Sexual Politics of Princess Peach on *The Super Mario Bros* (2023): Feminism Studies

Indira Khofifah
University of Bangka Belitung, Kepulauan Bangka Belitung - Indonesia
Email: *Indirakhofifah718@gmail.com*

	Abstract
	After the successes of the video game, the franchise of The Super Mario Bros got an animated movie in 2023. The story of the brothers of Mario and Luigi who are transported to a magical world where their adventure starts. Beyond that, Princess Peach as a female lead character, she's portrayed as a brave princess who protects her kingdom. This research aims to investigate Princess Peach based on her struggle as a leader of her kingdom through the lens of feminist theory. The research uses qualitative method and the theory of sexual politics by Kate Millet. The result of the research shows that Princess Peach conducts three of seven key points of sexual politics which are Ideological (3), Biological (3), and Force (1). Even though she's under the shackles of patriarchy, she keeps fighting to protect her kingdom and her mushroom troops and despite of her feminine appearance, she can fight and protect herself from wickedness which makes her as an androgyny person, the person who embodies masculinity and femineity.
	Abstrak Setelah kesuksesan video gim, waralaba *The Super Mario Bros* mendapatkan film animasinya di tahun 2023. Sebuah cerita dua saudara, yaitu Mario dan Luigi yang bertransportasi ke dunia magis di mana pertualangan mereka bermula. Selain itu, Putri Oeach sebagai karakter Perempuan pertama, ia digambarkan sebagai putri yang pemberani yang melindungi kerajaanya. Penelitian ini bertujuan untuk mengivestigasi Putri Peach berdasarkan perjuangannya sebagai pemimpin Kerajaan melalui lensa teori feminis. Penelitian menggunakan metode kualitatis dan teori Seksual Politik milik Kate Millet. Hasil penelitian menunjukkan Putri Peach memenuhi tiga dari tujuh poin konsep teori Seksual Politik, yaitu Ideologi (3), Biologi (3), dan pemaksaan (1). Walaupun ia dibawah belenggu patriarki, ia tetap berjuang untuk melindungi Kerajaan dan tentara jamurnya dan walaupun penampilan femininnya. Ia bisa bertarung dan

melindungi dirinya dari kejahatan yang membuatnya menjadi seseorang yang androgini, seseorang yang meiliki maskulinitas dan feminitas.

INTRODUCTION

Animation is one of the most widely consumed forms of television programming among children, primarily due to its engaging characters and captivating storylines. It's aligned with Nurhalisas's statement that, Animation is children's favourite movie program due to its captivated animation clip art (Nurhalisa, 2025). Over the years, animation has undergone significant development, with animators striving to produce high-quality content as a source of entertainment, particularly for young audiences. In recent times, many children's animations have begun to incorporate themes related to gender, particularly in their portrayal of female characters. Historically, female characters were often relegated to secondary or insignificant roles, receiving limited screen time, a practice that reinforced their subordinate status. However, contemporary children's animations increasingly address gender issues and promote women's empowerment, reflecting evolving societal attitudes. Surraya stated that women are significantly underrepresented across various genres of television and film, as media representations often fail to provide an equitable portrayal of gender dynamics. Female characters are frequently marginalized, occupying fewer and less diverse roles, while male characters dominate narratives, typically depicted as strong, authoritative figures. This imbalance reinforces gendered stereotypes and perpetuates unequal visibility in media (Surayya, 2023). One of the most popular animations of 2023, The Super Mario Bros. Movie, follows the adventurous journey of two brothers, Mario and Luigi, while also addressing themes related to gender issues.

Super Mario Bro is a well-known legendary video game which was developed and published by Nintendo in 1985 for the Nintendo Entertainment System (NES). This game is widely recognized and had a significant impact on the video gaming industry following the 1983 crash. With the iconic character and colourful visual, Super Marios Bros has ever successfully achieved Seven Guinness

records for the best seller game in history (Khamadi, 2015)). Due to its popularity, Super Mario Bros was adapted into a movie which was released in 2023, and it was distributed by Universal Studio. The movie is about the adventure between Mario and his brother; Luigi accidently comes into the pipe which leads them to another universe. Unfortunately, the brothers get separated ways which put Luigi in the dark land with some numerous monsters. While Mario gets land in the mushroom kingdom which is being led by princess peach. Because of the strong bond between the two brothers. Mario asks for some help to Princess Peach for saving his brother. But condition keep worsen after Bowser, a king of Koopa kingdom starts colonizing some of kingdoms and the mushroom kingdom will be the next. Both of Mario and Princess peach starts making friends and strengthen each other for against the Bowser and saving Luigi under his prison.

