khaled B. Albesher, Gender Differences and Language Variation: A Theoretical Framework, World Journal of English Language 12, no. 6 (2022)

[17] Deborah Cameron, The Myth of Mars and Venus: Do Men and Women Really Speak Different Languages? (Oxford: Oxford University Press, 2007).

[18] Deborah Cameron, The Myth of Mars and Venus: Do Men and Women Really Speak Different Languages? (Oxford: Oxford University Press, 2007).

societal norms and power relations rather than emerging from natural sex-based tendencies. In patriarchal contexts where men historically hold dominant positions, control over conversation and linguistic authority are better understood as outcomes of institutionalized power systems, not as inherent male characteristics. Such an understanding of language emphasizes the importance of analyzing speech in relation to social positioning, allowing gendered communication to be interpreted as a reflection of broader inequalities that govern who gets to speak, how, and with what effect.

4. **Sexist Language**

In contrast to other languages that have grammatical gender, English has a natural gender system, according to Charles F. Hockett in his book "A Course in Modern Linguistics." According to Hockett, gender in English is not established by grammatical classification but rather by the referent's inherent sex. This implies that pronouns like "he" and "she" accurately represent the genders of men and women.[19]

Sexist language refers to the use of words, phrases, or expressions that demean, disregard, or stereotype individuals based on their sex or that unnecessarily highlight gender in an irrelevant context.[20] The use of such language can reinforce gender stereotypes and discrimination and affect perceptions and social interactions in society.[21]

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[19] Charles F. Hockett, *A Course in Modern Linguistics* (New York: Macmillan, 1958), 231.
[20] Holmes, Janet. *An Introduction to Sociolinguistics*. 5th ed. London: Routledge, 2013, p. 118.
[21] Sunderland, Jane. *Language and Gender: An Introduction*. Oxford: Oxford University Press, 2004, p. 63.

Sexist language encompasses not only the use of words that explicitly discriminate against gender, but also linguistic patterns that systematically perpetuate power imbalances. According to Dale Spender, language functions as an instrument of patriarchy that normalises gender bias through lexical and grammatical structures that place men as the universal norm.[22] This concept is known as androcentrism, in which male experiences are used as the standard of reference, while women become the 'other' (marked category).

The other categorization of sexist language is proposed by Mills, which falls into overt sexism and indirect sexism. The first category refers to sexist language that can be directly understood through a contextual form. Mills divides this category further into words and meaning, and processes. In terms of words and meaning, Mills classifies overt sexism into 6 types: generic pronouns, generic nouns, derivational, the non-parallel terms, sexism in proverbs, and sexism in swear words. Then, in terms of processes, there is transitivity in which women are depicted as a passive object that receives an action rather than an active one that does an action. Next, there is a reported speech where women's utterances are cited in indirect speech, and lastly, there is the use of sexist language in the form of jokes. In contrast to overt sexism, indirect sexism is classified into 2 types (irony and metaphor), ironizing sexism since it disguises sexist language in the form of innuendo, humor, and embedded sexism at the degree of presupposition. This makes one hesitate whether the words, clauses, phrases, or sentences

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[22] Spender, D. (1980). *Man Made Language*. HarperCollins.

are included in sexist language or not. Besides humor, presupposition, metaphor, and collocation, there is a conflicting message that confuses people about whether the utterance is feminist or sexist. Subsequently, the last type of this sexist language, according to Mills, is the androcentric perspective. This type of indirect sexism shows that everything is men-centered, as there is no other point of view other than this gender.[23]

According to Piñón, sexist language can be grouped into two main categories. First, subordination language, which is language that reflects the subordinate position of women in society. The use of this kind of language often shows gender inequality explicitly or implicitly by placing women in a lower position than men in various social contexts. Second, biased gender representation, which is the depiction of gender in texts or conversations that shows imbalance or injustice. This representation often reinforces gender stereotypes and reflects unequal social structures, which ultimately reinforce traditional gender roles.[24]

Sexist language is not merely a linguistic issue. Deborah Tannen asserts that this practice reinforces symbolic hegemony in which gender stereotypes are internalized through everyday discourse, limiting women's identities and social roles.[25]

The communication context becomes a crucial component in analyzing sexist language to comprehend the meaning suggested in the language. To determine whether there are instances of sexism in the

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[23] Mills, Sara. 2008. Language and Sexism. Cambridge University Press, New York

[24] Piñón, C. M. "Sexism in Language: Theoretical Approaches and Practices." *Gender and Language*, 2021, p. 88.

[25] Tannen, D. (1993). *Gender and Conversational Interaction*. Oxford UP.

utterance, one must take into account various factors, including the conversational context, the speaker-listener connection, and the purpose of the language use. This method aids in exposing implicit meanings that, even when not expressed directly, could support gender biases or stereotypes.

5. Types of Sexist Language

According the Sara Mills's theory, there are two types of sexism, which are overt sexism and indirect sexism.

a. Overt Sexism

One of the aspects of sexism that is easily comprehended is overt sexism, which may be broadly classified linguistically and culturally. By using linguistic markers or analyzing presupposition, which has historically been linked to the expression of discriminatory opinions about women and communicates to listeners that women are viewed as a lower group in comparison to men, overt or direct sexism is the type of usage that can be easily identified.[26]

There are some forms of overt sexism, such as: Generic nouns, derivational, non-parallel terms, sexism in proverbs, and sexism in swear words.

1) Generic Nouns

"Man" is another well-known instance of a generic male noun. In actuality, the English language does not treat men and women as equal members of the human race. In addition to referring to male humans, the term "man" can also apply to the entire race. Women

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[26] Mills, Sara. 2008. Language and Sexism. Cambridge University Press, New York

are rendered invisible by the generalization of the term "man." For example:

a) All men must die.

b) Man is a social animal

In the first sentence, the word "man" refers to a human being; however, in the second sentence, the word "man" also refers to a human species or animal, making males linguistically visible and females linguistically invisible. This indicates that in English, using "man" or "men" indicates "the human race," treating men as the center of society, an embodiment of criteria, and completely ignoring the existence of women. Therefore, it is easy to see that "man" and "men" can be used generically to refer to both male and female.

2) Generic Pronouns (he, his, him)

Pronouns that are considered to refer to both men and women equally are known as generic pronouns. However, by permitting masculine phrases to be used both particularly to refer to men and generally to refer to people in general, the English language disregards women. The classical grammar rule states that when the indefinite pronoun one is employed for generic reference, its relevance is typically indicated by the usage of one, one's, or himself. However, particularly in American English, he, his, him, or himself are selected to prevent duplication.[27]

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[27] Wardaugh, Ronald. 1986. An Introduction to Sociolinguistics. Oxford

For Example:

a) If one wants to see the ruins, *he* must find his own guide.

b) Everyone must do *his* work well.

The terms *one* and *everyone* in the first and second phrases refer to the idea of *people*, which is a concept of common gender; we are not aware of their gender, but they use a masculine pronoun. Although the terms *he* and *his* in this context formally conjure images of men, they actually refer to people of any gender. Generally speaking, the use of the grammatical norm raises the prestige of masculine pronouns and reduces that of feminine ones.

3) Derivational

Affixes that lead to a view of women as a derivation from a male term are among the most blatant examples of sexism in English vocabulary. By appending a feminine suffix like *ess* or *ette*, the feminine form is always derived from the male one. For example, the word actor, which means a person who plays the part of a character in a movie or play, becomes *actress* when it is joined to the feminine suffix *ess*, meaning *woman with profession similar to those of actor*, and usherette when usher is attached to *ette*. These word pairings are seen in lengthy lists in the English language.[28] Here just list some of sexism based on its derivational:

a) Ambassador - ambassadress

b) Prince - princess

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[28] Mills, Sara. 2008. Language and Sexism. Cambridge University Press, New York

c) Poet - poetess

d) Author – authoress

e) Waiter – Waitress

f) Manager – Manageress

Some of the lists of sexist derivational words have different meanings based on the classification usage for men or women. The examples show and prove that the suffixes *ette* and *ess* is for women only. It is considered sexist because when men do not need any affixes to refer to them, women need it. Furthermore, the terms on the right side are the feminine terms which are only indicated to the women only. Those feminine accents in the words ambassadress, princess and poetess and so on are not referred to as the men or even to all human beings, but those are especially marked to the women.

4) The Non-Parallel Term

The non-parallel terms used to describe men and women are also a clear indication of how sexist English is. Accordingly, Lakoff noted that phrases that were formerly used interchangeably for men and women have frequently changed throughout time.[29]

Semantic disparities or non-parallel terms between men and women are actual instances of how sexist English is. Accordingly, Lakoff noted that phrases formerly used interchangeably for men and women have frequently changed. Consider the following examples:

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[29] Elaine Chaika, Language: The Social Mirror (Massachusetts: Newbury House Publishers, Inc, 1982).

a) Mrs, Ms, Mr

b) Mister – Mistress

c) Governor – Governess

d) Lady –Lord

e) Lady – gentleman

From the description above, none of the feminine terms in the list connote the same degrees as the masculine terms, and almost all of them acquired secondary sexual connotations.

5) Sexism in Proverbs

A proverb is a succinct, well-known phrase that is frequently used metaphorically or alliteratively and is believed to convey a truth gleaned from observation or experience.

There are numerous English proverbs that use terms that discriminate against, separate, or cause women to worry. It is challenging to modify and produce new proverbs to replace the existing ones because they are conventional. Consider the following examples of English proverbs:

a) *A man is as old as he feels, and a woman as old as she looks* This example implicitly creates an image that this sexist saying suggests that men age better than women.

b) *A man's home is his castle*. This example also discriminates the women. It implicitly creates an image that the peaceful and lovely house is the only man has.

c) *A good man is hard to find* The proverb means that it the difficult for women to find a good man that is suitable for them. Or in finding a male partner.

6) Sexism in Swear Words

Swear words are very common in people's ears because it sometimes said in the public society or even in the movie. There are several reasons why swearing occur:

a) To express feeling in words rather than in actions, especially if you do not have a bigger vocabulary[30]

b) To express their anger and frustration.

c) To seem brave.

d) To make people afraid when they have been violent by someone in the form of sex or other violence.

e) To imitate what other people do.

There are very few swear words have been written for language learners, yet nearly all native speakers use them in daily communication. The term such as: *fuck*, *damn*, *bastard*, *son of a bitch*, *motherfucker*, *asshole*, and *bitch*. That can be used as an example of sexist swear words that provoke violent confrontation. The aforementioned examples undoubtedly apply to both men and women. Regretfully, in reality, those statements mostly refer to the attitudes and actions of women. It is the reality that English has

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[30] David Crystal, *The Cambridge Encyclopedia of the English Language* (Cambridge: Cambridge University Press, 1995), 156.

linguistic and semantic discrimination through language usage; bitch and motherfucker are two examples of this in brief.

b. **Indirect Sexism**

Indirect sexism, according to Sara Mills, is sexism that is ironized. because it simultaneously combats and maintains overt sexism. This kind of indirect sexism is referred to as new sexism. She goes on to say that while it is strikingly similar to earlier manifestations of sexism, it is not the same. It distinguishes between overt and indirect forms of sexism. The antiquated ideas of sexism are being replaced by this modern form of it. Williamson also referred to this new form of sexism as retro sexism for this reason. The employment of irony and comedy in response to sexism does not alter the essence of sexism; rather, it merely interprets the new sexism in a straightforward and unique manner. A collection of stereotyped views about women that are not directly connected to a particular linguistic usage or characteristic are categorized under this category of sexism.[31]

Scripts, metaphor, irony, and comedy are only a few examples of indirect sexism. Jokes, for instance, are a sophisticated method of classifying women as a minority group without accepting accountability for their exclusion. Because the individuals making the jokes typically can claim that they did not come up with it themselves, sexist jokes enable the expression of generally objectionable attitudes about women.[32] Since such expressions rely heavily on subtlety, ambiguity,

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[31] Sara Mills, *Language and Sexism* (Cambridge: Cambridge University Press, 2008),

[32] Sara Mills, *Language and Sexism* (Cambridge: Cambridge University Press, 2008), 71

and shared cultural assumptions, understanding their meaning requires careful attention to context. As Vrika, Fauziah, & Mudinillah argue, "it is critical to consider context-dependency when reading or conversing with others in order to arrive at an accurate interpretation of the utterance".[33]

1) Metaphor

In recent public reports regarding men and women, the narrative pathway or script is used. Indirect sexism makes implicit references to women. It refers to either men or women by using objects. Metaphorical sexism can be found in statements that compare women or men to certain objects/animals/concepts, thereby making one gender appear inferior.

2) Irony

A typical tactic for amusing comments about women is irony. Ironic sexism is the term used to politely parody the object. Irony is the contrast or difference between appearance and reality, or the disparity between what seems to be true and what is actually true.

The conclusion of the types of sexist language according to Sara Mills is presented in the form of the following table:

6. **Film**

A film is an audio-visual communication medium that conveys stories, ideas, or experiences through a series of moving images and sounds.

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[33] Vrika, R., Fauziah, M., & Mudinillah, A. (2022). The Use of Pragmatics Deixis in the E-Paper "Advantage# 4: Meaningful Engagement". *Jurnal Education and Development*, *10*(2), 201-206.

According to Hiawan Pratista, a film combines narrative and cinematic elements, where the narrative aspect relates to the theme, while the cinematic aspect concerns the structured storyline from beginning to end.[34] A film is considered a work of art that integrates various components such as cinematography, acting, screenplay, and music to create an audiovisual experience that can be understood and felt by the audience. According to Budi Wibawa, a film is part of culture that involves various artistic elements, including acting, scriptwriting, stage makeup, and recording techniques, all of which are combined to produce a meaningful and aesthetically pleasing work.[35]

Films provide a rich and diverse source of data for analyzing sexist language in a pragmatic context, allowing researchers to understand how language is used to represent and reinforce gender stereotypes in society. Films also provide a complex context for communication, including the use of speech acts, conversational implicatures, and politeness strategies. Analysis of films can reveal how sexist language is used in a variety of situations, such as humor, sarcasm, or satire, which are often difficult to identify without the proper context.[36]

a. Sexist Language in Film

Sexist language in film refers to the use of language that reinforces or creates gender stereotypes, demeans or discredits one sex,

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[34] Hiawan Pratista, *Memahami Film* (Yogyakarta: Buku Belajar, 2008),p 15.

[35] Budi Wibawa, "Film sebagai Karya Seni dan Bagian dari Kebudayaan," *Imaji: Jurnal Seni dan Budaya* 5, no. 1 (2024): 34

[36] Zulfatun Mahmudah, "Sexist Language in Films: A Pragmatic Approach," International Journal of Language Studies 28, no. 2 (2024): 45

or maintains inequality between men and women. In many films, female characters are often portrayed in more stereotypical or limited ways than male characters, whether through dialogue, narration, or interactions between characters.

Example :

1) "Nobel Prize in horses" Irony is used in this line to critique patriarchy. According to Sara Mills (Language and Sexism), irony that seems amusing but suggests gender bias might be an example of indirect sexism. The irony in this sentence serves to mock the patriarchal system. Since the "Nobel Prize" is typically given for outstanding accomplishments, the "Nobel Prize in Horses" award is humorous because it is given in an unrelated category. It parodies how men are frequently overappreciated in patriarchal systems even though they don't actually do anything. While female characters are more accomplished, this statement makes fun of Ken's status as being honored for no apparent reason in the context of Barbie (2023).

Picture 2.1 Example of Sexist Language

7. Film Barbie 2023

Barbie (2023) is a live-action film directed by Greta Gerwig, who also wrote the screenplay with Noah Baumbach. The film combines elements of comedy, fantasy, and drama, and has a very different approach compared to many previous Barbie films, which focused more on children's stories and fantasy.[37]

Barbie (2023) contains many themes related to the critique of traditional gender roles and inequality between men and women. The film intelligently raises the issue of women's social roles in society and how women are often pigeonhole into certain roles.

