

POTRAYAL OF WOMEN IN LANGUAGE: A CRITICAL DISCOURSE ANALYSIS OF GENDER REPRESENTATION ISSUES IN *START-UP*

¹Santje Iroth

¹Universitas Negeri Manado, Indonesia

[¹santjeiroth@unima.ac.id](mailto:santjeiroth@unima.ac.id)

²Muhammad Ilham Ali*

²Universitas Negeri Manado, Indonesia

[²ilhamali@unima.ac.id](mailto:ilhamali@unima.ac.id)

*Corresponding author

Received : April 16, 2025

Revised : January 12, 2026

Accepted : February 12, 2026

Published : June 30, 2026

How to Cite (in APA Style):

Iroth, S., Ali, M. I. (2026). Potrayal of women in language: A critical discourse analysis of gender representation issues in *Start-Up*. *Pioneer: Journal of Language and Literature*, 18(1), 1-15. <https://doi.org/10.36841/pioneer.v18i1.6300>

© 2026 The Authors. Licensed by CC BY-SA 4.0

Abstract: Language functions not only as a tool of communication but also as a means of constructing identity and reflecting cultural values, including gender roles. This study explores how the character Soe Dal Mi in the Korean drama *Start-Up* (2020) represents gender equality through language. The research questions examine how Soe Dal Mi's language challenges patriarchal structures and what gender ideologies her discourse reveals. The objective is to analyze linguistic strategies that reflect resistance to traditional gender expectations in workplace contexts. Using Critical Discourse Analysis (CDA) by Fairclough (1992), this research analyzes Soe Dal Mi's dialogues across three dimensions: text (lexical choices, grammar, language style), discourse practices (interactions and situational contexts), and social practices (gender ideologies and cultural norms). Data comprise dialogue excerpts from 16 episodes, collected through textual observation and script documentation. Findings reveal that Soe Dal Mi employs assertive language, direct communication, and professional terminology that challenge gender stereotypes, particularly in entrepreneurial settings. However, her discourse also demonstrates negotiation with traditional expectations through strategic code-switching. This study underscores media's role in reshaping gender perceptions and contributes to discussions on gender representation in popular culture, with implications for understanding how Korean dramas influence Indonesian audiences' views on women's empowerment and workplace equality.

Keywords: *gender representation, Korean drama, language and power, Soe Dal Mi, Start-Up*

INTRODUCTION

Language, as the main human communication tool, has tremendous power in shaping social and cultural reality (Wuntu et al., 2024). One important aspect reflected in language is gender representation, where the way language is used to refer to, describe,

and value women has become a focus of study in linguistics, sociolinguistics, and gender studies (Fairclough, 1992). Through language analysis, we can uncover how social constructions of women are formed, reinforced, or questioned. Representations of women in language are often influenced by cultural values and wider societal views on gender, with entrenched gender stereotypes manifested through word choice, sentence structure, and unequal language use. For example, the use of generic masculine pronouns to refer to groups consisting of men and women indirectly implies that men are the norm and women are considered the exception, while language can also reinforce gender hierarchies where men are placed in higher positions and women in lower positions.

In recent decades, gender equality has taken center stage in various sectors, including media, popular culture, and language (Ali, 2024). Language not only functions as a communication tool but also as a medium that reflects and reinforces social ideologies, including gender-based power relations. Representations of women in media language often reflect existing stereotypes in society, although some modern works attempt to challenge these norms. The representation of women in language is not static but constantly changes along with social and cultural transformations. The feminist movement and awareness of gender equality have led to changes in language use (Rorintulus & Ali, 2023), though challenges remain such as male-oriented language, objectification of women, and discriminatory language use.

Despite growing scholarly attention to gender representation in media discourse, there remains a significant gap in Critical Discourse Analysis (CDA) of female characters in Korean dramas, particularly those who embody progressive gender ideologies within traditional cultural contexts. While existing studies have examined gender representation in various media forms, no CDA study has analyzed the language used by Seo Dal Mi as a representation of gender equality in Korean culture. This gap is particularly noteworthy given the increasing global influence of Korean dramas and their potential to shape perceptions of gender roles among international audiences. The intersection of modern entrepreneurial contexts with deeply rooted Confucian gender norms in Korean society presents a unique discursive space warranting systematic linguistic investigation. This study addresses this gap by applying Fairclough's CDA framework to analyze how Seo Dal Mi's language choices in *Start-Up* (2020) navigate, challenge, and potentially transform traditional gender discourse within the Korean cultural milieu.