Aside of the centre for the main character himself, Mario. The female lead character, Princess Peach is quite highlighted through the movie. She is known as formerly known as Princess Toadstool in Western editions and at the present time, she is the monarch of the Mushroom Kingdom. In the game she was being kidnapped by the villain, Bowser and Mario must rescued her. For the contrast, in Super Mario Bros Movie (2023) she is being rebranded as brave and intelligent princess. She shows her dignity as a princess with brave and strong personality. She leads the mushroom kingdom with her mushroom troops, and they live peacefully in the kingdom. But the situation goes worse after the king of Koopa kingdom, Bowser is willing to marry her. If Princess Peach rejects his wedding proposal, her kingdom will be destroyed. With this condition, there are patriarchal system, and male domination which were depicted on the roles between Princess Peach and King Bowser. As the story is presented, Bowser falls in love to Princess Peach and he is willing to marry her but if she doesn't like him, Bowser will destroy her kingdom with his power since he has the star power to rule the world. The problem between these characters shows that there is an indication of male dominance and patriarchy. Generally, a woman is hardly for being a leader since the gender stereotypes and the patriarchal culture which affect the most of women and it only benefits the most of men. The stereotype that women are unfit to be leaders as

compared to men is continually contested in everyday life. Women are consistently thought to lack the same skills and abilities as men. Stereotypes that form in society are often regarded absolute realities. Women, for example, are more passive than men, weak, lack rational thought, rely too heavily on their emotions, and so on. This is what makes women feel inadequate and vulnerable in every aspect (Yunisa et al., 2024).

The phrases 'feminism' and 'feminist' originally arose in France in the 1830s, the Netherlands in the 1870s, the United Kingdom in the 1890s, and the United States in the 1910s. Feminism is a philosophical commitment to achieving justice for women. Feminism is a movement that seeks to eliminate sexism, sexist exploitation, and oppression. Feminism is not a static concept. It changes throughout our lives and is influenced by the many lenses. The oppression or subordination of women is a basic reality of history, and it is the root cause of all psychological illnesses in society (Bala, 2022). Feminism movement also had developed through the years, and it has been divided to be several movements such as Liberal Feminism, Radical Feminism, Marxist Feminism, Psychoanalysis Feminism, Post-Colonial Feminism, Ecofeminism, and Post-Modern Feminism.

Kate Millet (1934-2017) was known as American feminist writer and the one of the best figures in second-wave feminism, libertarian radical feminist. Through her book, sexual politics (1970), she broke down the patriarchal system in literature, society, and culture. Millet argued that sex is politics, as the relationship between men and women is a paradigm of power relations. She believes patriarchal ideology glorifies biological differences and subordinate's women, ensuring they are always below men. This deep-rooted ideology allows men to gain control rights from oppressed women, leading to feelings of inferiority and submission (Bahy & Tjahjono, 2022). Millet also explained theory of sexual politics; Ideological, Biological, Sociological, Class, Economic and Educational, Force, Anthropological: Myth and Religion, and Psychological.

Several previous studies are closely linked to this research, First "Depiction of Patriarchal Society in Disney's Cinderella" (2024) by Umi Jani, Yan Ardian Subhan, and Himsyar Rasyad. This research investigates the patriarchal society

which was depicted in Disney's Cinderella by using Kate Millet's Sexual Politics. Second, "Gender Inequality Analysis of The main Female Character in Niki Caro's Mulan Movie: A Feminism Study" (2022) by Afina Mirrah Hasna and Endang Yulianu Rahayu. This research investigates the gender inequality in Mulan and Mulan's struggle for realizing the gender equality by using Kate Millet's Sexual Politics. Third, "Sexual Politics in Fiksimini: Analysis of Feminist Critical Discourse" (2021) by Arini Vika Sari and Wiyatmi Wiyatmi. This research investigates the sexual politics in fiksimini by using Kate Millet's Sexual Politics.