In addition, the film also critiques the ideal body image that is often promoted in popular culture, especially about the Barbie toy itself. Greta Gerwig uses the film to provide a more inclusive and realistic view of women's roles, which is not limited to appearance or physical beauty.

Greta Gerwig incorporates humor and satire into the film's narrative to address the expectations placed on women and men in pop culture. Often, the film uses jokes that poke fun at concepts such as perfect beauty, success, and traditional gender roles, giving the audience something to think about. In addition to its popularity, "barbie movie 2023" has several prestigious awards, including:

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[37] Greta Gerwig, Barbie (2023), dir. Greta Gerwig, Warner Bros. Pictures, "Barbie Movie Review," Roger Ebert's Website, 2023, https://www.rogerebert.com/reviews/barbie-movie-review-2023.

a. Box Office Success

1) Barbie (2023) became one of the highest-grossing films of 2023. Within a few weeks of its release, the film had grossed over $1.4 billion worldwide, making it one of the highest-grossing films of all time.

2) The film also set a record as the highest-grossing film directed by a woman, Greta Gerwig.

b. Awards and Nominations

1) Golden Globe Awards: Barbie (2023) received several important nominations at the Golden Globe Awards. Margot Robbie, who plays Barbie, was nominated for Best Motion Picture Actress - Musical or Comedy. The film was also nominated in the Best Motion Picture - Musical or Comedy category.

2) Academy Awards (Oscars): Barbie received several nominations at the 2024 Academy Awards. Greta Gerwig was nominated for Best Adapted Screenplay, and the film received attention in the Best Original Song category for the song "Barbie World" performed by Nicki Minaj, Ice Spice, and Aqua.

3) BAFTA Awards: The film also received nominations at the British Academy Film Awards (BAFTA), with Margot Robbie nominated for Best Actress and Greta Gerwig for Best Director.

B. Review of Related Findings

Research from Anima Putri Fadillah and Rosita Ambarwati (PGRI Madiun University) in their article entitled "An analysis of sexist language

between women and men on social media pages". The results of the study indicated that men tend to use forceful and competitive language to display authority, with technical jargon and harsh words, typically addressing issues such as sports and politics. In contrast, women use more empathic and courteous language to develop relationships, with descriptive and emotional words, typically describing personal relationships and social issues. Women are more expressive and sympathetic in WhatsApp talks, whereas men are more straightforward and less sentimental. To sum up, this study demonstrates how societal and cultural norms impact men's and women's communication styles, showing gender-based linguistic distinctions.[38]

Furthermore, there is also a study by Tristy Kartika Fi'aunillah entitled "Sexist Language In The Lord of the Rings" Film Trilogy". The study's findings were discovered Using Sara Mills' sexism theory, which divides sexist language into overt and covert categories, this study analyzes sexist language in the "Lord of the Rings" film trilogy. Two forms of covert sexist language, namely metaphors and presumptions, as well as six of the eight forms of overt sexist language naming, common third-person pronouns, common nouns, non-parallel phrases, and derivations were detected in the movie. This study demonstrates how the film's use of sexist language affects how female characters are treated, mirroring societal assumptions and biases.[39]

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[38] Anima Putri Fadillah and Rosita Ambarwati, "An analysis of sexist language between women and men on social media pages," (2024) *Seminar Nasional Sosial Sains, Pendidikan, Humaniora (SENASSDRA)*, Volume 2, No. 1, pp. 262-267, 2023, ISSN: 2987-3940. Available online: http://prosiding.unipma.ac.id/index.php/SENASSDRA.

[39] Tristy Kartika Fi'aunillah, "Sexist language in 'The Lord of the Rings' film trilogy,"(2023) English Department, Faculty of Languages and Art, State University of Surabaya, email 11020154022.tristy@gmail.com.

Further research on sexist language entitled "The Use Of Sexist Language In Dagelan Account On Instagram," which was studied by Bunga Sri Rahayu. The results of the study. This study analyzes the use of sexist language in Dagelan accounts on Instagram. This study aims to identify the prevailing gender in Dagelan tales and the sort of dominant ambivalent sexism. The method used in this study is qualitative descriptive. Data was gathered from Dagelan's Instagram accounts by taking a number of pictures with sexist language in the captions. The images were then examined using the two theories of ambivalent sexism hostile and benevolent sexism. According to the findings, there are 26 sentences pertaining to benign sexism and 24 sentences relating to hostile sexism. In Dagelan accounts, benevolent sexism is most frequently employed, while women are the most frequently mentioned gender regarding hostile sexism.[40]

Further research on sexist language, "He Said, She Said: A Critical Content Analysis of Sexist language used in Disney's The Little Mermaid (1989) and Mulan (1998)" By Shakira Begum. A content analysis of The Little Mermaid (1989) and Mulan (1998) examined how Disney films perpetuate sexist language, using a feminist-linguistic approach based on feminist critical theory. The study found that male characters dominate in number, speak more dialogue, and express more sexist language. Despite portraying stronger female

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[40] Bunga Sri Rahayu and Meisuri, "The use of sexist language in Dagelan account on Instagram." (2024)

characters, the films continue to reflect gender bias through the language used by male characters.[41]

Furthermore, there is also a study, Sexist Language In Nollywood Movies, by Nwaenyi, Chinyelu. A study that used Sara Mills' (2008) model as the theoretical framework looked at sexist language in three Nollywood films. Several forms of overt sexism were found in the analysis, including insulting terms, compound words, naming, generic nouns, and non-parallel terms. The results demonstrate that male characters were more likely to employ overtly sexist language, underscoring the ways in which media narratives promote linguistic discrimination based on gender.[42]

This research differs from the five previous studies in several important aspects, including its focus, object of study, and theoretical framework. The studies by Fi'aunillah and Nwaenyi both applied Sara Mills' theory to identify types of sexist language in films, but they were limited to categorizing forms of sexism without examining the gender of the speakers. Meanwhile, Fadillah & Ambarwati focused on communication style differences between men and women on social media, without specifically addressing forms of sexist language. Similarly, Begum's study examined male character dominance in Disney films but did not investigate who most frequently used sexist expressions. Rahayu's research analyzed ambivalent sexism in Instagram

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[41] Begum, Shakira (2022). He Said, She Said: A Critical Content Analysis of Sexist language used in Disney's The Little Mermaid (1989) and Mulan (1998). Journal of International Women's Studies, 23(1)

[42] Chinyelu Nwaenyi, "Sexist Language in Nollywood Movies," *Interdisciplinary Journal of African and Asian Studies* 6, no. 2 (2020).

content using a different framework (hostile and benevolent sexism), and did not employ Sara Mills' theory or identify speaker gender.

In contrast to all five studies, this research specifically analyzes the types of sexist language in the *Barbie (2023)* film using Sara Mills' framework of overt and indirect sexism, while also identifying which gender, male or female, is more dominant in producing such language. This is further supported by integrating Deborah Cameron's (*The Myth of Mars and Venus*) theories to examine gendered language behavior. This dual-layered approach offers a more comprehensive contribution, viewing sexist language not only as discourse, but also as a gendered act that reflects power relations and social constructions in popular media.

CHAPTER III

RESEARCH METHODOLOGY

A. Research Design

The researcher used a qualitative descriptive in the field of language research. According to Cresswell, descriptive qualitative research is an approach to explore and understand the meaning derived from social or human problems.[43] This study falls within the scope of language research, as its main focus lies on linguistic and communicative aspects of how language is formed, used, and interpreted in media settings. Language is viewed as a social tool that shapes how individuals or groups interact and understand one another. Through document analysis of the film transcript, the researcher identifies patterns of sexist language and determines which gender is more dominant in using it. Using this approach, the research provides a deeper understanding of the relationship between language, power, and gender representation in a popular cultural product.

B. Research Object

The term "object of research" in qualitative research refers to a specific phenomenon, event, or person that is the subject of the study. Unlike the sampling technique used in quantitative research, the selection of the research object in qualitative research is not subject to a strict or predetermined process.

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[43] Creswell, J.W. (2007). Qualitative Inquiry and Research Design: Choosing Among Five Approaches (2nd ed.). Thousand Oaks, CA: Sage Publications.

Rather, qualitative researchers typically select study objects that offer deep insights into the primary phenomenon under investigation.[44]

Transcripts from the 2023 *Barbie* movie were chosen as the object of this study using textual analysis techniques. In textual analysis, research objects are selected based on specific standards or factors relevant to the aims of the study. The *Barbie* (2023) movie script was selected because it aligns with the study's objectives, which include examining linguistic elements, particularly the use of sexist language within character interactions and identifying both overt and indirect forms of sexism based on Sara Mills' theory.

The full film script contains a total of 1,042 utterances, from which the researcher identified 77 utterances that include sexist language. These utterances serve as the primary corpus for analysis in this study.

C. Data and Source of Data

1. Primary data source

The main data source of this study is taken from the *Barbie* (2023) film script, which is analyzed to identify sexist language, including its types, based on Sara Mills' theory. The film was directed by Greta Gerwig and produced by Warner Bros. It premiered at the Shrine Auditorium in Los Angeles on July 9, 2023, and was officially released in the United States on July 21, 2023. From the script, the researcher has identified a total of **77** instances of sexist language used by characters throughout the film.

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[44] John W. Creswell, Research Design: Qualitative, Quantitative, and Mixed Methods Approaches, 5th ed. (Los Angeles: SAGE Publications, 2018), p 132.

2. Second data source

  The secondary data sources of this study are related to films, namely books, journals, and internet sources related to research on the analysis of Sexist Language in films.

D. Data Collection Technique

  In the context of linguistic research, McCulloch notes that linguistic studies frequently use written or transcript texts to understand how language develops meaning and influences social reality.[45]

  This study uses documentation techniques to collect data. Qualitative research also usually uses written documents to understand the phenomenon in study. In conducting this study, the author will use documentary techniques to collect data by obtaining data from reading scripts and watching films. The summary technique is a technique that uses written sources to obtain data, data collected from the internet, videos, transcripts, and several improvement books. This technique is used by researchers because the object of data research is the script from the 2023 Barbie film.

  The data collection technique is carried out through several steps as follows:

1. Watch the 2023 Barbie movie several times to know all the stories

2. Download the English subtitles of the 2023 Barbie movie at https://scrapsfromtheloft.com/movies/barbie-2023-transcript/

3. Confessing and pasting the dialogue into Microsoft Word

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[45]Gretchen McCulloch, Because Internet: Understanding the New Rules of Language (New York: Riverhead Books, 2019), 14–15.

4. Re-watch and check the accuracy of the 2023 Barbie movie script

5. Put a checklist of the words in the dialogue that are suspected of being sexist language

6. Classify and analyze in the form of sexist language words.

E. Instrument

An instrument is a device that is used to analyze research data. According to qualitative research, a researcher is an instrument that slowly searches for and gathers data by carefully analyzing, analyzing, and masking it from respondents as data points.

The researcher's instrument and documentation were utilized in this investigation. Without the researcher herself, a research instrument will not be successful because no one is in charge of choosing the topic, primary emphasis, and data collection. Based on his subjective opinions, the researcher's job is to identify the primary focus or issue of the study. Gathering research data is the next step, after which it is examined and conclusions are made. The document instrument, which is another name for literature, comes next. where the researcher locates several documents to gather information about the subject of the study. Researchers can utilize the following resources to examine data

Table 3. 1

Indicator of the Sexist Language Based on Sara Mills's Theory

No	Theory	Types of Sexism		Indicator
1	Sara Mills	Overt Sexism		
		1	GN (Generic Noun)	1. Using masculine words with a generic meaning all humans or mixed-gender groups

				2. Positioning men as the center of language. Reflects a patriarchal view that sees men as the standard. 3. Making women linguistically invisible. No explicit representation of women in generic terms. 4. Lack of inclusive alternatives.
		2	GP (Generic Pronouns (he his him))	1. Masculine pronouns as the default. Words like *he, his, and him* are used to refer to both men and women, making men more visible in language while ignoring women. 2. Used with common-gender nouns. Even when referring to neutral terms like *student* or *person*, traditional grammar still pairs them with masculine pronouns, reinforcing male as the norm. 3. Exclusion of feminine or neutral alternatives. Instead of using *they/their* as a gender-neutral option, English grammar traditionally prioritizes masculine pronouns, marginalizing female representation in language
		3	D (Derivational)	1. Women's roles are linguistically marked by adding suffixes (*-ess, -ette*), implying that the male term is the default and the female term is secondary. 2**.** Men's titles remain unmarked, while women's titles require modification. Masculine forms (*waiter, author, manager*) stand-alone, whereas feminine forms (*waitress, authoress, manageress*) need additional markers, reinforcing male-centered language.

		3. Feminine suffixes are often diminutive or specialized. The suffix *-ette* can carry a diminutive meaning, suggesting a smaller or lesser version of the male counterpart, reinforcing gender hierarchy in language.
4	TNPT (The Non-Parallel Terms)	1. Masculine and feminine terms have unequal connotations. Words that were once parallel (*Mister – Mistress, Governor – Governess*) have shifted in meaning, where the feminine form often carries a lower status or different implication. 2. Feminine terms tend to acquire negative or sexualized meanings. 3. Language reinforces gender hierarchy. Feminine terms often become secondary or marked by stereotypes (*governess* refers to a caretaker, while *governor* holds power), reflecting broader societal biases.
5	SIP (Sexism In Proverb)	1. Different standards for men and women. 2. Men as dominant figures, women as secondary. 3. Women are portrayed as dependent on men.
6	SISW (Sexism In Swear Words)	1. Swear words often target women more than men. 2. Swearing reflects linguistic and social discrimination. Many offensive terms are gendered, associating women with promiscuity or immorality, while male-directed insults are often less degrading. 3. Swear words reinforce power imbalance. The frequent use of

				gendered insults in media and daily conversations normalizes the trivialization of women's roles and reinforces male dominance.
2		Indirect Sexism		
		1	M (Methapor)	1. Women are often compared to objects or weak entities. Indirect sexism appears in metaphors that describe women as delicate, passive, or dependent. 2. Metaphors reinforce traditional gender roles. Language frames men as strong and dominant (*"a born leader"*) while portraying women in nurturing or submissive roles (*"a rose among thorns"*). 3. Implied inferiority through metaphorical associations. Women may be metaphorically linked to animals (*"catty"*), food (*"eye candy"*), or possessions, reducing their agency and reinforcing stereotypes.
		2	I (Irony)	1. Disguised criticism through humor. Sexist irony often appears as jokes or sarcastic remarks that subtly belittle women while maintaining a "harmless" tone. 2. Contrast between appearance and reality. Statements may seem positive or neutral but imply negative stereotypes. 3. Reinforcement of gender stereotypes. Ironic sexism often mocks women's roles or capabilities while pretending to be playful, making it harder to challenge.