REVIEW OF LITERATURE

Feminist Language Theory and Media Representation

Feminism recognizes language and media as mechanisms maintaining gender inequality, with language operating as power that constructs gender roles and hierarchies. Building on de Beauvoir's (1949) concept of women as "the Other", feminist theory reveals how linguistic representations articulate feminine identity through stereotypical associations. Hall (1997) demonstrates media actively constructs gender meanings, while Mulvey (1975) shows visual media positions women as passive objects. Contemporary scholarship on K-dramas suggests that while many dramas continue to reproduce traditional gender stereotypes, an increasing number of productions portray women as independent, career-oriented, and resistant to patriarchal expectations, thereby challenging conventional notions of femininity (Kim, 2021).

Performativity and Critical Discourse Analysis

Judith Butler's poststructuralist feminist theory conceptualizes gender not as an essential biological category but as a performative construct produced through repeated linguistic and bodily acts, with gender identity emerging through iterative performance of culturally established norms embedded in discourse (Butler, 1990). Critical Discourse Analysis (CDA) provides methodological frameworks for examining how language functions as a site of power struggles organized around gender, revealing how linguistic choices reflect and reproduce prevailing ideologies while also identifying resistance and counter-hegemonic discourse (Lazar, 2018). Recent scholarship indicates that contemporary Korean media increasingly challenges conventional gender norms by presenting female characters as active agents who negotiate power through language, leadership, and independent decision-making. Such portrayals depart from traditional representations of passive femininity and reflect broader social transformations in perceptions of gender roles within Korean society (Oh & Lee, 2022).

Film as Cultural Text and Gender Analysis

Film represents a unique and powerful medium for communication and cultural meaning-making through its integration of visual imagery, sound, movement, and narrative structure, with viewers' interpretation inevitably shaped by their mental frameworks, cultural backgrounds, and personal experiences (Pratisia, 2017). Films

possess a unique communicative power because they integrate visual imagery, sound, language, and narrative into a single medium that can simultaneously stimulate viewers' cognitive understanding, emotional responses, and social perceptions. This multimodal nature enables films to convey cultural meanings effectively and exert a strong influence on audience attitudes and interpretations of social realities (Bordwell & Thompson, 2019). Korean dramas have emerged as significant cultural texts for examining gender representation in contemporary Asian media and global popular culture. Recent scholarship suggests that while many K-dramas continue to reflect traditional gender norms, they increasingly incorporate feminist themes and portray women as independent, professionally ambitious, and socially influential figures. These evolving representations demonstrate how popular media participates in broader cultural negotiations surrounding gender, identity, and social change in contemporary South Korea (Boman, 2022).

METHOD

This study employs a descriptive qualitative research design with Critical Discourse Analysis to investigate gender equality and patriarchal power structures through Seo Dal Mi in *Start-Up*, enabling nuanced exploration of meanings embedded within contexts (Creswell & Poth, 2018). The study adopts Fairclough's (1992) three-dimensional CDA model examining text, discourse practice, and social practice, connecting textual representations with broader societal power structures (Lazar, 2005).

The subject of this research is *Start-Up* (2020), specifically the narrative segments and dialogues involving Seo Dal Mi across 16 episodes, with the object being gendered discourse through her verbal interactions, narrative framing, and behavioral representations. The unit of analysis includes individual dialogue turns and conversational exchanges addressing themes of gender, power, professional ambition, and family dynamics, with complete scenes serving as units for discourse practice analysis and Seo Dal Mi's character development constituting the unit for social practice analysis, enabling examination of how her character trajectory relates to societal gender ideologies (Wodak & Meyer, 2016).