From those previous studies, this research novelty focuses on how the leadership of Princess Peach since there's none of research which discusses women leadership by using sexual politics theory. This research aims to investigate the struggle of princess peach as the leader of her kingdom which is represented through the Movie. As a princess who leads the kingdom of mushroom, she is still under the oppression of male dominance which is depicted by King Bowser. This research will conduct the theory of Kate Millet's Sexual Politics Which she coined through her book in 1970. Based on her theory, she provided the key concepts which can be defined Ideological, Biological, Sociological, Class, Economic and Educational, Force, Anthropological: Myth and Religion, and Psychological. Furthermore, this research contributes to enriching the existing literature, serving as a valuable reference for future studies. By applying Kate Millett's Sexual Politics theory, the analysis sheds light on the portrayal of female character in movie, particularly when she is subjected to patriarchal oppression and male dominance.

METHOD

This research conducts qualitative methods in which all the data and the result of analysis will be interpreted through the words narratively. In qualitative research, the process must be examined, and the researcher, as the instrument collector, must be able to place themselves in the most objective position possible so that the data obtained can be accounted for (Safrudin et al., 2023). The data collections are collected based on several scenes from the Super Mario Bros Movie (2023). The movie is about 1 hour 30 minutes and it's available on online platforms

such as Netflix. Data analysis, the researcher is going to watch the movie several times. The data are classified based on the research focus to avoid the lack of data and the data will be formed as some pictures by screenshotting. Then, the data are described based on the theory which the researchers use. Thus, the result of the analysis can be in the form of words, phrases, and sentences. The data analysis focuses on the role of Princess Peach as her struggle as the leader of her kingdom. The chosen samples are analysed by using the theory of Kate Millet's Sexual Politics.

FINDINGS AND DISCUSSION

In this section, the researchers are going to explain the data and the result of discussion as well based on the perspective of Kate Millet's Sexual politics to investigate the role of Princess Peach as a leader of her kingdom and her struggle as a leader based on the key concepts of sexual politics of Kate Millet's theory which the researchers find that there are three of key concepts which are depicted on Princess Peach: Ideological, Biological ,and Force based on the table below:

Table 1. Key Concepts of sexual Politics depicted on Princess Peach

No.	Key Concepts	Scenes
1.	Ideological	3
2.	Biological	3
3.	Force	1
	Total	**7**

1. Ideological

Millet stated in (Hamdani, 2021) that from an ideological standpoint, the concept of femininity and the perceived disparities between male and female characteristics have long been embedded in patriarchal civilizations. This ideology elevates men's political and social prestige, establishing them as superior while relegating women to a lesser role. According to the predominant values of dominating groups, men are frequently perceived as more intelligent and physically stronger, whilst women are portrayed as passive, obedient, virtuous, stupid, and lacking agency. In the movie, despite her feminine look. Princess Peach is portrayed as a leader of her kingdom with high leadership skills, intelligence, and dignity.
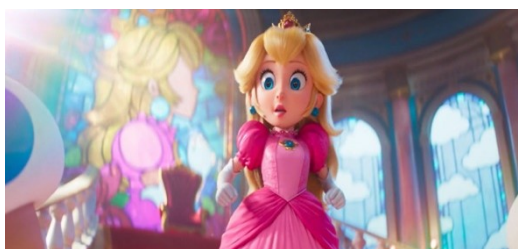
Datum 1

Figure 1.1 Princess Peach first appearance *(00:25:03-0:25:55)*

Based on the dialogue:

Princess Peach:	*"I'm going to convince the great Kong Army to help us. Together, we'll annihilate that monster."*
Mushroom 1	*"Their mad king doesn't make alliances. The Kongs will never agree"*
Princess Peach:	*"I can convince him. I'll leave for the Jungle Kingdom in the Morning"*