Table 3.2
Instrument of Document Analysis Based on Sara Mills' Theory

Data	Gender		Types of Sexism								
	ML	FL	Overt Sexism						Indirect Sexism		Context
			GN	GP	D	TN PT	SIP	SIS W	M	I	

Note :
ML   : Male
FL   : Female
GN   : Generic Noun
GP   : Generic Pronoun
D   : Derivational
TNPT   : The Non-Parallel Terms
SIP   : Sexism In Proverbs
SISW   : Sexism In Swear Words
M   : Methapor
I   : Irony

F. Data Analysis Technique

Data analysis is the process by which researchers search for and organize data to improve their understanding of the data and present what they learn to others. Because researchers use content analysis, the data to be analyzed uses the theory of Miles and Huberman, quoted by Sugiyono.[46] as follows:

a. Data Reduction

This step involves gathering sexist language as documentation, focusing on the data by referring to the research problem, sorting or reducing the data, and only finding sexist language words related to the study. After reducing and collecting the data, the researcher created and

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[46] Sugiyono, *Metode Penelitian Kualitatif, Kuantitatif, dan R&D* (Bandung: Alfabeta, 2017), 246.

displayed all of the data in a descriptive form. In this study, the existing scripts were then analyzed to find which ones were not sexist language words, and then what was not sexist language was discarded and no longer used. According to Sara Mills' framework, the statement "Get in the box, you Jezebel!" is classified as overt sexism, specifically sexism in swear word. "Jezebel" is a pejorative epithet used to describe women who are frequently implied to be immoral or promiscuity. This gendered insult helps to marginalize women through words and perpetuates unfavorable assumptions about them. Since the term "Jezebel" openly denigrates women, it should be reexamined or removed in order to lessen the sexist element in this sentence. "Get in the box!" would be a refined form of the sentence that would remove the sexist term while keeping the original structure. By eliminating "Jezebel," the text stops bigotry and avoids reiterating negative gender preconceptions.

b. Data Display

Displaying data is based on the problem of formulating research problems. This step is done by describing sexist language in the Barbie 2023 film and then identifying the types of words and functions of sexist language. In this case, it is studied, for the display of data after sexist language is collected, then analyzed and grouped according to the research question. Research question number 2 is what types of sexist language can be identified in the dialogue and narrative in the Barbie 2023 film.

c. Conclusion and Data Verification

This stage is the process of concluding various data that have been reduced and presented to reach a conclusion that can answer the problems in the study. This conclusion is also verified when the analysis is continued.

CHAPTER IV

FINDINGS AND DISCUSSIONS

A. Findings

This chapter outlines the research findings derived from the analysis of sexist language identified in the *Barbie (2023)* live action film. The data were obtained from the film's script and visual scenes, which contain both verbal and non-verbal elements that illustrate instances of sexist language and portrayals of gender roles.

The *Barbie (2023)* film addresses issues related to gender inequality and highlights the influence of patriarchal structures on women's lives in two distinct settings: the imaginary world of Barbieland and the real world. Through character interactions, dialogue, and narrative progression, the film illustrates how societal expectations, gender stereotypes, and systemic biases impact the construction of identity and life experiences for both female and male characters. These features establish the film as a relevant and meaningful source for examining sexist language and representations of conventional gender roles.

The findings are presented using selected excerpts that have been categorized by the theoretical frameworks applied in this study. The analysis is structured based on Deborah Cameron's theory of Language and Gender and Sara Mills' theory of sexist language.

1. **Types of Sexist Language in the dialogue and narration of the 2023 Barbie Film.**

   The following are the results of data collection obtained through document analysis using a document checklist technique. The data were

gathered by watching Barbie (2023) film and reading its official script. The findings are displayed in the table below:

Table 4.1
Types of Sexist Language in the Barbie 2023 film

No	Types of Sexist Language	Total
1.	Irony	42
2.	Methapor	14
3.	Generic Noun	7
4.	Sexism In Swear Words	7
5.	The Non Parallel Terms	6
6.	Derivational	1
7.	Generic Pronoun	-
8.	Sexism In Proverb	-
	Total	77

Based on the results of the analysis using Sara Mills' framework, it was found that both overt and indirect sexist language are present in the Barbie (2023) film. As shown in Table 4.2, the researcher identified a total of 77 instances of sexist language, consisting of 35 cases of overt sexism and 42 cases of indirect sexism.

Among the eight categories analyzed, irony under indirect sexism emerged as the most dominant type, with 42 types, making it the highest in frequency compared to other forms. This indicates that sexist language in the film is often delivered in subtle, humorous, or sarcastic ways rather than through direct or explicit expressions. Other types that appeared with notable frequency include metaphor (14 instances), generic nouns (7 instances), and sexism in swear words (7 instances).

Therefore, the answer to Research Question 2 is: Types of Sexist Language in the dialogue and narration of the 2023 Barbie film include both overt and indirect sexism. However, indirect sexism in the form of irony is the most dominant type identified in the film.

This finding suggests that the film uses irony as a narrative strategy to criticize or highlight traditional gender roles and expectations. While the expressions may appear comedic or playful on the surface, they still reflect and reproduce sexist ideas, often to invite reflection or critique. This aligns with the film's broader theme of questioning patriarchy and exposing the limitations placed on women and men through cultural gender norms.

Further explanation and examples of each type of sexist language are presented in the next sections.

a. Indirect Sexism

The researcher found 55 instances of indirect sexist language in the Barbie (2023) film. These instances were categorized into two indicators of indirect sexism based on Sara Mills' theory. The two indicators are metaphor and irony.

1) Irony

The researcher found 42 ironic utterances in Barbie (2023). Irony subtly expresses sexism through humor or sarcasm.

Example:

1. **Gloria**: "Irrepressible Thoughts of *Death* Barbie"

The ironic contrast between Barbie's cheerful image and thoughts of despair criticizes unrealistic beauty/happiness standards.

2. **Barbie Margot**: "Don't worry, everyone likes me and thinks I'm *cool and pretty*."

This line is delivered sarcastically, reflecting how women are socially expected to be likable and physically attractive at all times. The sarcasm critiques society's tendency to tie a woman's worth to her appearance and popularity.

3. **Gloria**: "Full Body *Cellulite* Barbie."

The phrase "Full Body Cellulite Barbie" sounds like an insult that targets women's physical appearance. However, in the context of the film, it functions as satire to criticize unrealistic beauty standards imposed on women.

2) Metaphor

The researcher found 14 instances of metaphor in the Barbie (2023) film. This type of indirect sexism compares women to objects or ideals that reinforce gender stereotypes.

Example:

a) **Construction workers** catcall Barbie: "Do fries come with that *shake*?"

This metaphor reduces Barbie to a consumable object by comparing parts of her body to food. It sexualizes her appearance while disguising the insult as a joke.

b) **MATTEL CEO**: "It really is time to get *in the box*!"

The phrase back *in the box* metaphorically represents the act of controlling and silencing women. It positions Barbie not as a person but as an object that must be contained.

c) **Ken**: "Now, if you'll excuse me. This is My *Mojo Dojo Casa House"*

This exaggerated phrase is a satirical metaphor for male-dominated spaces. It mocks the absurdity of patriarchy by turning the home into a symbol of exaggerated masculinity.

b. Overt Sexism

The researcher found 20 instances of overt sexist language in the Barbie (2023) film. These instances were identified and categorized into six types of overt sexism based on Sara Mills' theory. The six categories include generic nouns, generic pronouns, derivational forms, non-parallel terms, sexist proverbs, and sexist swear words.

1) Generic Noun

The researcher found 7 data points classified as generic nouns in the Barbie (2023) film. This category refers to the use of general terms that appear neutral but represent a specific gender.

Example:

a) **Ken**: "Barbie Land is now *Ken* Land."

The word Ken is used to symbolize male dominance over Barbie Land, implying male-centered identity as the default.

b) **Ken Scott**: "Please call me *Mr.* Ken, President Prime Minister Man."

This utterance uses masculine-generic titles (Mr., President, Man) as symbols of power and control.

c) **Ken**: "I'm just a *DUDE*! AND THAT IS ENOUGH!"

The use of dude as a stand-in for manhood reflects the assumption that being male alone grants value or authority.

2) **Sexism In Swear Words**

The researcher found 7 instances of sexism in swear words in Barbie (2023). These insults target women and reinforce negative stereotypes.

Example:

1) **Mattel CEO**: "Get in the box, you *Jezebel*!"

The word *Jezebel* is a historical term of abuse against women who are considered sexually immoral. It is an explicit example of sexist abuse.

2) **Ken Ryan Gosling**: "Don't question it. Just roll with it, *tiny baby*."

The term *tiny baby* is used in a derogatory and dismissive manner, not as a term of endearment. In this context, Ken belittles his interlocutor (most likely a woman), implying that she is weak, childish, and unworthy of being taken seriously.

3) **Sasha:** "So you're like Barbie Barbie. Like a professional *bimbo?*"

The word "*bimbo*" is a gendered insult implying women are stupid and sexualized.

3) **The Non-Parallel Terms**

The researcher found 6 data points classified as non-parallel terms in the Barbie (2023) film. This category refers to the use of unequal word choices for men and women, where the terms applied to women often carry negative, infantilizing, or demeaning connotations, while similar terms for men are more neutral or respectable.

Example:

a) **Ken Ryan Gosling**: "You can stay here if you want as my bride wife or my *long term low commitment distance girlfriend.*"

Bride wife is a short and respectful term, while *low commitment distance girlfriend* is long, derogatory, and unequal in tone.

b) **KEN**: "Can I talk to a doctor?"

Female Doctor: "You are talking to a doctor."

KEN: "Can you get me a coffee?"

The male character assumes the female doctor's role is subordinate, showing non-parallel assumptions about gender roles.

c) **Gloria**: "You're supposed to be their mommies but not remind them of their mommy, any power must be masked under a giggle…"

The term mommies infantilizes women, while men are not addressed with similar diminutives in power-related roles.

4) **Derivational**

The researcher found 1 data point classified as a derivational term in the Barbie (2023) film. This category refers to the use of word types that mark gender differences unnecessarily, such as using specific labels for women when the base word is already gender-neutral.

Example:

a) **Ken Ryan Gosling**: "Take your *lady fashions* with you!"

The phrase *lady fashions* contains a derivational term that marks the clothing as specifically for women, even though *fashion* is a gender neutral word. The use of l*ady* reflects unequal gender labeling, since men are rarely described with similar terms like gentleman fashions.

5) **Generic Pronoun**

Based on the available data, generic pronouns were not explicitly found in the Barbie (2023) film. The characters generally use personal and context-specific pronouns without employing masculine terms like "he" to represent humanity as a whole. Therefore, this indicator is not applicable in this study.

6) **Sexism In Proverbs**

Sexism in proverbs is part of overt sexism that often culturally reinforces gender stereotypes. However, based on the data analyzed from the Barbie (2023) film, no examples of sexist proverbs were identified. The film primarily employs metaphor, irony, or direct

speech to convey gender-related ideas. Therefore, this type of sexist language does not appear in the film.

2. Which Gender is More Dominant in Uttering Sexist Language?

In this section, the researcher discusses which gender is more dominant in uttering sexist language in the Barbie (2023) film. To answer this question, the researcher identifies the speakers of each sexist utterance found in the film using Sara Mills' categories of sexist language. Then, the researcher classifies whether the speaker is male or female.

Based on the findings, female characters are more dominant in producing sexist language. Most of the utterances spoken by females fall under the category of indirect sexism, particularly in the form of irony and metaphor.

The following are the results of data collection obtained through document analysis using a document checklist technique. The data were gathered by watching the Barbie (2023) film and reading its official script. The findings are displayed in the table below:

TABLE 4. 2
Gender Dominant in Uttering Sexist Language

Gender	
Male	Female
33	44

Based on the results of data analysis, it was found that female characters are more dominant in uttering sexist language in *Barbie (2023)* film. As shown in Table 4.1, the total number of sexist utterances delivered

by female characters is 44, while male characters produced 33 sexist utterances.

Therefore, the answer to Research Question 1 is that female characters are more dominant in uttering sexist language than male characters in the *Barbie (2023)* film.

Further explanation and examples of each Male and Female uttering Sexist Language are presented in the next sections.

a. **Female**

The Researcher found 44 sexist language utterances spoken by female characters in the Barbie (2023) film. Here are some examples of the utterances:

a. Weird Barbie: "That Ken of yours is one nice looking little protein pot."

The metaphor "protein pot" objectifies Ken by linking him to a body part or physical appearance. In this scene, Weird Barbie talks to Barbie Margot while joking about Ken's good looks. This shows that sexist language is not only used by men but also by women, whether humorously or ironically.

b. Sasha: "So you're like BARBIE Barbie. Like a professional bimbo?"

Uses the word bimbo to demean women as attractive but unintelligent. In the scene, Sasha addresses Barbie Margot in a disparaging tone, reinforcing the stereotype that Barbie's value lies only in her looks rather than her abilities.

c. Barbie Margot: "My exposure to Patriarchy in the real world made me immune. Either you're brainwashed or you're weird and ugly."

In the context of Margot criticizing the patriarchal system, she uses ironic language that sounds derogatory in the statement, "either you're brainwashed or you're weird and ugly." Although spoken by a woman, this is a form of indirect sexist language that highlights how society forces women into two negative choices. This language serves as a critique and resistance against sexist norms.

b. Male

The Researcher found 33 sexist language utterances spoken by male characters in the Barbie (2023) film. Here are some examples of the utterances:

1) Beach Dude: "Give us a smile, blondie." People laughing, pointing, and leering.

In this scene, the man says "Give us a smile, blondie" in public while others laugh and stare. This shows sexist behavior where women are treated as objects and expected to please men. The laughing and staring show how patriarchy controls and dominates women in everyday situations.

2) Mattel CEO: "GET IN THE BOX YOU JEZEBEL!"

In a harsh and insulting tone. The term "Jezebel" is used to demean women who are seen as sexually inappropriate and morally inferior. In this context, the CEO positions women as objects to be

controlled and confined, reinforcing negative stereotypes and patriarchal dominance through insulting language.

3) Ken Ryan Gosling: "Don't question it. Just roll with it tiny baby."

In a belittling and patronizing tone. The term "tiny baby" is used to portray the listener likely a woman as weak, childish, and incompetent. In this context, the man uses language to assert dominance and control over the listener in a dismissive way.

This finding indicates that sexist language is not exclusively used by male characters. Female characters in the film actively produce sexist expressions, especially in the form of indirect sexism such as irony and metaphor. This supports Deborah Cameron's view that the use of language is shaped more by social roles and context rather than by gender differences alone.

One of the reasons why female characters are more dominant in expressing sexist language is because the film *Barbie (2023)* intentionally positions women, particularly Barbie herself, as active critics of patriarchal systems. The film serves as a satirical commentary on gender inequality, where female characters use sexist expressions especially ironic or metaphorical ones not to perpetuate sexism, but to expose, challenge, or mock the gender stereotypes that have historically oppressed them. Barbie and other female characters often voice sexist ideas as a form of self awareness and critique toward the roles that society has imposed on them.

Thus, this research concludes that female characters play a significant role in expressing sexist language in the film. Their dominance in using such language does not signify reinforcement of sexism, but rather highlights the film's broader intention to critique patriarchal norms and to raise awareness about how gender stereotypes operate in everyday discourse. This challenges traditional assumptions about gender and verbal behavior, showing that women, too, can engage critically with sexist discourse.

B. Discussions

This section presents the discussion of the research findings. There are two research questions proposed in this study, and the discussion is structured accordingly. As mentioned in the previous chapter, the objectives of this study are to identify which gender is dominant in uttering sexist language in the Barbie (2023) film and to analyze the types of sexist language found in the film.

To answer these research questions, the researcher applied Deborah Cameron's theory from The Myth of Mars and Venus to analyze gender dominance in sexist utterances. For the second research question, the researcher used Sara Mills' theory of sexist language, which classifies sexist expressions into overt and indirect sexism. Using these theoretical frameworks, the researcher conducted a document analysis by watching the film and examining its official script.

Deborah Cameron argues that differences in male and female speech are not biologically determined, but are instead shaped by social context and ideology. Sara Mills categorizes sexist language into overt sexism (such as

generic nouns, generic pronouns, derivational terms, non-parallel terms, sexist proverbs, and sexist swear words) and indirect sexism (in the types of metaphor and irony). These theories served as the foundation for analyzing and interpreting the data in this study.

1. **Types of Sexist Language in the Barbie 2023 film.**

    This study identified a total of 77 instances of sexist language in Barbie (2023), based on the framework proposed by Sara Mills, which categorizes sexist language into overt and indirect forms. The findings reveal that indirect sexism was more dominant than overt sexism in the film. Indirect sexism often appeared through ironic or metaphor expressions that subtly conveyed gender based judgments or critiques. In contrast, overt sexism, which includes generic pronouns, generic nouns, and derivational or non-parallel terms, was less frequently used and appeared in more explicit contexts.