Data are derived from selected scenes in *Start-Up* featuring Seo Dal Mi's dialogue, which intersects with themes of gender, professional ambition, and family dynamics, using purposive sampling based on three criteria: workplace contexts

involving negotiation and leadership, family interactions reflecting traditional gender expectations, and romantic relationships involving power dynamics. The final corpus consists of 42 key scenes totaling approximately 3 hours 47 minutes, with 127 dialogue segments transcribed for detailed analysis. Data collection involved multiple viewings, documenting transcripts using official Korean subtitles cross-referenced with English translations, and contextual analysis with field notes documenting visual elements and narrative context.

Data analysis was conducted using Fairclough's (1992) three-dimensional model of Critical Discourse Analysis, comprising text analysis, discourse practice analysis, and social practice analysis, following systematic coding organized using NVivo 12 software. Text analysis focused on linguistic features including modal verbs, pronouns, and metaphors. Discourse practice analysis explored how Soe Dal Mi's interactions reinforce or subvert gender roles (Lazar, 2005), and social practice analysis situated the findings within the broader context of South Korea's Confucian social order, highlighting how deeply embedded patriarchal values continue to shape gender roles, family relations, and social expectations (Kim & Kim, 2020). Validity was ensured through prolonged engagement with multiple viewings, triangulation of dialogue and non-verbal communication, reflexivity journaling, and peer debriefing with colleagues in CDA and Korean media studies (Lincoln & Guba, 1985; Wodak & Meyer, 2016).

FINDINGS AND DISCUSSION

Findings

The following are the findings from the study of Women's Representation in Language and also Soe Dal Mi's Character Analysis through Gender Equality Issues.

Language and gender identity

a. Construction of independent female identity

Soe Dal Mi is a character who is depicted as an ambitious and independent woman, who persistently pursues her professional dreams in the world of technology. In many scenes, Soe Dal Mi uses language that emphasizes that she has the strength and ability to be successful even though her background is different from others.

"I can do it." (Episode 1, 08:42)

"I want to change this world." (Episode 1, 12:15)

“I want to go up to the 38th floor but I won’t be able to get there anytime soon, that’s the reason I want to quit working here.” (Episode 1, 18:30)

This sentence represents the construction of an independent and autonomous female identity. The language used by Soe Dal Mi shows her determination to achieve something without help or support from others. This is a form of representation of modern women who, although only high school graduates, can become successful by changing the path to success. This shows how Soe Dal Mi’s character uses language as a form of resistance to patriarchal norms that often depict women who graduate from high school as unable to occupy higher positions and unable to be successful.

From a Critical Discourse Analysis perspective, Soe Dal Mi’s utterance “I want to go up to the 38th floor, but at this rate, I’ll never get there.” demonstrates significant use of material process verbs and deontic modality that construct her as an agentive subject. The verb “to go up/ascend” is a material process that positions her as the actor capable of upward mobility, while the metaphorical use of “38th floor” functions as a spatial deixis representing career achievement and social elevation. The negative modal auxiliary “won’t be able to” followed by the temporal marker “anytime soon” creates a certainty modality that reveals her critical awareness of structural limitations. Notably, she employs first-person pronouns “I” consistently, which linguistically establishes agency and ownership over her career trajectory, resisting the passive construction typically associated with female characters in patriarchal discourse where women are positioned as recipients rather than initiators of action.

Furthermore, the lexical choice in “That’s why I want to quit my job here” employs a relational process “that’s the reason” that frames her decision to quit as a logical consequence rather than an emotional impulse, thereby challenging gender stereotypes that associate women’s career decisions with emotionality rather than rationality. The mental process verb “want” appears repeatedly in her speech patterns throughout Episode 1 (minutes 08:42, 12:15, 18:30), constructing what Fairclough called “synthetic personalization” (i.e. the linguistic performance of autonomous desire and ambition). This consistent use of desire verbs combined with action-oriented material processes “change the world” and “do it” creates a discourse of meritocracy that positions educational credentials as secondary to determination and capability. The absence of hedging devices, such as “maybe” and “it seems” in her declarative statements further

reinforces her epistemic authority and challenges the patriarchal expectation that women should express uncertainty or seek validation before making career decisions.

b. Challenges to gender bias

Soe Dal Mi also often faces gender challenges in the male-dominated business world. In various situations, the language used by Soe Dal Mi's brother becomes a tool to reveal the injustices he experiences. For example, when her competence is doubted just because she is a woman who is only a high school graduate and is not worthy of being a businesswoman but tries to compete.