Traditionally, women are often assumed to be less intelligent than men. As Kate Millett argues, patriarchal norms expect women to appear submissive, obedient, and intellectually inferior. However, Princess Peach denies these stereotypes, she is depicted as a strong, intelligent, and dignified princess, challenging conventional expectations of femininity. When she knows her kingdom will be the next of Bowser's target. She decides to protect her kingdom and her mushroom troops by making alliances with Kong Army. As she states that she will leave the kingdom in the morning to convince Kong Army to make alliances together. Despite her feminine looks, she shows leadership skills as she takes the responsibility and risk to protect her kingdom. As Millet stated This perspective maintains that women can overcome the restrictive sex/gender system by embracing both masculine and feminine qualities. True liberation, it suggests, requires cultivating androgyny the integration of traditionally 'masculine' and 'feminine' traits within oneself. Androgyny thus becomes an act of defiance, enabling women to shatter the oppressive binary framework that has historically confined them (Fahmi Wahyuningsih & Sofranitas, 2015).
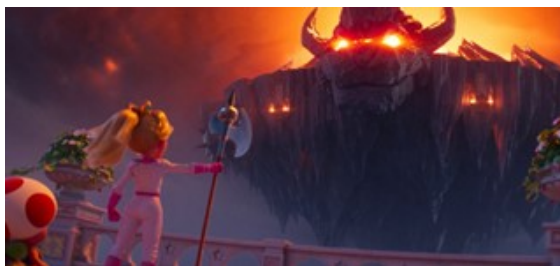
Datum 2

Figure 1.2 Princess Peach confronts Bowser *(01:04:10-01:04:21)*

Unfortunately, their alliances fail when Bowser and his troops successfully come toward their kingdom. Princess Peach keeps defending her kingdom, even though she knows that she's in danger of confronting Bowser with her Toad. This scene displays the male dominance which is depicted on Bowser's terror. As Milley said, ideological refers to man's male superiority and it leaves woman at the inferiority position. Bowser brings his troops to surround princess peach and her toad. Regarding he's more powerful physically and politically.

This can be a comparison of the position of woman in the politic field. It can be complicated for the women to be in the same place of male domain. Where the patriarchy is often established there. Globally, women remain significantly underrepresented in politics at all levels. According to a 2019 UN Women report, just 24.3% of parliamentary seats worldwide are held by women. A stark reminder of the persistent gender gap in political leadership. Shockingly, in 38 countries, women make up less than 10% of parliament members (Khelghat-Doost & Sibly, 2020).

Datum 3

Figure 1.3 Princess Peach feeds Bowser with a blue mushroom *(01:21:15-01:21:30)*

Based on the dialogue:

Bowser:	*"Peaches. Uh, listen, this is not the way I pictured it, but give me one more chance"*
Princess peach:	*"Ew, no"*
Bowser:	*"No,no,no,no,no… Hey! Hey! That's not cool"*

After Bowser gets defeated by Mario and Luigi. His body becomes weak, and Princess Peach takes that moment to feed him with a blue mushroom which makes Bowser to be small and toad put him into the small jar. This scene displays that Princess Peach takes an action against Bowser. Princess Peach is an intuitive person, she knows what's wrong or right thing to do. She breaks the stereotype of woman being stupid and passive. Traditionally, princesses are portrayed as subordination roles or supporting roles without any self-defences but in contrast, princess peach has self-defences against Bowser. Bowser is portrayed of male villain character which has superpower, but Princess Peach keeps still against him regarding the illegal things that he has done. This is aligned with Millet's statement (Vera Sukma Maghfirah & Alex Sobur, 2023) regarding to patriarchal societies, sexual politics is shaped by men to highlight perceived biological differences like strength and power between genders. These ideas reinforce a social hierarchy where men dominate culture and institutions, while women are boxed into narrow stereotypes about femininity. Over time, even women internalize and accept these unequal dynamics, making the system seem natural. To dismantle this, Millett insists women must reject the gendered stereotypes around status, roles, and behaviour that men have crafted to maintain control.

2. Biological

Sex is biological. it's the physical difference between male and female bodies, something we can see clearly. Gender, on the other hand, is cultural. It's about learned behaviours, expectations, and roles that society labels as "masculine" or "feminine." While sex is rooted in anatomy and psychology, gender is shaped by upbringing, norms, and socialization (Fajri & Kirana, 2020). Through the movie, Princess Peach is portrayed as a brave and strong girl, she also can fight physically and does the parkour as well. She even helps Mario with parkour training to help

his brother, Luigi, under the Bowser's prison and when the day of her and Bowser's marriage, Princess Peach starts the fight against Bowser to help the prisoners.
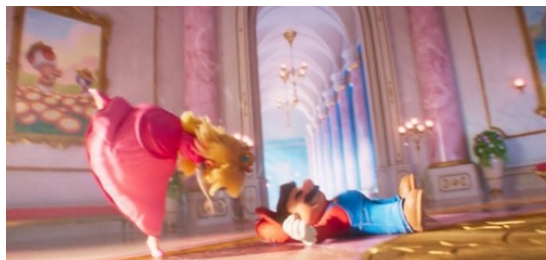
Datum 4