    These findings align with Sara Mills' argument that sexist language does not always operate through direct or obvious expressions, but can also be embedded in indirect forms that may seem neutral or humorous on the surface but still reinforce gender ideologies. In the case of Barbie (2023), the use of indirect sexism, especially irony, plays a significant role in critiquing and subverting patriarchal values. For example, many female characters make ironic remarks that reflect the limitations imposed by gender roles, exposing how normalized sexism can be disguised as everyday commentary or humor.

Furthermore, Mills emphasizes that the interpretation of sexist language is context-dependent, and what may seem sexist in one context could be read differently in another. This is especially relevant in Barbie (2023), where much of the sexist language is delivered in a satirical or self-aware tone, challenging viewers to reflect on the gender dynamics being portrayed. The film leverages this indirect form of sexism as a rhetorical strategy to initiate conversations about power, identity, and representation.

Therefore, the presence of both overt and indirect sexism in Barbie (2023) not only demonstrates the persistence of gendered language norms, but also illustrates how fictional narratives can strategically deploy sexist language to highlight, question, and even resist these norms. The dominance of indirect sexism reinforces Mills' theory that language can function ideologically even when it appears playful or non-serious, making it a powerful tool in media discourse about gender.

The findings of this study reveal that indirect forms of sexist language such as irony and metaphor are more dominant than overt forms in Barbie (2023). This provides a new angle compared to previous studies, which mostly emphasized overt expressions. For example, studies by Fadillah & Ambarwati and Rahayu, which focused on sexist language in social media and Instagram content, tended to analyze the target of sexism or categorized it into hostile and benevolent types, without distinguishing detailed linguistic forms like metaphor or sarcasm. Meanwhile, research by Fi'aunillah and Chinyelu, although applying Sara Mills' framework, primarily focused on identifying overt features such as generic nouns, non-

parallel terms, or derogatory language, and did not explore subtler forms of sexist expression. Begum's study, which analyzed The Little Mermaid and Mulan, also leaned toward identifying male dominance in using overt sexist language without delving into the nuanced functions of indirect forms. In contrast, the present study not only classifies sexist language into overt and indirect categories but also emphasizes how irony and metaphor are used in a satirical, feminist-themed film to critique gender roles. Therefore, this study expands previous work by highlighting the significance of indirect sexist language as a powerful yet often overlooked strategy in gender discourse within modern media.

Therefore, the novelty of this study lies in the comprehensive application of Sara Mills' theory, a critical analysis of a contemporary feminist themed film, and a systematic data classification that reveals how language functions as an ideological tool. This study does not merely portray sexist language as a form of discrimination but also as a medium for social critique and cultural reflection. By understanding how sexist language operates in modern media, English education students can develop greater pragmatic and critical awareness of language use in social contexts and prepare themselves to be educators who are sensitive to issues of gender equity and representation in language learning.

2. **Which Gender is More Dominant in Uttering Sexist Language in the Barbie 2023 film**

This study found that female characters in Barbie (2023) are more dominant in uttering sexist language compared to male characters, with a

total of 44 instances by females and 33 by males. Interestingly, most of the sexist language used by women was in the form of indirect sexism, such as irony and metaphor. This contrasts with the common assumption that sexist language is primarily expressed by male speakers.

These findings align with Deborah Cameron's theory as outlined in The Myth of Mars and Venus, which rejects the notion that men and women speak differently due to fixed biological or psychological traits. Cameron emphasizes that gendered differences in language are shaped by social, cultural, and ideological constructions that evolve within society.[47] In the context of Barbie (2023), female characters are not portrayed as passive or verbally subordinate, but rather as active participants who control discourse and employ sexist language as a form of resistance, sarcasm, or critique toward patriarchal social structures.

Using Cameron's framework, the dominance of female characters in using sexist language can be understood as a reflection of their social positioning within the film's narrative, in which they are granted space and authority to speak freely and comment on gender inequalities. Cameron argues that linguistic practices are strongly influenced by the speaker's social role, and that linguistic authority is not a fixed attribute of any gender, but instead constructed through shifting social roles and contexts. Thus, the verbal dominance of female characters in this film does not contradict

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[47] Deborah Cameron, The Myth of Mars and Venus: Do Men and Women Really Speak Different Languages? (Oxford: Oxford University Press, 2007).

theories of language and gender, but rather reinforces the idea that language reflects power structures that are dynamic and context dependent.

In contrast, the dominance theory proposed by Zimmerman and West offers a more essentialist perspective by arguing that men are generally more dominant in conversations. Based on the analysis of turn-taking and interruptions in mixed-gender dialogues, the study concluded that men frequently interrupt women and use language to assert control. From this perspective, women tend to be silenced or spoken over, reinforcing male dominance in verbal interactions.[48] However, this theory appears inconsistent with the findings of the present study, in which female characters are shown to hold discursive power and dominate the use of sexist language in both overt and indirect forms. This discrepancy highlights the importance of context in determining who holds linguistic authority, thereby supporting Cameron's assertion that power in language is not fixed but socially constructed. To better understand this finding, a comparison with previous studies is provided below.

The findings of this study, which reveal that women are more dominant in using sexist language in *Barbie (2023),* particularly through irony and metaphor, present a contrast to several previous studies. While earlier research has often focused on identifying types of sexist language or analyzing its targets, few have examined the gender of the speakers in fictional or scripted media. For instance, studies by Fadillah & Ambarwati

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[48] Khaled B. Albesher, Gender Differences and Language Variation: A Theoretical Framework, World Journal of English Language 12, no. 6 (2022)

and Rahayu explored sexist language in social media settings but did not focus on which gender used it more dominantly in context. Similarly, the works of Fi'aunillah and Chinyelu, although applying Sara Mills' framework, emphasized classification without comparing speaker gender. Meanwhile, Begum's analysis of Disney films found that male characters were more dominant in using sexist expressions, an opposite finding to this study. The contrast may be influenced by the satirical and feminist nature of *Barbie (2023)*, where female characters are given space to use ironic sexist language as a form of critique.

This supports Deborah Cameron's Theory in *The Myth of Mars and Venus*, which rejects essentialist views about language and gender. Cameron emphasizes that language use is not biologically determined but shaped by ideology, culture, and social context. In *Barbie (2023)*, female characters' use of sexist language is often reflective, critical, and self-aware, used not to reinforce stereotypes but to question and subvert them. This marks a shift in media representation, portraying women as active agents capable of challenging gender norms through language.

CHAPTER V
CONCLUSION AND SUGGESTION

A. Conclusions

Based on the analysis, *Barbie (2023)* shows that female characters are more dominant in uttering sexist language than male characters. This finding supports Deborah Cameron's theories, which argue that language use is shaped more by social context and roles than by gender itself. In the film, women often use sexist expressions not to oppress others, but to criticize patriarchal norms and express resistance against the expectations placed on them.

The most dominant type of sexist language used in the film is indirect sexism, particularly irony, based on Sara Mills' theory. Irony is used by female characters as a subtle and clever way to highlight issues like objectification, beauty standards, and gender roles. Instead of reinforcing sexism, these ironic statements challenge and satirize sexist ideologies, making *Barbie (2023)* not only a form of entertainment but also a medium for feminist.

B. Suggestions

Based on the findings and conclusions previously discussed, several suggestions can be offered for future research and for those involved in language, media, and gender studies.

1. For Lecturers

English lecturers are encouraged to integrate critical media literacy into language and gender courses. By analyzing films, advertisements, and other media texts, students can be guided to recognize how language reflects and shapes social power relations, including gender bias and inequality. This

approach not only enhances students' linguistic competence but also fosters critical awareness of representation in real-world contexts.

2. For English Education Students

Students majoring in English education are advised to develop critical thinking skills when engaging with media content. Understanding how sexist language operates in films and everyday conversation will help them become more reflective language users and future educators who are sensitive to issues of gender, language, and media.

3. For Future Researchers

Future researchers are encouraged to investigate other contemporary films that highlight gender issues. Expanding the analysis beyond linguistic aspects to include visual and narrative elements, or analyzing different genres and cultural contexts, may offer more comprehensive insights into how gender roles are constructed and questioned in media.

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APPENDICES

APPENDIX 1

VALIDATION DATA FROM RATERS

Data 1

Weird Barbie: *"That Ken of yours is one nice looking little protein pot.*

Context: In this conversation, Weird Barbie is speaking to Barbie (Margot Robbie) while describing Ken. She uses the term *"protein pot"* to refer to Ken's muscular body, as if his body were merely a container filled with protein. The expression is clearly not intended literally, but rather functions as a figurative expression, specifically a metaphor. Through this metaphor, Ken's body is reduced to an object, viewed only in terms of his physical appearance and sexual attractiveness. Because of its metaphorical nature that emphasizes Ken's physique, this quotation is categorized as indirect sexism (metaphor).

Data 2

Weird Barbie: *"I'd love to see what kind of nude blob he's packing under those jeans."*

Context: In this conversation, Weird Barbie is speaking to Barbie (Margot Robbie) while making a crude and sexually explicit comment about Ken. By using the phrase *"nude blob he's packing under those jeans"*, Weird Barbie is directly referring to Ken's genitals in a vulgar way. The language is harassing and objectifies Ken by reducing him to his sexual organ. Unlike figurative expressions, this utterance is expressed explicitly and in a coarse manner, which classifies it as overt sexism (sexism in swear words) according to Sara Mills' theory.

Data 3

Barbie Alexandra: "You're malfunctioning!... It's usually just hair related."

Context: In this scene, Barbie Alexandra is speaking to Barbie (Margot Robbie) in front of the other Barbies. She mocks Barbie by suggesting that her "malfunction" is probably just related to her hair. The statement is not meant literally, but rather delivered with irony, satirizing the idea that a woman can be considered "malfunctioning" simply because of trivial issues such as hair. This utterance reflects how women are often stereotyped as having to look perfect and beautiful at all times, and even a minor issue like damaged hair can be framed as a serious flaw that makes them "imperfect" or "unworthy." Because of its ironic tone that indirectly conveys sexist assumptions, this quotation is categorized as indirect sexism (irony) according to Sara Mills' theory.

Data 4

Barbie Hari: "...she's fated to an eternity of making other Barbies perfect while falling more and more into disrepair herself."

Context: In this scene, Barbie Hari comments on the fate of Weird Barbie, who is destined to help other Barbies achieve perfection while she herself continues to deteriorate. The statement is expressed with irony, since the one who is considered "broken" is tasked with ensuring the perfection of others. This ironic portrayal implicitly criticizes the unrealistic social demand placed on women to always appear flawless and maintain perfection, even at the expense of their own well-being. Because the sexism is conveyed indirectly through irony and satire, this quotation is categorized as indirect sexism (irony) following Sara Mills' theory.

Data 5

Weird Barbie: *"Fine, get cellulite, I don't care."*

Context: In this scene, Weird Barbie is speaking to Barbie (Margot Robbie). She uses irony by claiming she does not care if Barbie gets cellulite. The phrase *"I don't care"* seems dismissive on the surface, but its implied meaning highlights that cellulite is socially constructed as a serious flaw for women, often causing frustration and anxiety. This ironic expression critiques the gender stereotype that women must always maintain smooth, flawless bodies. The sexist language emerges because Weird Barbie's statement indirectly reflects and satirizes the societal expectation that a women's value is tied to physical perfection. Since the utterance conveys sexism in a subtle, indirect way through irony, it is categorized as indirect sexism (irony) in Sara Mills' theory.

Data 6

Narration: *"The Kens all stand to the side, a bit like men at a baby shower. There, but not."*

Context: This quotation appears as a visual narration in the film script, describing the Kens' position during a party. The narration compares the Kens to men at a baby shower present physically, but not actively participating. In Barbieland, all meaningful roles and responsibilities, such as president, doctor, and lawyer, are held by the Barbies, while the Kens are portrayed as passive and insignificant. This is the opposite of real-world society, where women are often marginalized in

professional or public roles. The sexist element is found in the phrase *"a bit like men at a baby shower. There, but not."* which metaphorically reduces the Kens to figures who are merely present without real contribution. This metaphor reflects a form of indirect sexism, because it stereotypes men as passive, disengaged, and lacking function in the social structure of Barbieland. By describing masculinity in terms of absence and uselessness, the statement objectifies the Kens through a figurative comparison. Therefore, this utterance is categorized as indirect sexism (metaphor) according to Sara Mills' theory.

Data 7

Beach Dude: "Give us a smile, blondie." (People laughing, pointing, and leering.)

Context: In this scene, a group of beach dudes catcall Barbie (Margot Robbie) by ordering her to smile and addressing her as "blondie," while laughing, pointing, and leering at her. The utterance functions as a demeaning command that reflects male dominance and reinforces gender stereotypes by reducing women to objects meant to entertain men with their appearance. The sexist element lies in the command "Give us a smile, blondie," which not only trivializes Barbie's autonomy but also exemplifies catcalling as a form of verbal harassment. Since this utterance is expressed explicitly, coarsely, and directly, it is categorized as overt sexism (sexism in swear words) in Sara Mills' framework.

Data 8

Barbie (Margot Robbie): "Mine very much has an undertone of violence."

Context: In this scene, Barbie (Margot Robbie) is speaking to Ken, explaining that what she hears in male dominated public spaces such as construction sites "very much has an undertone of violence." The phrase "undertone of violence" functions metaphorically, since there is no actual physical violence in the situation, but rather a hidden threat perceived through the way men look at or treat women. This highlights the social tension and discomfort women often experience in such spaces, a reality that Ken does not share, thereby emphasizing gender differences in lived experiences. The sexist element lies in how the environment implicitly conveys intimidation toward women, reducing their sense of safety and agency. Because this expression conveys sexism figuratively rather than literally, it is categorized as indirect sexism (metaphor) in Sara Mills' framework.

Data 9

Construction Worker: *"Do fries come with that shake?"*

Context: In this scene, a construction worker catcalls Barbie (Margot Robbie) while she is walking past a group of men at a construction site. The phrase *"Do fries come with that shake?"* is delivered as a sexual innuendo, using humor and metaphor to objectify Barbie by reducing her to her physical appearance. The "shake" metaphorically refers to her body, and by framing it as a joke, the construction worker disguises the harassment in a seemingly playful tone. This humorous masking allows the perpetrator to avoid responsibility by dismissing the remark as "just a joke" if confronted, while still reinforcing sexist stereotypes about women being valued primarily for their looks. Because the sexism is conveyed indirectly through metaphor and humor, this utterance is categorized as indirect sexism (metaphor) in Sara Mills' framework.

Data 10

Construction Worker 3: *"Have I died and gone to heaven because you're an angel?"*

Context: In this scene, a construction worker catcalls Barbie (Margot Robbie) at a construction site by using a metaphor that praises her appearance, referring to her as an *"angel."* Although the phrase may sound flattering, it is a form of objectification that positions Barbie not as an individual with agency but as an idealized figure valued primarily for her beauty. The sexist element lies in the metaphor *"you're an angel,"* which disguises harassment as a compliment, reinforcing the stereotype that women's worth is tied to their looks. Because the utterance conveys sexism in a figurative and indirect way, it is categorized as indirect sexism (metaphor) according to Sara Mills' framework.

Data 11

Policeman 2: *"She's even sexier in clothes."*

Context: In this scene, a policeman comments on Barbie (Margot Robbie) by saying that she looks *"even sexier in clothes."* The ironic element lies in the contradiction of the statement: while it sounds like a compliment, it implicitly assumes that women are usually considered sexy only when undressed, making it "surprising" that Barbie remains attractive even while clothed. This irony exposes a sexist attitude that continues to sexualize women regardless of context, reducing

them to their physical appearance and reinforcing gender stereotypes. Since the sexism is conveyed indirectly through irony, the utterance is categorized as indirect sexism (irony) according to Sara Mills' framework.

Data 12

Barbie (Margot Robbie): *"Jeez, you would think a construction site at lunchtime would be the perfect place for a little woman-power. But this one was so... male."*

Context: In this scene, Barbie (Margot Robbie) speaks to Ken while observing a construction site in the real world. She ironically expresses surprise that such a place, which she initially imagined as a space for *"woman-power,"* is in fact dominated entirely by men. The irony lies in the contradiction between her expectation and the reality: while she hopes for inclusivity and female empowerment, construction work is stereotypically considered a masculine field where women are marginalized. The sexist element is revealed through this ironic contrast, as it underscores how real-world gender structures exclude women from certain professions and spaces, unlike in Barbieland, where women hold all key roles. Because the sexism is delivered indirectly through irony that critiques male dominance in construction work, this utterance is categorized as indirect sexism (irony) according to Sara Mills' framework.

Data 13

Dan at the FBI: *"Couple of blondes answering to Barbie and Ken rollerblading in Santa Monica. Claim to have no genitals."*

Context: In this scene, an FBI agent named Dan reports via phone to his colleague about Barbie and Ken rollerblading in Santa Monica. The phrase *"claim to have no genitals"* functions as a verbal insult that mocks and delegitimizes their bodies, indirectly ridiculing gender and sexual identity. While on the surface it seems like a factual observation, the tone carries a dismissive and demeaning connotation, reducing Barbie and Ken to abnormal or incomplete beings. The sexist element lies in how the insult targets women's bodies and identity, reinforcing harmful stereotypes and undermining female subjectivity. Because the insult is expressed explicitly in a derogatory manner, this utterance is categorized as overt sexism (sexism in swear words) according to Sara Mills' framework.

Data 14

Gloria: *"It's Crippling Shame Barbie."*

Context: In this scene, Gloria responds to her male colleague who asks about the picture she has drawn, which depicts the body of a Barbie labeled *"Crippling Shame Barbie."* The phrase is ironic because Barbie is stereotypically known as an icon of beauty, perfection, and happiness, yet here she is reimagined as carrying "crippling shame." This ironic expression satirizes the unrealistic expectations attached to women's bodies and appearances, exposing the emotional burden and insecurity that such ideals can cause. The sexist element lies in how women are pressured to embody perfection while simultaneously being shamed when they fail to meet those standards. Because the statement conveys its critique indirectly through irony, it is categorized as indirect sexism (irony) in Sara Mills' framework.

Data 15

Gloria: *"Irrepressible Thoughts of Death Barbie."*

Context: In this scene, Gloria responds to her male colleague who asks about the picture she has drawn, this time depicting a Barbie called *"Irrepressible Thoughts of Death Barbie."* The irony lies in the stark contrast between Barbie traditionally an icon of beauty, perfection, and joy and the association with intrusive thoughts of death. This juxtaposition functions as a subtle critique of the intense social pressures placed on women, where behind the façade of perfection and happiness, they may experience anxiety, despair, and emotional struggles. The sexist element emerges in how society imposes impossible standards of femininity that can psychologically burden women, leaving them feeling inadequate. Because the critique is conveyed indirectly through irony, this utterance is categorized as indirect sexism (irony) according to Sara Mills' framework.

Data 16

Gloria: *"Full Body Cellulite Barbie."*

Context: In this scene, Gloria responds to her male colleague who asks about another drawing she has made, this time labeled *"Full Body Cellulite Barbie."* While the phrase may sound like an insult, in the film's context it is satirical rather than derogatory, highlighting how beauty standards stigmatize cellulite and pressure women to maintain flawless bodies. The irony lies in presenting Barbie, a

cultural icon of perfection, with "full body cellulite," which critiques the unrealistic expectations placed on women. Because the sexist commentary is delivered indirectly through irony, this quotation is categorized as indirect sexism (irony) under Sara Mills' framework.

Data 17

Mattel CEO: "How much do you weigh? Never mind."

Context: In this scene, the Mattel CEO asks his colleague about weight and immediately dismisses the question with "never mind." This utterance is ironic and subtly condescending, as it trivializes a highly sensitive topic for women—weight by pretending it is insignificant when in reality it is deeply offensive. The sexist element lies in how women's bodies are constantly scrutinized and judged, with weight being a central measure of value. Because the insult is veiled in a seemingly casual tone, this is categorized as indirect sexism (irony) according to Sara Mills' framework.

Data 18

Sasha: "So you're like BARBIE Barbie. Like a professional bimbo?"

Context: In this scene, Sasha, a sarcastic and judgmental teenager, addresses Barbie directly by calling her a "professional bimbo." The term "bimbo" is a classic sexist insult used to demean women, implying that they are attractive but unintelligent. The sexist element lies in how Barbie is reduced to her looks while her intelligence is mocked. Since this insult is explicit, derogatory, and crude, the quotation is categorized as overt sexism (sexism in swear words) in Sara Mills' framework.

Data 19

Popular Girl 2: "Do you think she's escaped from an insane asylum?"

Context: In this scene, one of Sasha's friends (Popular Girl 2) insults Barbie by asking if she has "escaped from an insane asylum." The metaphor crudely associates Barbie's appearance and behavior with mental illness, mocking her for not fitting into the social norms of beauty and behavior in the real world. The sexist element lies in stigmatizing women who fail to embody perfection, dismissing them as "crazy" or abnormal. Because the remark is delivered through a metaphor that

dehumanizes Barbie, it is categorized as indirect sexism (metaphor) in Sara Mills' framework.

Data 20

Popular Girl 1: "Do you think you're like pretty?"

Context: In this scene, another of Sasha's friends (Popular Girl 1) sarcastically addresses Barbie after she introduces herself as Barbie, who is known for beauty and perfection in Barbieland. The question is rhetorical and mocking rather than genuine curiosity, implying disbelief and belittling Barbie's self-perception. The sexist element lies in the sarcastic tone, which reflects irony by undermining Barbie's confidence and ridiculing women who assert their attractiveness. Therefore, this utterance is categorized as indirect sexism (irony) according to Sara Mills' framework.

Data 21

Barbie Margot: "Don't worry, everyone likes me and thinks I'm cool and pretty."

Context:

In this scene, Barbie confidently tells the girls at Sasha's school that everyone likes her because she is "cool and pretty." Although the statement sounds self-assured, it subtly reflects the stereotype that women must always be beautiful and socially accepted in order to be valued. The sexist element lies in the insinuation that a woman's worth is tied to her looks and popularity rather than her abilities or personality. Because it critiques gender expectations through confidence that is actually ironic, this quotation is categorized as indirect sexism (irony) in Sara Mills' framework.

Data 22

Popular Girl 1: "You're a Nobel Prize winner?" (sarcastically)

Context:

Here, Popular Girl 1 sarcastically questions Barbie's intelligence when Barbie mentions her achievements. The remark implies disbelief that someone like Barbie beautiful, glamorous, and feminine, could ever be intelligent or accomplished enough to win a Nobel Prize. The sexist element lies in the stereotype that attractive women cannot also be smart, and that prestigious achievements are primarily

associated with men. This utterance, therefore, is categorized as indirect sexism – irony in Sara Mills' framework.

Data 23

Mattel CEO: "No one rests until this doll is back in a box!"

Context and Analysis:

In this scene, the Mattel CEO refers to Barbie as "this doll" and orders that she be put "back in a box." The metaphor objectifies Barbie by reducing her to a mere toy that must be controlled, contained, and stripped of autonomy. This reflects a sexist view that women should be confined to roles defined by society and kept within boundaries. By using metaphorical language to dehumanize Barbie, this expression is categorized as indirect sexism (metaphor) in Sara Mills' framework.

Data 24

Weird Barbie: "Or you're gonna keep going funny. Look at your upper thigh."

Context:

Weird Barbie warns Margot Barbie that her body is "going funny," pointing to her upper thigh. The phrase sounds humorous but actually mocks Barbie's physical imperfection, suggesting that there is something wrong with her body. The sexist element lies in how women are judged harshly for any perceived flaw in their appearance, reinforcing the stereotype that women's value depends on physical perfection. Because the mockery is disguised in a playful, ironic tone, this utterance is categorized as indirect sexism (irony) according to Sara Mills' framework.

Data 25

Barbie Margot: "Aren't you guys going to thank me and give me a big hug? For being your favorite toy?"

Context:

In this scene, Barbie sarcastically addresses Sasha and her friends, asking why they do not thank or hug her "for being their favorite toy." The irony lies in the way Barbie highlights her objectification: women (represented by Barbie) are treated like toys that exist solely to entertain or please others. Although expressed in a playful and seemingly innocent question, it critiques the sexist view of women as objects of enjoyment. This utterance is categorized as indirect sexism (irony) in Sara Mills' framework.

Data 26

Ken: "Isn't being a man enough??"

Context: Ken says this to a man in the real world who has a successful career. He is confused because he assumes that being a man alone should guarantee privilege, power, and status. The sexist element lies in the irony of highlighting male privilege as if masculinity itself should be sufficient. This is categorized as indirect sexism (irony).

Data 27

Office Employee: "Oh, we're doing it well. We just hide it better now."

Context: A male employee at Mattel says this in response to Ken's remark that patriarchy doesn't seem to exist in their company. His answer implies that gender discrimination is still being practiced but simply hidden in modern times. This highlights how sexism persists under subtle forms of patriarchy. Therefore, this belongs to indirect sexism (irony).

Data 28

Ken: "But I'm a man!"

Context: Ken says this to a female doctor after being denied permission to do something in the medical field. By insisting "I'm a man," Ken implies that masculinity alone should grant him authority, even without expertise. The sexist element is the unequal treatment of gender in attributing power and competence. This is categorized as overt sexism (non-parallel terms).

Data 29

Ken: "Can you get me a coffee?"

Context: Ken says this to a female doctor in a dismissive tone, treating her not as a professional but as someone whose role is to serve him. The utterance reflects gender role inequality where women are placed in subservient positions. This is categorized as overt sexism (generic noun).

Data 30

Ken: "I'm not trained to go over there… I'm trained to stand confidently."

Context: Ken says this to a male lifeguard when trying to apply for a job in the real world. He claims that he is only trained to "stand confidently" rather than having real skills. The sexist element lies in the irony of how masculinity is socially

constructed to appear strong and confident without substance. This is categorized as indirect sexism (irony).

Data 31

Ken: "I need a place where I can start patriarchy fresh."

Context: Ken explicitly declares his intention to build a new patriarchal system. The word "patriarchy" directly represents male domination over women. The sexist element is clear since it reinforces male-centered power structures. This is categorized as overt sexism (generic noun).

Data 32

Ken: "Can I talk to a doctor?"

Female Doctor: "You are talking to a doctor."

Ken: "Can you get me a coffee?"

Context: Ken undermines the female doctor by refusing to acknowledge her professional identity, then reduces her role to that of serving coffee. The sexist element is in the assumption that doctors must be male while women belong in domestic roles. This is categorized as overt sexism (non-parallel terms).

Data 33

Sasha: "That reality-challenged woman. She thinks she's Barbie."

Context: Sasha mocks Barbie by calling her a "reality-challenged woman" for believing she is Barbie. This sarcastic remark ridicules women who identify with Barbie as delusional or out of touch. The sexist element lies in the irony of associating femininity with illusion or lack of rationality. This is categorized as indirect sexism (irony).

Data 34

Mattel CEO: "Ken isn't something we're worried about… ever."

Context: The Mattel CEO dismisses Ken as someone unimportant and not worth worrying about. While this seems to belittle a man, the ironic context ties it to gender relations in Barbieland, where women are dominant and men are sidelined. The sexist element lies in the gender reversal satire. This is categorized as indirect sexism (irony).

Data 35

Mattel CEO: "GET IN THE BOX YOU JEZEBEL!"

Context: The Mattel CEO yells at Barbie, calling her a "Jezebel," a derogatory historical term for women associated with immorality and sexual promiscuity. This is a direct verbal insult targeting women with degrading language. Therefore, this is categorized as overt sexism (sexism in swear words).

Data 36

Mattel CEO: "Women are the freaking foundation of this long phallic building!"

Context: The Mattel CEO says this line while addressing his colleagues at Mattel's headquarters. He uses the metaphor "phallic building" to describe the company, where "phallic" symbolizes male power and masculinity. By calling women the "foundation" of this phallic structure, he implies that women exist only to support and uphold a patriarchal system dominated by men. The sexist element lies in reducing women's role to a supportive position within a male-centered system, expressed through a symbolic metaphor.

Data 37

Barbie (Margot Robbie): "But I want to look factory beautiful."

Context: Barbie says this to the Mattel staff when she is about to be put back into the box. In this stressful situation, Barbie expresses a desire to look "factory beautiful," a metaphor for artificial, rigid, and mass-produced beauty standards, like dolls manufactured in a factory. This reflects the unrealistic and inhumane pressures women face to conform to uniform ideals of beauty. The sexist element lies in the normalization of unattainable standards imposed on women's appearance. Indirect Sexism (Metaphor).

Data 38

Mattel CEO: "It really is time to get in the box!"

Context: The Mattel CEO says this to his colleagues, ordering them to put Barbie back into the box. The phrase "the box" is used metaphorically to symbolize confinement, restriction, and control. It implies that women must return to a passive, limited role, like dolls trapped inside packaging. The sexist element lies in the reinforcement of restricting women's freedom and individuality through metaphorical confinement. Category Indirect Sexism (Metaphor).

Data 39

Mattel CEO: "Get that Barbie!"

Context: The Mattel CEO shouts this to his employees when Barbie escapes from the box. The phrase "that Barbie" objectifies Barbie, reducing her from an individual with identity to a generic label representing all Barbie dolls. Referring to a woman as "that Barbie" functions as a metaphor that dehumanizes and commodifies women as mere objects. The sexist element here is the denial of individuality and reduction of women to symbols or stereotypes. Category: Indirect Sexism (Metaphor).

Data 40

1950s Woman: "Oh, sweetie, we do more than work here."

Context: An older woman from the 1950s says this to Barbie when Barbie accidentally enters a strange room while being chased by Mattel. The phrase is delivered with a sarcastic, condescending tone. The word "sweetie" reinforces patronization, while the statement suggests that women in that era were expected not only to work but also to fulfill submissive or domestic roles such as serving or pleasing others. The sexist element lies in the irony of how traditional gender expectations restricted women beyond professional life. Category: Indirect Sexism (Irony).

Data 41

Sasha: "Oh, come off it, everybody hates women. Women hate women and men hate women. It's the thing we can all agree on."

Context: Sasha says this to Barbie when Barbie expresses her love and desire to protect women. This occurs while Sasha and her mother (Gloria) are helping Barbie escape from Mattel. The line is sharp satire, exposing the pervasive culture of misogyny in which women are targeted by hatred from both men and women. The sarcastic exaggeration criticizes the normalization of sexism in society. The sexist element lies in the cynical portrayal of gender relations shaped by patriarchal culture. Category: Indirect Sexism (Irony).

Data 42.

Gloria: "Women hold all major positions of power, control all the money, basically everything men do in your world, women do in ours."

Context: Gloria speaks to Barbie while they are on their way to Barbie Land. She explains the difference between the real world and Barbie Land, where women

dominate all aspects of life. This statement is a form of irony because it reverses the patriarchal reality of the real world. By depicting Barbie's world as one where women control everything, Gloria indirectly criticizes how in real life, men dominate positions of power.

Data 43.

Ken Ryan Gosling: "You can stay here if you want as my bride-wife or my long-term-low commitment-distance girlfriend.

Context: Ken speaks to Barbie in Barbie Land after transforming it into a patriarchy, offering her two unequal options for a relationship. This is an example of non-parallel terms, because "bride-wife" is short, formal, and dignified, while "long-term-low-commitment-distance girlfriend" is lengthy, complicated, and derogatory. It reflects sexism by devaluing the female role in relationships.