Figure 2.1 Princess Peach throws Mario backward as a self-defence *(00:26:00 – 00:26:12)*

When Mario finally meets Princess Peach, he is in rush because her mushroom troops chase after him because they think Mario is an Intruder. As a self-defence, when Mario is about to reach Princess Peach's hand. She takes his hand and throws him backwards. Kate Millett pointed out that society turns basic biological differences between men and women into sexual politics. Men automatically get the upper hand and dominant roles, while women get stuck with supporting, 'feminine' roles (Sari, 2025). Sex and gender are totally different. Just because she is a woman, it doesn't mean she will act femininely. There are some women who act masculinely. So that's why Kate Millet mentioned about woman being androgyny. Which means a woman can be feminine and masculine as well. From this scene, Princess Peach breaks the stereotype about woman can't fight. In contrast, she can fight and even as a self-defence, because she thought that Mario was a bad guy. She threw Mario backwards. Zaen stated that Societal perceptions continue to frame martial arts as inherently masculine pursuits, given their emphasis on physical strength, endurance, and agility traits, which are often culturally misaligned with traditional femininity. Consequently, women's participation in such stereotypically male-dominated activities faces delayed social acceptance (Urimiana Yolanda Christin, Joyo Nur Suryanto Gono, 2024).

Datum 5

Figure 2.2 (a) Princess Peach doing parkour; (b) Princess trains Mario *(00.27.45-00.31.30)*

After Princess Peach and Mario get to know each other. Princess Peach gives Mario parkour training to train his physical body. Because of their journey of rescuing Luigi and other prisoners under Bowser are going to be risky and dangerous. Princess Peach shows her parkour skills to Mario, and she persuades him to give a try. Martial arts or self-defence traditionally were expected as the man's skill. People never knew that some of women can learn Martial arts or self-defence. Sporting practices ideally operate beyond gender considerations, necessitating an approach that minimizes emphasis on gender differences (Johansson & Svender, 2025).
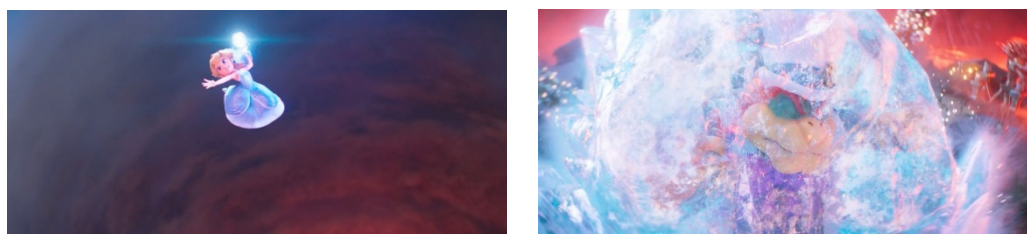
Datum 6

Figure 2.3 (a) Princess Peach attacks Bowser; (b) Bowser is freezing *(01:09:35-01:10:05)*

At the wedding, Princess Peach starts the fight against Bowser. She takes an ice blue flower to make her to be able to have ice power and make Bowser to be frozen.

Based on the dialogue:

Princess Peach:	*"You really thought I'd marry you?"*
Bowser:	*"Kinda"*
Princess Peach:	*"I'd never marry a monster"*
Bowser:	*"Then we are breaking up right now!"*

The fight between starts as soon as Princess Peach tells Bowser that she won't marry a monster, and Bowser emits the fire from his mouth to Princess Peach, but she successfully jumps off from that. With the ice power, Princess Peach attacks Bowser until he becomes frozen, and he can't even move as well. Princess Peach also freezes the chain to prevent the prisoners from falling to the hot lava. The action which she takes as a self-defence and rescuing the prisoners. Traditional gender stereotypes have long portrayed women as vulnerable, passive, and prone to male aggression. These perceptions have discouraged women from pursuing physical training and athletic participation, as such activities were deemed incompatible with conventional feminine roles. Similarly, self-defence training has been stigmatized, with some men arguing that it leads to dangerous overconfidence in women, reinforcing the prejudiced notion that women lack the intelligence or judgment to properly assess risks. Some women themselves hesitate to learn self-defence, fearing potential victim-blaming should they fail to protect themselves despite training. However, numerous documented cases demonstrate women's successful resistance through self-defence training, challenging these outdated assumptions (Parveen et al., 2019).