Data 44

Barbie Hari: "Being a doctor was stressful and a lot of work. I'm happy being helpful decoration."

Context: Barbie Hari says this to Margot Barbie, after patriarchy has taken over Barbie Land. Margot Barbie is shocked to see a former doctor reduced to serving men. This statement uses irony: it pretends that being a "helpful decoration" is preferable to a serious career, mocking how women are often reduced to trivial roles despite their capability. It satirizes gender stereotypes in real life.

Data 45

Ken Ryan Gosling: "Impeccable immaculate seamless garment of logic that is Patriarchy and she crumbled."

Context: Ken speaks to Barbie after he successfully changes Barbie Land into a patriarchal system. Barbie is shocked, and Ken justifies patriarchy. This sentence uses metaphor, comparing patriarchy to a "seamless garment of logic," suggesting it is flawless. In reality, it is a sexist metaphor that glorifies male domination.

Data 46

Barbie Emma: "I like not having to make any decisions. It's like a spa day for my brain, forever."

Context: Barbie Emma says this to Ken and Margot Barbie, expressing her supposed "happiness" under patriarchy. This is a form of irony because it sounds

positive but actually mocks how women are denied responsibility, as if their brains are incapable. The metaphor "spa day for my brain" ridicules passivity and critiques gender stereotypes.

Data 47

Ken Ryan Gosling: "Don't question it. Just roll with it tiny baby."

Context: Ken says this to Margot Barbie in a dismissive tone. The term "tiny baby" is a form of sexism in swear words, as it belittles Barbie by equating her to a weak, childish being unworthy of being taken seriously.

Data 48

Barbie Margot: "Don't call me 'baby!'"

Context: Barbie responds angrily to Ken after he calls her "baby," rejecting the term. Here, "baby" is a form of sexism in swear words. Although it may seem affectionate, in this context it is derogatory and demeaning, reducing Barbie's authority in her own world.

Data 49

KEN: "Barbie Land is now Ken Land..."

Context: Ken declares his dominance over Barbie Land to both Barbies and Kens after taking over. This is an example of a generic noun, because the word "Ken" replaces "Barbie" to represent men's dominance, erasing female identity and establishing male power.

Data 50

KEN: "I'm just a DUDE! AND THAT IS ENOUGH!"

Context: Ken asserts his identity in front of Barbie. The word "dude" functions as a generic noun that elevates male identity. Ken claims that simply being male is sufficient for power and authority, which reflects overt sexism.

Data 51

Ken Ryan Gosling: "Now, if you'll excuse me. This is MY Mojo Dojo Casa House."

Context: Ken says this to Barbie when she confronts him about changing Barbie Land. This is a metaphor because "Mojo Dojo Casa House" represents the exaggerated male domain, signifying a space of patriarchal power.

Data 52

Ken Ryan Gosling: "Take your lady fashions with you!"

Context: Ken says this to Barbie while belittling her. This is an example of derivational sexism, where the term "lady fashions" unnecessarily marks fashion as female-specific. Men's fashion is not typically marked this way, which shows inequality in labeling.

Data 53

Barbie Margot: "My exposure to Patriarchy in the real world made me immune. Either you're brainwashed or you're weird and ugly."

Context: Barbie speaks critically about the effect of patriarchy, highlighting how it manipulates perceptions of women. This is irony, because the phrase "either you're brainwashed or you're weird and ugly" mocks society's sexist standards, indirectly criticizing how women are judged under patriarchy.

Data 54

Gloria: "You are supposed to be THIN but not TOO THIN and you can never say you want to be THIN you have to say you want to be HEALTHY but you also have to BE thin."

Context: Gloria speaks to Barbie while explaining the contradictory pressures women face in real life. This is irony, since the statement sounds like advice but actually mocks the double standards imposed on women's bodies.

Data 55

Gloria: "You have to be a boss but you can't be mean."

Context: Gloria continues advising Barbie, pointing out the impossible expectations women face. This is irony, because it highlights the contradiction that women are told to lead but not with authority, unlike men. It satirizes stereotypes that undermine women's leadership.

Data 56

Gloria: "You're supposed to LOVE being a mother but don't talk about your kids all the damn time."

Context: Gloria speaks to Barbie, explaining the contradictions women face in the real world. She highlights how women are expected to embrace motherhood but are simultaneously silenced from expressing it. This statement represents irony, because it exposes the double standard: women must perform the ideal of "loving

motherhood" yet are restricted from openly talking about it. The contradiction reveals underlying social injustice toward women.

Data 57

Barbie Margot: "I'm not smart enough to be interesting... I can't do brain surgery..."

Context: Barbie says this to Gloria while crying, feeling unattractive and worthless. This statement reflects sexism in metaphor because Barbie compares her intelligence to the ability to perform brain surgery, belittling herself and reinforcing negative stereotypes about women's limited intellectual capability. It demonstrates how sexism creates feelings of inferiority.

Data 58.

Gloria: "It's too hard, it's too contradictory and no one says thank you or gives you a medal…"

Context: Gloria speaks to Barbie, criticizing the struggles women face in their daily lives that often go unnoticed. This sentence is a form of irony, because it sarcastically portrays women's reality: they endure heavy contradictions and hard work, yet society provides no recognition or reward. It mocks the unfair treatment of women's contributions.

Data 59.

Gloria: "You have to reject men's advances without damaging their egos, because if you say yes... you're a tramp, and if you say no, you're a prude."

Context: Gloria talks to Barbie, pointing out the unfair treatment women receive regarding men's advances. This utterance is irony, because it shows a lose-lose situation: women are insulted whether they say yes or no. It exposes the illogical expectations placed on women and highlights verbal injustice within sexist language.

Data 60

Gloria: "You're supposed to be their mommies but not remind them of their mommy, any power must be masked under a giggle…"

Context: Gloria speaks to Barbie Margot, criticizing how women's authority is diminished. This statement shows non-parallel terms, because the word "mommies" infantilizes women and reduces their authority, while the phrase "power must be masked under a giggle" implies that even when women have strength, it must be

hidden behind submissive femininity. This exposes sexism by trivializing female authority.

Data 61

Sasha: "Pretending to be helpless and confused. Kens can't resist a damsel in distress."

Context: Sasha speaks to the Barbies as part of a plan to reprogram the Kens, using the tactic of acting weak. This statement is irony, because it mocks the gender stereotype that women must appear helpless to attract men. Although the phrase "damsel in distress" itself is a non-parallel term, the broader sentence criticizes the expectation that women manipulate through weakness. This satirizes the sexist trope.

Data 62

Visual Narration: "She's Stereotypical Barbie Perfect again."

Context: the narrator describes Barbie visually, emphasizing her stereotypical perfection. This is a standard only imposed on women, since there is no equivalent expression like "Stereotypical Ken Perfect." This utterance belongs to non-parallel terms, because the phrase "Stereotypical Barbie Perfect" creates an unequal expectation of perfection for women, while no similar term is used for men. This reflects gender imbalance in standards of appearance and identity.

Data 63

Ken: "We just took Patriarchy and made it Patriarchy."

Context: Ken speaks to his fellow Kens while explaining how they have transformed Barbie Land into a patriarchal system. This is a form of generic noun, because the word patriarchy is used as a universal ideology of male dominance. By repeating and glorifying the concept, Ken openly supports a sexist system that subordinates women.

Data 64

Barbie Margot: "...I'm ready to be your long term distance low commitment casual girlfriend..."

Context: Barbie speaks to Ken as a way of feeding his ego, positioning herself in an inferior role within the relationship. This statement belongs to non-parallel terms, because the word "girlfriend" is diminished by being paired with phrases like

"low commitment" and "casual." Such terms reinforce the idea that women in relationships are less important and secondary, while there is no equivalent commonly used for men (e.g., "low commitment boyfriend").

Data 65

Visual Narration: "You look so much better not in the cheerleader costume! And you without the school girl outfit!"

Context: the narration mocks the outfits women wear by pretending to compliment them. This is a form of irony, because it disguises criticism of women's clothing choices as a positive statement. It highlights a double standard against women's appearance and reflects how indirect sexism often hides behind seemingly harmless remarks.

Data 66

Barbie Margot: "Well, I don't know what I'm supposed to do... I've always just been Stereotypical Barbie, I don't think I'm good at anything else."

Context: Barbie speaks to the old woman she meets after running away from Mattel, confiding her feelings of inadequacy. This statement is irony, because while Barbie is expected to be a perfect symbol of empowerment, she ironically feels incapable of anything beyond being a stereotype. The utterance reflects the pressure and cruelty of gender expectations that restrict women's true potential.

Data 67

Ken Scott: "It sure has! And please call me Mr. Ken, President Prime Minister Man."

Context: Ken Scott broadcasts news that the leadership in Barbie Land has shifted from Barbie to Ken, signaling the rise of patriarchy. This utterance is a generic noun, because titles like Mr., President, Prime Minister, and Man emphasize masculinity as the basis of authority. It represents blatant sexism, since Ken claims superiority and dominance explicitly through male-gendered titles.

Data 68

Helen Mirren (Voice Over): "Since the beginning of time... The girls who played with them could only ever play at being mothers."

Context: the narrator (Helen Mirren) reflects on the traditional limitation of girls' play, where they are expected only to play the role of mothers. This utterance is

irony, because it criticises and satirises the stereotype that girls must be confined to motherhood, implicitly revealing patriarchal constraints on gender roles.

Data 69

Visual Narration / Overreaction To Imperfections

• (screams) Flat feet! (retches)

• (all screaming)

• (retching)

Context: Barbie and others overreact to the discovery that she has flat feet, as if it is a catastrophic flaw. This utterance is irony, because the exaggerated reaction highlights and satirises unrealistic beauty standards imposed on women. Something ordinary (flat feet) is portrayed as disastrous, thereby mocking female stereotypes about perfection.

Data 70

Construction Worker 2: "If I said you had a hot body, would you hold it against me?"

Context: a male construction worker catcalls Barbie in the Real World, making a sexualised remark about her body. This utterance is a metaphor, because the phrase "hot body" reduces a woman to an object of sexual attraction. It reflects sexism by emphasising women's physicality and treating them as sexual objects rather than individuals.

Data 71

Ken (Ryan Gosling): "At first I thought the Real World was run by men. And then there was a minute where I thought it was run by horses. But then I realized that horses are just men extenders."

Context: Ken explains to the Kens in Barbie Land his observation of patriarchy in the Real World. This utterance is irony, because Ken humorously satirises male dominance by comparing horses to "man extenders," mocking the macho symbols men use to assert their masculinity. The line indirectly criticises the absurdity of patriarchal power displays.

Data 72

Ken Scott: "That's right. In just 48 hours, all the Kens will head to the polls and vote to change the Constitution to a government for the Kens, of the Kens, and by the Kens!"

Context: Ken Scott speaks to a reporter about the upcoming constitutional change in Barbie Land, shifting full control to the Kens. This utterance is a generic noun, because the phrase "for the Kens, of the Kens, and by the Kens" directly affirms the exclusion of women and establishes absolute male dominance in governance.

Data 73

Ken (Ryan Gosling): "That's fine. I mean, without you, Barbies running things, we can do our hair however we like."

Context: Ken speaks to Barbie, mocking the idea of freedom gained under patriarchy. His excitement about something trivial, like hair, undermines the seriousness of power dynamics. This utterance is irony, because it humorously criticises how shallow and ridiculous the concept of "freedom" becomes when framed under patriarchal dominance. It satirises male priorities and indirectly critiques stereotypes.

Data 74

Barbie Emma (brainwashed): "How are my hungry boys! Who wants snacks?"

Context: Barbie Emma, who has been brainwashed under the Kens' control in Barbie Land, speaks to the Kens as if she is a mother figure pampering her children. This utterance is irony, because it satirises how women are reduced to serving and nurturing roles under patriarchy. The exaggeration of women being relegated to caretakers indirectly critiques gender stereotypes that confine women to domestic duties.

Data 75

Barbie Ritu (as reporter): "Let's recap all the amazing changes and innovations thanks to the Kens!"

Context: Barbie Ritu speaks sarcastically to the audience, pretending to praise the Kens for their "amazing changes," while in reality, the Kens disrupted and damaged the system in Barbie Land.This utterance is **irony**, because the sarcastic tone mocks the Kens' actions and criticises the stereotype that men always bring progress and innovation, when in fact, their influence was destructive.

Data 76

Barbie   Hari: "Does   anyone   need   a   brewski-beer?"
Barbie   (Margot   Robbie):   "What   are   you   doing?   You're   a   doctor!"
Context: Barbie Hari, despite being a professional doctor, takes on the role of serving men drinks after Barbie Land falls into patriarchy. Margot Robbie's Barbie points out the irony of the situation. This utterance is **irony**, because it satirises how patriarchy strips women even educated, professional women of their autonomy and pushes them into subservient roles. It highlights the absurdity of gender role reversal under patriarchal control.

Data 77

Gloria: "You have to have money, but you can't ask for money because that'scrass."
Context: Gloria speaks to Barbie about the double standards imposed on women: they are expected to be financially stable but must not openly express their need for money,   otherwise   they   are   judged   as   materialistic. This utterance is irony, because it critiques the contradictory expectations placed on women in society. The statement satirises sexism by exposing how women are trapped between independence and social stigm.

DOCUMENT CHECKLIST OF WHICH GENDER IS MORE DOMINANT UTTERING SEXIST LANGUAGE AND TYPES SEXIST LANGUAGE

(VALIDATED)

No	Data	Gender		Types of Sexism								Context
		ML	FL	Overt Sexism						Indirect Sexism		Context
				GN	GP	D	TNPT	SIP	SISW	M	I	
1.	Weird Barbie: "That Ken of yours is one nice looking little protein pot."		✔							✔		The metaphor lies in the phrase 'protein pot' used to describe Ken. Literally, a pot means a container, but here Ken's body is likened to a container filled with protein. This is a form of objectification because Ken is not seen as a whole individual, but only as a muscular body that can be enjoyed sexually.
2.	Weird Barbie: "I'd love to see what kind of nude blob he's packing under those jeans."		✔						✔			The phrase contains vulgar and sexually explicit language. The speaker uses crude terms (nude blob and packing under those jeans) to refer directly to Ken's genital area, reducing him to a sexual object. This choice of words reflects harassment and disrespect, since the male character is evaluated only through a degrading sexual remark rather than as an individual.

No.														Explanation
3.	Barbie Alxandra: "You're malfunctioning!... It's usually just hair related."		✔										✔	The irony is in the use of the word "malfunctioning", which usually means a serious breakdown, but here it only refers to a small hair problem. The contrast between the strong word and the trivial issue makes the sentence ironic, showing how women in Barbie's world are portrayed as if they are "broken" just because of minor appearance concerns.
4.	Barbie Hari: ... she's fated to an eternity of making other Barbies perfect while falling more and more into disrepair herself."		✔										✔	The irony is in the contradiction: Weird Barbie's job is to fix and perfect others, but she herself is broken. Normally, someone who repairs others should be "whole," but here it's the opposite. This contrast makes the situation ironic and also satirizes how women are often expected to make others perfect while their own needs are ignored.
5.	Weird Barbie: "Fine, get cellulite, I don't care."		✔										✔	The irony lies in "I don't care", which seems to dismiss cellulite but actually reinforces it as a flaw women are pressured to worry about. The sexist aspect is that cellulite is framed as a defect specific to women, reflecting beauty standards that

#		✔								✔			
													unfairly judge female bodies.
6.	"The Kens all stand to the side, a bit like men at a baby shower. There, but not."	✔									✔		The metaphor lies in the comparison "like men at a baby shower". Literally, it suggests men are present but uninvolved. The sexist element appears in how this image reinforces a stereotype: men are depicted as passive, detached, and uninterested in roles or activities linked to women (such as a baby shower). By likening the Kens' behavior to this stereotype, the narration frames masculinity in a way that sustains gendered expectations about men's and women's roles.
7.	Beach Dude: "Give us a smile, blondie." People laughing, pointing, and leering.	✔									✔		The sexist element lies in the command "Give us a smile, blondie." It is a demeaning remark that reduces a woman to her appearance (blondie) and demands she perform for male pleasure (give us a smile). This reflects a gender stereotype in which men assert dominance and women are expected to comply with objectifying requests. The laughter, pointing, and leering further underline the

No.	Utterance												Explanation
													harassment, making this utterance an example of sexism in swear words.
8.	Barbie Margot: "Mine very much has an *undertone of violence*."		✔								✔		is a metaphor because it uses the phrase 'undertone of violence' to describe the social tension felt by women when they are in male-dominated public spaces, such as construction sites. There is no actual physical violence in the scene, but Barbie feels a hidden threat from the way men look at or treat her, which Ken does not experience, thus highlighting gender differences in social experiences.
9.	Construction workers catcall Barbie: "Do fries come with that shake?"	✔									✔		This expression is a form of indirect sexism because it uses a metaphor that reduces women to objects, while its humorous tone serves to disguise the abuse and allows the perpetrator to avoid responsibility. It is like arguing, 'I was just joking' if the other person gets angry. In other words, humour is used as a shield to reinforce sexist stereotypes.
10.	Construction Worker 3: "Have I died and gone to heaven because you're an angel?"	✔									✔		The metaphor appears in the word "angel." Of course, the woman is not literally an angel, but the comparison is used to

No.	Quote												Commentary
													praise her beauty. The sexist aspect here is that such praise reduces her value to appearance alone and places her in a passive, idealized position. This reflects a common gender stereotype where women are admired mainly as objects of beauty rather than acknowledged as complete individuals with their own agency.
11.	Policeman 2: "She's even sexier in clothes."	✔										✔	Here, the use of "even sexier in clothes" contains the allusion that women are usually considered sexy without clothes, but here the speaker is "surprised" to see Barbie still sexy even with clothes on.
12.	Barbie Margot: "Jeez, you would think a construction site at lunchtime would be the perfect place for a little woman-power. But this one was so... male."		✔									✔	This sentence contains the hope or expectation that the place should be a space that provides opportunities for women's power (woman-power). But we know that construction is a field of work that is stereotypically considered masculine and dominated by men.
13.	Dan At The FBI: "Couple of blondes answering to Barbie and Ken rollerblading in Santa Monica.	✔								✔			The sexist element lies in the phrase "claim to have no genitals." This is not a neutral description but a crude remark that insults and

	Claim to have no genitals."												ridicules Barbie and Ken by questioning their sexual identity. It functions as a verbal insult that degrades them through reference to their bodies, which makes it an example of sexism in swear words.
14.	Gloria: "It's Crippling Shame, Barbie"		✔									✔	The irony lies in the phrase "It's crippling shame, Barbie." Barbie is known as a symbol of perfection and happiness, yet here she is associated with shame and sadness. The contrast between her idealized image and the negative emotion creates irony. The sexist aspect is that this satire reflects how women are pressured to maintain a flawless image of joy and beauty, while in reality they struggle with insecurity and shame imposed by social expectations.
15.	Gloria: "Irrepressible Thoughts of Death Barbie"		✔									✔	The irony lies in the phrase "Irrepressible Thoughts of Death Barbie." Barbie is normally associated with joy, beauty, and perfection, yet here she is linked with death, two opposite ideas. This sharp contrast makes the statement ironic. The sexist aspect is that it satirizes the

No.	Quote												Explanation
													unrealistic expectation for women, represented by Barbie, to constantly embody perfection and happiness, even though in reality such pressure often leads to insecurity and despair.
16.	Gloria: "Full Body Cellulite Barbie."		✔									✔	The irony lies in the phrase "Full Body Cellulite Barbie." Barbie is supposed to represent flawless beauty, yet here she is described with a feature commonly stigmatized as a flaw. This contrast creates irony. The sexist element is that cellulite is framed as a defect that women are pressured to avoid, highlighting how beauty standards unfairly judge female bodies.
17.	Mattel CEO: "How much do you weigh? Never mind."	✔										✔	This is a form of subtly condescending irony, as it touches on a very sensitive topic (weight) in a seemingly insignificant tone when it is clearly offensive.
18.	Sasha: "So you're like BARBIE Barbie. Like a professional bimbo?"		✔						✔				The word "bimbo" is a classic sexist insult toward women. It implies that women are valued only for their looks, but are considered stupid.
19.	Popular Girl 2: "Do you think she's escaped		✔								✔		"Escaped from an insane asylum" is a crude metaphor used

No.	Quote										Explanation
	"from an insane asylum?"										to describe people (in this context: women) who are deemed not to conform to social norms of beauty or behavior.
20.	Popular Girl 1: "Do you think you're like pretty?		✔							✔	The irony lies in the sarcastic question, "Do you think you're like pretty?" The speaker does not genuinely ask, but mocks Barbie's appearance. The sexist element is that the insult targets physical beauty, reflecting how girls are often judged and demeaned based on looks rather than personality or ability.
21.	Barbie Margot: "Don't worry, everyone likes me and thinks I'm cool and pretty."		✔							✔	The irony lies in the statement "everyone likes me and thinks I'm cool and pretty." On the surface, it sounds like confidence, but underneath it reflects the sexist expectation that a woman's worth depends on being pretty and socially accepted. The irony is that her "confidence" is actually built on society's demand for beauty, not genuine self-value.
22.	Popular Girl 1: "You're a Nobel Prize winner?" (sarcastically)		✔							✔	The irony in "You're a Nobel Prize winner?" lies in the sarcastic tone, which mocks the idea that Barbie could ever achieve something intellectual. The sexist element is clear: it

No.	Expression												Analysis
													relies on the stereotype that beautiful women cannot also be intelligent or accomplished. Thus, the utterance diminishes women's intellectual capacity by contrasting appearance with intelligence.
23.	MATTEL CEO: "No one rests until this doll is back in a box!"	✔									✔		This expression uses a metaphor to objectify Barbie. Comparing Barbie to a 'doll' that must 'go back in the box' is a form of abuse. It suggests that women (represented by Barbie) must be controlled and placed in their proper role as objects.
24.	Barbie Margot: "Or you're gonna keep going funny. Look at your upper thigh."		✔									✔	The sentence *Or you're gonna keep going funny. Look at your upper thigh* is ironic in sexist language because it mocks Barbie's body changes in a way that sounds funny or trivial, when in fact it conveys that there is something wrong with her body. The phrase *going funny* is a subtle but mocking way of referring to imperfection.
25.	Barbie Margot: "Aren't you guys going to thank me and give me a big hug? For being your favorite toy?"		✔									✔	The irony in "Aren't you guys going to thank me and give me a big hug? For being your favorite toy?" lies in Barbie's sarcastic self-

													reference as a "toy." Literally, a toy exists to entertain and give pleasure, not to be valued as an individual. The sexist element is that women are reduced to objects whose worth depends on how much they please others, reflecting the stereotype of women as passive and existing for others' satisfaction.
26.	KEN: "Isn't being a man enough??"	✔										✔	This question implies that in the real world, being a man should already give him privileges, status, and power. This satire highlights how sexist gender norms give men privileges.
27.	Office Employee: "Oh, we're doing it well. We just hide it better now."	✔										✔	This statement was made by a male employee at Mattel's headquarters, a company that: Presents itself as a male-dominated workplace. Claims to empower women through Barbie products, but actually hides gender bias. The statement implies that discriminatory practices continue, but are disguised to avoid public scrutiny. This is a subtle critique of the modern patriarchal system that hides gender inequality behind progressive narratives. The

No.	Sentence											Description
												statement acknowledges the persistence of the old system that marginalises certain groups (women), but it is systematically disguised.
28.	KEN: "but i'm a man!"	✔					✔					This sentence implies that the identity of being male has special value or authority, without mentioning the comparison of women, thus creating an imbalance of meaning between genders.
29.	KEN: "Can you get me a coffee?" (in a mocking or derogatory context)	✔		✔								This sentence assumes that women have a role serving men, so that there is an imbalance in gender relations which reflects unequal social roles.
30.	KEN: "I'm not trained to go over there... I'm trained to stand confidently."	✔									✔	Context in the film: Ken is in the real world, and he realises that his existence (in Barbie Land) has no substance, that he is merely a confident facade with no real abilities. Implied meaning: This line satirises the gender system that shapes men superficially (to appear strong/confident) without real responsibility. This is ironic because, while Ken speaks seriously, the content of his words satirically

No.	Quote	C1	C2	C3	C4	C5	C6	C7	C8	C9	C10	C11	Explanation
													critiques the gender-based role imbalance
31.	KEN: "I need a place where I can start patriarchy fresh."	✔		✔									The word *patriarchy* directly refers to a system of male domination. Ken declared his intention to create a system in which men are in power, making it a clear and blatant sexist statement.
32.	KEN: "Can I talk to a doctor?" Female Doctor: "You are talking to a doctor." KEN: "Can you get me a coffee?"	✔					✔						Ken assumes that because the doctor is a woman, she is not a "real doctor" and instead tells her to make coffee, which is a domestic role. This is a non-parallel term because it implies that "doctor = man" and "woman = coffee maker".
33.	Sasha: "That reality-challenged woman. She thinks she's Barbie."		✔									✔	This sentence is sarcastic and mocking, with a tone that contains satire towards women who "delude themselves" by thinking they are like Barbie.
34.	Mattel CEO: "Ken isn't something we're worried about… ever."	✔										✔	This line contains a subtle hint that Ken is considered unimportant or unworthy of attention, which could reflect stereotypes about the role of men as irrelevant or less empowered in certain contexts, such as the female-focused Barbie world.
35.	Mattel CEO: "GET IN THE	✔								✔			"Jezebel" is a historically highly derogatory term for

No.	Sentence												Explanation
	BOX YOU JEZEBEL!"												women, implying women who behave sexually inappropriately and are viewed as morally inferior.
36.	Mattel CEO: "Women are the freaking foundation of this long phallic building!"	✔									✔		This sentence uses the word "phallic building" as a metaphor, a symbolic form of male power, since the word phallic refers to the symbol of masculinity. When women are referred to as the "foundation" of a building whose form and meaning are male symbols, it implies that women support the patriarchal system.
37.	BARBIE MARGOT: "But I want to look factory beautiful."		✔								✔		The phrase "factory beautiful" is a metaphor for artificial, rigid, and unrealistic beauty standards, such as mass-produced dolls. It alludes to the pressure on women to conform to inhumane and uniform physical standards.
38.	MATTEL CEO: "It really is time to get in the box!"	✔									✔		This sentence uses "the box" as a metaphor to confine or confine Barbie into a controlled role. "Getting into the box" here is not meant literally, but rather implies that women must return to a confined or passive position, like the doll in the package.
39.	MATTEL CEO: "Get that Barbie!"	✔									✔		The term "*that Barbie*" is used to refer to a woman as an

No.	Sentence													Analysis
													✔	object, rather than as an individual with a distinct identity. The use of the term "*Barbie*" here reduces the character to a generic label that represents all Barbie women. The characteristic of metaphors in sexism serves to reduce the role of women as objects, such as the use of the word "*that*".
40.	1950 WOMAN: "Oh, sweetie, we do more than work here."		✔											✔	This sentence is delivered with a subtle sarcastic tone, suggesting that women in the 1950s not only worked, but were also likely expected to serve or fulfill other traditional roles such as nurturing, pleasing, or being submissive. The word "sweetie" also reinforces the condescending or patronizing tone.
41.	SASHA: "Oh, come off it, everybody hates women. Women hate women and men hate women. It's the thing we can all agree on."		✔											✔	This sentence is a form of sharp satire that shows criticism of how wom46en are often the target of hatred, both from men and from other women, because of patriarchal culture.
42.	GLORIA: "Women hold all major positions of power, control all the money, basically everything men do in your world,		✔											✔	This statement intentionally reverses the patriarchal reality in the real world by depicting Barbie's world as a place where women dominate everything. This

No.	Sentence	1	2	3	4	5	6	7	8	9	10	Explanation
	women do in ours."											sentence insinuates that in real life, the conditions are actually the opposite.
43.	Ken Ryan Gosling: "You can stay here if you want as my bride-wife or my long-term-low commitment-distance girlfriend."	✔					✔					The two phrases are not parallel in terms of form or meaning. "Bride wife" is a short, formal, and dignified term."long term low commitment distance girlfriend" is a long, complicated, and derogatory term because it implies a relationship that is not serious and has low commitment.
44.	Barbie Hari: "Being a doctor was stressful and a lot of work. I'm happy being helpful decoration."		✔								✔	The sentence uses a statement that is the opposite of its actual meaning, describing the serious role of a doctor as something that is "stressful and a lot of work," then comparing it to being a "helpful decoration" which is supposed to sound trivial but is presented as if it is a fun option.
45.	Ken Ryan Gosling: "Impeccable immaculate seamless garment of logic that is Patriarchy and she crumbled."	✔								✔		The sentence describes patriarchy by directly comparing it to a "seamless garment," which is a metaphor rather than a literal meaning.
46.	Barbie Emma: "I like not having to make any decisions. It's like a spa day for my brain, forever."		✔								✔	This phrase sounds like a positive statement (enjoying not making decisions), but it actually implies that not being given responsibility or

No.	Quote												Explanation
													decisions means being treated demeaningly as "stupid" or incompetent. The phrase "spa day for my brain" is used to mock the inactive state of the brain due to not having to think.
47.	Ken Ryan Gosling: "Don't question it. Just roll with it tiny baby."	✔							✔				The term "tiny baby" is used in a derogatory and dismissive manner, rather than as a term of endearment. In this context, Ken is belittling his interlocutor (who is most likely a woman), as if they are weak, childish, and not worth listening to.
48.	Barbie Margot: "Don't call me 'baby!'"		✔						✔				The word "baby" in this context is not just a term of endearment, but rather a form of sexist verbal abuse.
49.	Ken: "Barbie Land is now Ken Land..."	✔		✔									This expression directly affirms male dominance by removing the name "*Barbie Land*" and replacing it with "*Ken Land,*" which indicates an overt claim to power and reduces female identity. The word Ken, which represents the word Man, affirms male power or dominance.
50.	Ken: "I'm just a DUDE! AND THAT IS ENOUGH!"	✔		✔									Ken uses the word "*dude*" (synonymous with *man*) to claim that being male is enough to have value and power, without needing validation

No.	Quote											Description
												from women. This is a blatantly sexist statement that demonstrates gender superiority.
51.	Ken: "Now, if you'll excuse me. This is MY Mojo Dojo Casa House."	✔								✔		The phrase "Mojo Dojo Casa House" is an exaggerated metaphor that Ken uses to describe the male domain in the form of a house.
52.	Ken Ryan Gosling: "Take your lady fashions with you!"	✔			✔							The phrase "lady fashions" uses the derivative word "lady" to indicate that the fashion is specifically for women, even though the word "fashion" itself can be neutral. The use of the word "lady" marks women unequally compared to men (who are rarely given the same label as "gentleman fashions").
53.	Barbie Margot: "My exposure to Patriarchy in the real world made me immune. Either you're brainwashed or you're weird and ugly."		✔								✔	The statement *either you're brainwashed or you're weird and ugly* is a derogatory binary choice, conveyed in a context that mocks society's sexist views. Its meaning contradicts the literal wording and indirectly criticises the patriarchal system.
54.	GLORIA: "You are supposed to be THIN but not TOO THIN and you can never say you want to be THIN you have to say you want to be		✔								✔	The irony in Gloria's statement lies in the contradictory demand: women must be "thin but not too thin," and must claim to be "healthy" while still being judged by