3. Force

Millet stated that, in modern patriarchal systems, force operates in diffuse and generalized ways. Crucially, the capacity for force particularly physical violence remains culturally reserved for men, who are socialized and equipped (both psychologically and technically) to wield it. Even when advances in weaponry neutralize natural strength differences, women remain systematically disempowered through gendered socialization. Prior to assault, women are typically left vulnerable by both physical conditioning and emotional upbringing.

Unsurprisingly, this gendered distribution of force profoundly shapes the social and psychological dynamics between the sexes (Millett, 1970:43).

Datum 7

Figure 3.1 (a). Bowser threatens Princess Peach by hurting Toad *(01:04:40-01:05:46)*

Through the movie, the force is displayed when Bowser invades mushroom kingdoms and convinces Princess Peach to marry him but on the other hand, Princess Peach rejects his wedding proposal. He threatens her by hurting Toad in front of her. Toad is electrocuted by a Kamek with the using of magic wand since Kamek is a witch.

Based on the dialogue:

|	
Bowser:	*"Peaches, with this star, we will be invincible. We can rule the world together forever. Will you marry me?"*
Princess Peach:	*"Marry you? Are you insane? I would never marry you"*
Bowser:	*"Maybe you should reconsider"*

Princess Peach sacrifices herself to marry Bowser, hence Bowser won't her Toads or even destroy her kingdom. She follows Bowser to his Kingdom to be his bride. This scene displays 'force', especially depicted by Bowser. How Bowser forces Princess Peach to marry him. Forced marriage is widely acknowledged as a human rights violation that disproportionately affects women and girls, constituting both gender-based discrimination and a severe form of gender-based violence (GBV) (Campmajó, 2020).

The force which is pressed by Bowser depicts that the patriarchal system which subordinates Princess Peach. Irma stated men primary control over societal institutions, whereas women have faced significant limitations in exercising influence within public life such as economically, socially, politically, and

psychologically. This disparity has also permeated marital relations, where women's rights and agency have frequently been suppressed (Harahap, 2022). Hence, the way Bowser forces Princess Peach to marry him displays his dominance and his power to subordinate Princess Peach.

The Portrayal of Princess Peach on the video game

The portrayal of Princess Peach between the game and the movie is totally different. In the game, Super Mario Bros. wii by Nintendo (2009) Princess peach was depicted as princess with no self-defence skill. When she was kidnapped by Bowser and his friends. She was only trapped in the cage and Mario had to help her out of the cage. The data were taken from YouTube by Sirloin in 2019 (Sirloin, 2019).
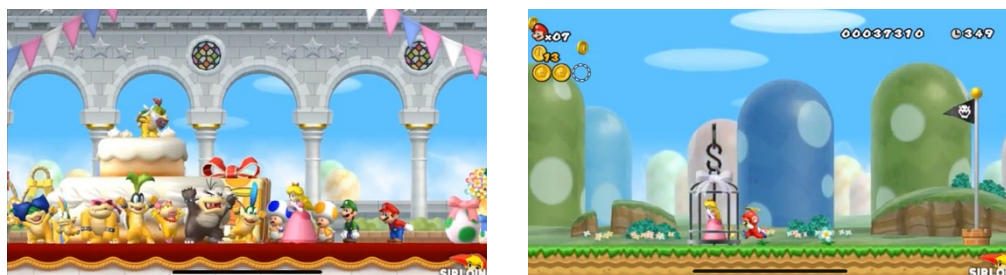
Source: What happens when Mario rescues Peach in the first Level? By Sirloin (YouTube)

From those pictures above, Princess Peach was portrayed as a princess with no self-defence. She also got kidnapped by Bowser and his friends. Mario as main character of the game had to rescue Princess Peach under the prison after Bowser kidnapped her. In contrast, Princess Peach got rebranded in The Super Mario Bros (2023) animated movie. She is portrayed as a brave and strong princess. She even has self-defence skills and parkour to protect her from any kind of danger or violences. She doesn't need to be rescued when she gets trapped or in danger because she can confront her enemies with herself.

The depiction of gender stereotype through the game is caused by most game players are men. Pan stated that Gender stereotypes suggest that men are dominant, aggressive, boisterous, and competitive, whereas women are typically delicate, soft-spoken, and well-mannered and Many female video game characters

are portrayed as "damsels in distress" who require the male protagonist's assistance to survive, perpetuating the old gender stereotype that women must be saved by males, a sort of benevolent sexism (Pan & Chadwick, 2020).

Currently, in the entertainment industry, directors and producers are increasingly competing to create films both live-action and animated which address gender and women's issues. This trend likely stems from the fact that society has now entered the fourth wave of feminism, known as cyberfeminism. Sella stated that the fourth wave of feminism emerged in 2012, characterized by its reliance on digital platforms such as Instagram and Twitter to advance its agenda. This wave emphasizes key issues including individualism, freedom of expression, social mobility, equal employment opportunities, and bodily autonomy, particularly regarding abortion rights. Hashtag activism, exemplified by movements like #MeToo, #YesAllWomen, and #HeForShe, has played a pivotal role in amplifying voices of women affected by sexual harassment and domestic violence, fostering global awareness and solidarity (Arby et al., 2022).

Animations are made based on technology; hence this movement enters the technology fields to spread ideology. Moreover, based on ElShafie's statement, second-wave feminism (Radical Feminism) provides a framework for analysing the evolving representation of women in media over time. Radner's research illustrates how female characters can embody agency without conforming to traditional stereotypes that equate power with physical dominance or professional achievement (Akhtar & Rasul, 2025). Additionally, due to the advance of the technology, the feminism movement has already entered in the technology field. Deng stated that the feminist movement has faced controversy and challenges. Science and technology have led to the expansion of mass media from paper to video, which is now widely recognized and accepted across all socioeconomic strata. As picture technology advances, it has become a powerful tool for reflecting ideology and social culture (Deng et al., 2022)

CONCLUSION

Patriarchy dominations often marginalized and disadvantage women. Regarding the society generally marginalizes and subordinates the women. Patriarchy and gender issues are always raised in any kinds of form especially animated movie. Princess Peach as female lead character in the Super Mario Bros (2023) animated movie is portrayed as a brave and strong princess. She even breaks and challenges the traditional gender norms such as week, stupid, and passive. She shows that a woman can be brave, smart, and strong. It's proven by theory of Sexual Politics by Kate Millet. Princess Peach conducts 7 concepts of sexual politics which are ideological (3), biological (3), and force (1). Even though, her kingdom, her mushroom troops and herself are in danger. She keeps fighting and resisting the terror of Bowser. Nevertheless, her appearance is seen as feminine, but she has masculine characteristic which she is seen as a princess with fighting skills. The researchers hope that this research can be useful for the further research in the future. Additionally, it can be interesting research focus to analyse the role of women through the animated movies. Even though, some of them are supporting characters or side characters. Those can still be analysed through the feminist perspective.

REFERENCES

Akhtar, F., & Rasul, A. (2025). Empowering women on screen: exploring the influence of female protagonists on contemporary culture and gendered enjoyment in film. *Cogent Arts and Humanities*, *12*(1). https://doi.org/10.1080/23311983.2024.2444762

Arby, S. P., Rahayu, L. M., & Mulyadi, R. M. (2022). Negosiasi Wacana Femininitas Melalui Film-Film Animasi Putri Disney. *Paradigma: Jurnal Kajian Budaya*, *12*(2), 136. https://doi.org/10.17510/paradigma.v12i2.609

Bahy, S. Al, & Tjahjono, T. (2022). Belenggu Patriarki Tokoh Utama Dalam Film Marlina Si Pembunuh Dalam Empat Babak Karya Mouly Surya (Kajian Feminisme Radikal Kate Millett). *Bapala*, *9*(10), 73–89.

Campmajó, M. B. (2020). Forced marriages in Europe: A form of gender-based violence and violation of human rights. *Age of Human Rights Journal*, *14*(June), 1–18. https://doi.org/10.17561/tahrj.v14.5474

Deng, X., Lin, B., & Xu, C. (2022). A Remark of Feminism -- Based on the Analysis of Film and TV Works in Different Times. *Proceedings of the 2022 3rd International Conference on Mental Health, Education and Human Development (MHEHD 2022)*, *670*(Mhehd), 291–297. https://doi.org/10.2991/assehr.k.220704.053

Fahmi Wahyuningsih, D., & Sofranitas, B. D. (2015). (Perspektif Feminisme Radikal-Libertarian) Beauty Dewi Sofranita. *Identitaet*, *4*(2), 1–8. http://www.spiegel.de/spiegel/a-537317.html

Fajri, R. A., & Kirana, A. W. (2020). Pandangan Feminisme Dalam Lagu Dear Future Husband Oleh Meghan Trainor. *Etnolingual*, *4*(2), 104–125. https://doi.org/10.20473/etno.v4i2.23129

Hamdani, H. (2021). Politik Seksual Perspektif Kate Millet Dalam Kumpulan Cerita Pendek Kitab Kawin Karya Laksmi Pamuntjak. *Eprints. Upjb*.