	HEALTHY but you also have to BE thin."											thinness. Literally, the sentence lists rules, but its real meaning is to expose and mock the absurd double standards imposed on women's bodies. The sexist element is clear: women's worth is tied to impossible beauty standards, reducing them to physical appearance instead of full individuals.
55.	Gloria: "You have to be a boss but you can't be mean."		✔								✔	The irony in Gloria's statement lies in the contradictory demand: women are encouraged to be "a boss," but they are forbidden from being "mean." Literally, it sounds like advice, but in reality it exposes a sexist double standard. Assertiveness, which is seen as normal, even positive, when displayed by men, is judged negatively when shown by women. The sexist element is that women's leadership is constrained by gender stereotypes: they are allowed to lead only if they remain "nice" and non-threatening, while men can be openly assertive without such restrictions.
56.	Gloria: "You're supposed to LOVE being a mother but don't		✔								✔	The irony in Gloria's statement lies in the contradiction: women are expected to "love

No.	Quote											Analysis
	talk about your kids all the damn time."											being a mother," yet at the same time are silenced if they talk too much about their children. This reflects a sexist double standard motherhood is glorified as women's ultimate role, but women are not given the space to openly express or center their identity around it. The sexist element is clear: society imposes motherhood as an obligation and source of value for women, while simultaneously policing how they perform that role.
57.	Barbie Margot: "I'm not smart enough to be interesting... I can't do brain surgery..."		✔								✔	The irony lies in Barbie mocking herself as "not smart enough" and "can't do brain surgery," while she is marketed as a perfect woman. The sexist element appears because this reflects the patriarchal stereotype that women are valued for beauty, not intelligence. Here, Barbie is criticizing that stereotype.
58.	Gloria: "It's too hard, it's too contradictory and no one says thank you or gives you a medal…"		✔								✔	"The irony lies in Gloria's statement that women's lives are 'too hard, too contradictory' yet unappreciated, which reflects sexism in the patriarchal stereotype that women must sacrifice endlessly in domestic and social

												roles while their contributions remain undervalued and invisible."
59.	Gloria: "You have to reject men's advances without damaging their egos, because if you say yes... you're a tramp, and if you say no, you're a prude."		✔									✔	This is ironic because the sentence implies a contradiction: women must either refuse or accept without being able to win, so the meaning contradicts fair logic. In sexist language, this highlights the unreasonable pressure and injustice in the way women are treated verbally.
60.	Gloria: "You're supposed to be their mommies but not remind them of their mommy, any power must be masked under a giggle…"		✔				✔						Describing gender inequality in the use of 'power' that must be 'masked under a giggle' (power that must be concealed).
61.	Sasha: "Pretending to be helpless and confused. Kens can't resist a damsel in distress."		✔									✔	This sentence uses irony to mock the stereotype of the "*damsel in distress*" and the tactics women must use to manipulate men. Although the phrase "*damsel in distress*" is a non-parallel term, the context of the entire sentence serves as a veiled criticism of how women must pretend to be weak in order to get men's attention.
62.	"She's *Stereotypical Barbie Perfect* again." (visual naration)		✔				✔						This sentence shows a specific and unequal standard that is only imposed on women (in this case, Barbie),

No.	Expression												Analysis
													namely that they must be stereotypically perfect, something that is not demanded of men. Since men do not have an equivalent term or standard such as 'stereotypical Ken perfect', this shows an imbalance in terms of roles based on gender.
63.	Ken: "We just took Patriarchy and made it Patriarchy."	✔		✔									Ken uses the word *patriarchy* directly to emphasise male dominance. This is a blatantly sexist statement because Ken explicitly acknowledges and supports an ideology that oppresses women.
64.	Barbie Margot: "...I'm ready to be your long term distance low commitment casual girlfriend..."		✔				✔						The term 'girlfriend' in this sentence is combined with a phrase that demeans the meaning of the relationship and depicts women as unimportant, unequal, and merely complementary in the relationship, whereas there is no similar term commonly used for men, such as 'low commitment boyfriend' in this context. This shows an imbalance in meaning between the terms for male and female partners.
65.	"You look so much better not in the cheerleader costume! And you without the school girl outfit!"		✔									✔	This expression uses irony to criticise double standards against women. It implies that there is a better way for women

No.													
	(visual naration)												to dress, criticising their fashion choices, which is a form of indirect sexism because it is disguised as a compliment.
66.	Barbie: "Well, I don't know what I'm supposed to do... I've always just been Stereotypical Barbie, I don't think I'm good at anything else."		✔									✔	Barbie is expected to be the perfect figure who can be anything, but ironically, she feels incapable of doing anything other than being a stereotype. This statement highlights the absurdity and cruelty of gender expectations that limit individual potential.
67.	KEN SCOTT "It sure has! And please call me Mr.Ken, President Prime Minister Man."	✔		✔									Ken Scott explicitly uses the masculine title Mr. Ken, President Prime Minister Man, to assert male dominance and power. This is a blatant form of sexism because it directly claims superiority based on gender.
68.	Hellen miren VO: "Since the beginning of time... The girls who played with them could only ever play at being mothers."		✔									✔	The use of the phrase 'could only ever play at being mothers' implies that there is no other choice for girls but to play the role of motherhood, reflecting patriarchal ideas. This statement is said through innuendo that reveals the limitations of gender roles implicitly.
69.	Overreaction to "Imperfections"		✔									✔	The overreaction to "flat feet" is ironic because it shows a

No.	Text											Analysis
	• (screams) Flat feet! (retches) • (all screaming) • (retching) (visual naration)											subtle satire of unrealistic standards of female beauty by displaying a dramatic response to what is actually common.
70.	Construction worker 2: "If I said you had a *hot body*, would you hold it against me?"	✔								✔		"Hot body" uses a metaphor to highlight the female body as an object of sexual attraction, which often implies women as objects and emphasises the physical aspect.
71.	KEN RYAN GOSLING (rotating through all the man-activities): "At first I thought the Real World was run by men. And then there was a minute where I thought it was run by horses. But then I realized that horses are just *men extenders*."	✔									✔	This line satirises male dominance in the real world humorously and exaggeratedly. Calling a horse a "man extenders" is a satire of patriarchal masculinity if male power must always be shown through macho symbols.
72.	Ken Scott: "That's right. In just 48 hours, all the Kens will head to the polls and vote to change the Constitution to a government *for the Kens, of the Kens, and by the Kens!*"	✔		✔								The phrase 'for the Kens, of the Kens, and by the Kens' affirms the absolute dominance of men in the government structure. This is a blatant form of sexism because it directly states the goal of eliminating women's participation and confirming the exclusive power of men.

73.	Ken Ryan Gosling: "That's fine. I mean, without you, Barbies running things, we can do our hair however we like."	✔										✔	Ken acts like he's gained real freedom now that the Barbies aren't in charge, but what he's excited about is something trivial doing his hair however he wants. The line sounds light and humorous, but it subtly mocks how shallow the idea of "freedom" becomes under patriarchy. That's what makes it ironic.
74.	Barbie Emma (brainwashed): "How are my hungry boys! Who wants snacks?"		✔									✔	Spoken by a woman in the reversed patriarchy of Barbie Land, this line sounds like a mother pampering her sons. But in context, it actually mocks how women are reduced to serving roles under a patriarchal system.
75.	Barbie Ritu: "Let's recap all the amazing changes and innovations thanks to the Kens!"		✔									✔	This sentence makes it seem like the Kens brought amazing innovations and improvements, when in reality, they disrupted the system in Barbie Land. The praise is sarcastic and meant to mock their actions.
76.	Barbie Hari (to the men): "Does anyone need a brewski-beer?" Barbie Margot: *"What are you doing? You're a doctor!"*		✔									✔	The irony lies in a doctor a highly educated woman being reduced to serving men beer, showing how patriarchy strips women of their professional identity; the sexism appears in

			✔									✔	
													the stereotype that regardless of achievement, women's role is still to serve men, which ultimately criticises patriarchal values and gender stereotypes in real life.
77.	Gloria: "You have to have money, but you can't ask for money because that's crass."		✔									✔	"The irony is that women are required to be financially independent yet cannot show or ask for money because it is seen as unfeminine or materialistic; this reflects sexism through the gender stereotype that women must appear polite, selfless, and dependent, even while being burdened with contradictory social demands."
	Total	33	44					77					

Correction Feedback:

1. **Consistency in Identifying Speaker Gender**

   Some data entries do not explicitly indicate the speaker of the utterance (male or female). Since the main focus of this study is to determine which gender is more dominant in using sexist language, it is essential that each data point clearly identifies the speaker's gender.

   Suggestion: Add a column or annotation in the analysis table to indicate whether the speaker is male or female in order to ensure greater accuracy in gender based analysis.

2. **Accuracy in Classifying Sexist Language Types**

   In general, the classification between overt and indirect sexism is well aligned with Sara Mills' theory. However, there are several cases where utterances are ambiguous (e.g., metaphors or subtle irony), and the classification appears inconsistent.

   Suggestion: Ensure that each quote is classified into only one type of sexism (either overt or indirect) based on the function of the utterance and its social context. Refer to Sara Mills' framework, especially when distinguishing between indirect forms such as irony and metaphor, and more explicit forms.

3. **Analytical Clarity and Dominant Categorization**

   In certain cases, especially those involving elements of humour, body image, or power reversal, the utterance may contain overlapping elements. However, the classification sometimes leans too heavily on one

aspect without a clear rationale for dominance.

Suggestion: Revise and reinforce the primary categorization based on the communicative function of the utterance, rather than its surface form. For instance, if a metaphor is used to deliver social criticism, it may be more accurately classified as irony.

General Conclusion and Recommendations:

✓ The main emphasis of the analysis should be on: Which gender (male or female) is expressing sexist language and in what form (overt or indirect).

✓ Consistency in classifying the types of sexist language is essential to maintain the validity of the analysis. Overlapping classifications should be avoided unless supported by theoretical justification.

✓ The validator's data indicates that many instances of indirect sexism are spoken by female characters (such as Barbie, Weird Barbie, Gloria, and Sasha), which supports your finding that females are more dominant in using sexist language in the film.

The raw data has been reviewed and annotated by a validator to ensure the accuracy and consistency of the classification of sexist language based on Sara Mills' theory. The feedback provided focuses on improving the clarity of categorization between overt and indirect sexism, and on identifying the speaker's gender (male or female) for each utterance. This step is crucial in answering the research question concerning which gender is more dominant in expressing sexist language in the Barbie (2023) film.

VALIDATION LETTER

After verifying the documents' analysis that will be used in the research entitled **"An Analysis of Sexist Language in Barbie 2023 film"** arranged by :
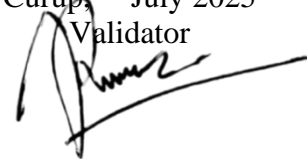
    Name   : Indriani

    NIM   : 21551022

    Study Program   : English Study Program (TBI)

    Faculty   : Tarbiyah

With my undersigned :

    Name   : Abd. Rahman Zain, M. Li.

    Position   : Researcher in Linguistics and Translation

Confirmed that the classification of sexist language based on Sara Mills' theory and the identification of speaker gender have been appropriately applied to analyze the data, and the findings regarding the types of sexist language and the dominance of female speakers in the Barbie (2023) film can be reliably accounted for.

Curup,   July 2025
Validator

Abd. Rahman Zain, M. Li.

BIODATA VALIDATOR

1. Informasi Pribadi

   Nama Lengkap   : Abd. Rahman Zain

   Tempat, Tanggal Lahir : Situbondo, 18 September 1992

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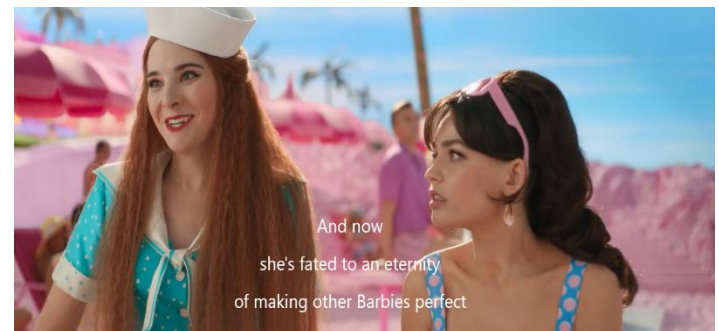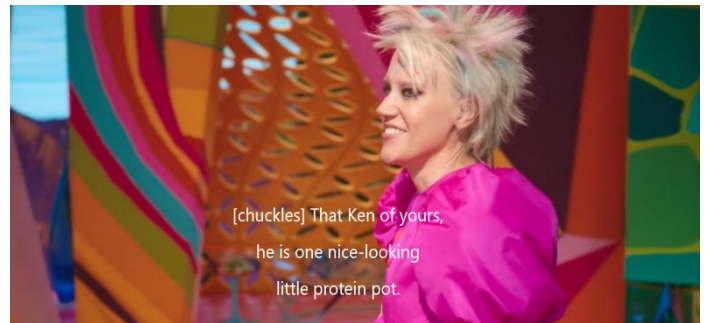
2. Daftar Riwayat Pendidikan

   Pendidikan   : Magister

   Universitas   : Universitas Sebelas Maret Surakarta

   Tahun Lulus   : 2021

   Jurusan   : Ilmu Linguistik dan Penerjemahan

APPENDIX 2

DOCUMENTION OF SCREENSHOOTS OF BARBIE 2023 FILM

DOCUMENTATION OF SEXIST LANGUAGE IN BARBIE 2023 FILM

I'd like to see what kind of nude blob he's packing under those jeans. [sighs]

[chuckles] That Ken of yours, he is one nice-looking little protein pot.

[gasps] You're malfunctioning.

And now she's fated to an eternity of making other Barbies perfect

Fine, get cellulite. I don't care.

Give us a smile, blondie.

Mine very much has an undertone of violence.

[man 4] Have I died
and gone to heaven?

-Oh.
-You got fries with that shake?

would be the perfect place
for a little woman power,

Crippling Shame Barbie.

[screams] Flat feet!

[retches]

I need to find somewhere where
I can start patriarchy fresh.

or my long-term-low-
commitment-distance girlfriend.

Barbie! Take your
lady fashions with you.

APPENDIX 3

SYNOPSYS OF BARBIE 2023 FILM

SYNOPSYS OF BARBIE 2023 FILM

The Barbie (2023) film, directed by Greta Gerwig, tells the story of Barbie, who is expelled from Barbie Land for not being "perfect." She goes on a journey to the real world with Ken to find herself and learns that true perfection comes from within. The film explores themes like feminism, patriarchy, and beauty standards with a colorful and humorous story. Set in Barbie Land a pink, Barbie dominated world and the real world, the film follows Barbie (Margot Robbie) and Ken (Ryan Gosling) as they face challenges and discover the difference between an ideal world and real life. More than just a physical adventure, the film is about self-discovery and accepting oneself. It sends a message that happiness comes from within and that everyone is unique and valuable. The film also critiques patriarchy and beauty standards that often limit women. Through Barbie and Ken, it shows how gender stereotypes affect both men and women. Overall, Barbie is an entertaining and meaningful film that encourages viewers to reflect on perfection, self-acceptance, and gender equality.

APPENDIX 4

AUTHOBIOGRAPHY

AUTHOBIOGRAPHY

The Author, named Indriani, was born in Kerinci on November 8, 2003. She is the first child of two siblings, with a younger brother named Adhimas Dwi Rizky. She is the daughter of Misbah and Ernalisma Herman. Her educational journey began at SD Xaverius Curup, continued at MTs Baitul Makmur Curup for junior high school, and then at MAN Rejang Lebong for senior high school. After graduating, the author pursued her undergraduate degree at IAIN Curup, majoring in the English Tadris Study Program. During her time as a student, she actively participated in several organizations, including UKM Kesenian and DEMA Fakultas Tarbiyah. In addition to academics and organizational activities, the author has a passion for dancing, which allows her to express herself while preserving cultural arts. With her academic background, organizational experiences, and love for the arts, the author hopes to continuously grow and become a person who is beneficial to society.