Harahap, N. H. P. (2022). Perempuan dan Buday Patriarki. *Prosiding Seminar Nasional PSSH …*, *1*, 1–8. http://jurnal.semnaspssh.com/index.php/pssh/article/view/32

Johansson, M., & Svender, J. (2025). Of course you should fight with a girl! Doing gender in the inclusion work of budo and martial arts sport clubs. *Sport, Education and Society*, 1–13. https://doi.org/10.1080/13573322.2024.2447470

Khamadi, K. (2015). Analisis Tampilan Visual Game Super Mario Bros dalam Kajian Persepsi Visual Sebagai Dasar Pengembangan Konsep Visual Game. *ANDHARUPA: Jurnal Desain Komunikasi Visual & Multimedia*, *1*(02), 98–109. https://doi.org/10.33633/andharupa.v1i02.995

Khelghat-Doost, H., & Sibly, S. (2020). The Impact of Patriarchy on Women's Political Participation. *International Journal of Academic Research in Business and Social Sciences*, *10*(3). https://doi.org/10.6007/ijarbss/v10-i3/7058

Millett, K. (1970). Sexual Politics. In *Doubleday*. https://doi.org/10.4324/9781315840154-30

Nurhalisa. (2025). Efektivitas Penggunaan Media Film Animasi Dalam pembelajaran Pendidikan Agama Islam di SDN 23 Wulasi Kec. Malili Kab. Luwu Timur [Skripsi, Institut Agama Islam Parepare]. Repository IAIN Parepare.https://repository.iainpare.ac.id/id/eprint/10757/1/2020203886208009.pdf

Pan, A., & Chadwick, S. (2020). Non-Traditional Women in Video Games: Playing with Female Characters' Gender Presentation. *14*.

Parveen, F., REHMAN, A., Hashmi, D. N., & Mughal, U. A. (2019). Perception About Self Defense and Women Training for Self Protection. *Semantic Scholar*, 1–7. https://www.authorea.com/doi/full/10.31124/advance.9830699.v1?commit=271ceb3ecabf47a731f3a1788dcda019c8038794

Safrudin, R., Zulfamanna, Kustati, M., & Sepriyanti, N. (2023). Penelitian Kualitatif. *Journal Of Social Science Research*, *3*(2), 1–15.

Sari, N. A. R. P. P. (2025). Feminisme Radikal Dalam Kumpulan Cerpen Cerita Pendek Tentang Cerita Cinta Pendek Karya Djenar Maesa Ayu. *Jurnal Metalanguage*, *2*, 1–15. http://jurnal.ikipwidyadarmasurabaya.ac.id/index.php/met alanguage/login

Sirloin. (2019). What happen What happens when Mario rescues Peach in the first Level? https://youtu.be/RDp4o4_sx08

Surayya, L. (2023). Peran Animasi Sebagai Tontonan Anak Dalam Membentuk Identitas Gender. *Jurnal Citra Pendidikan*, *3*(3), 1147–1165. https://doi.org/10.38048/jcp.v3i3.1287

Urimiana Yolanda Christin, Joyo Nur Suryanto Gono, S. (2024). Representasi Peremouan Maskulin Dalam Film Mencuri Raden Saleh Karya Angga Dwimas Sasongko. *E-Journal Undip*, 6.

Vera Sukma Maghfirah, & Alex Sobur. (2023). Perlawanan Kaum Perempuan terhadap Dominasi Patriarki dalam Novel. *Jurnal Riset Jurnalistik Dan Media Digital*, 105–112. https://doi.org/10.29313/jrjmd.v3i2.2705

Yunisa, A., Ilham, B. N., Nurhayati, I. Z., & Adinda, T. (2024). Dampak Stereotip Gender terhadap Peluang Kepemimpinan Perempuan. *8*, 46166–46173.