In Jae: "If it's like this, it doesn't need 3 years, right? I hope you try harder. You have to enter SanBox so we can compete. It seems like your development team is confused. You always make the wrong choice. When choosing Nam Do San, you also lived with your father at that time"

Soe Dal Mi: "I hope you can be quiet. We will know whose choice is actually wrong"
(Episode 7, 28:15-28:42)

Here it can be identified that the language used by In Jae (Soe Dal Mi's older brother) and Soe Dal Mi reflects a discourse of resistance to systematic gender bias. This expression not only describes Soe Dal Mi's experience as a marginalized and incompetent woman in making decisions, but also as a critique of the social structure that is still biased towards men. Through this dialogue, In Jae's figure raises awareness of gender inequality that still exists in the professional world, especially in fields dominated by more competent people such as technology.

The dialogue between In Jae and Soe Dal Mi in Episode 7 (28:15-28:42) demonstrates linguistic features that construct and challenge gender-based professional undermining. In Jae's directive modality through "I hope you try harder" positions him in a superior evaluative role, with negative evaluation in "You always make the wrong choice" functioning as systematic delegitimization that frames Dal Mi's decision-making as inherently flawed. Dal Mi's response "I hope you can be quiet. We will know whose choice is actually wrong" employs counter-discourse strategies through modal verbs and future tense construction that reclaim conversational power and shift from past failures to future vindication, with the epistemic marker 'actually' challenging In Jae's assumed authority, demonstrating how language becomes both a site of oppression and a tool for challenging gender bias in patriarchal professional environments.

Power relations in the professional world

a. Exposure of gender injustice in language

Language is never neutral, but is always related to power and ideology. In the case of Soe Dal Mi, many of the languages used by other characters are used to belittle or question her competence because of her gender. In the scene where a coworker of Soe Dal Mi doubts her ability to lead the company, the language used by Soe Dal Mi's character becomes a tool to defend herself and express the injustice she experiences.

Jung-Sa Ha: “Do you think we should let high school graduates become CEOs of AI companies?” (Episode 14, 28:45)

Jung-Sa Ha: “So, you do the presentation, not Soe Dal Mi. She doesn't even understand what parameters are, should she be the one presenting important things?”
(Episode 14, 29:12)

Jung-Sa Ha: “How does a high school graduate CEO explain artificial intelligence?”
(Episode 14, 30:21)

Jung-Sa Ha: “Hey, she's better than I thought. She's really the best of them all”
(Episode 14, 32:07)

Through this sentence, Soe Dal Mi's character not only rejects gender stereotypes that consider women incapable of leadership, but also shows the power structure where women have to work harder to gain the same recognition as men. In this way, we can see how this language raises the issue of patriarchal domination that places women in a subordinate position, and how Soe Dal Mi's character uses this discourse to break down these boundaries.

The linguistic construction of gender-based discrimination reveals systematic delegitimization through specific lexical and grammatical choices. The interrogative modality in “Do you think we should let high school graduates become CEOs of AI companies?” (28:45) employs rhetorical questioning that presupposes a negative answer. By using “let” to position Dal Mi as requiring permission rather than as an autonomous agent, while contrasting “high school graduate” with “CEO of an AI company” frames her position as inappropriate. The transitivity in “not Soe Dal Mi” and “She doesn't even understand what a parameter is” (29:12) positions Dal Mi as a passive recipient lacking mental capacity. Post-presentation discourse in “she's better than I thought” (32:07) employs comparative structures revealing prior low expectations, with intensifiers

marking her competence as exceptional rather than normative, preserving underlying assumptions that women without elite credentials are presumptively less capable.

b. Awareness of gender roles in social interaction

In the professional world, Soe Dal Mi's character not only faces challenges in terms of career, but also in social interactions. Women are often faced with different expectations from men, especially in terms of decision-making and leadership. Soe Dal Mi's character, on many occasions, must use language to defend her position and abilities in front of colleagues and investors who underestimate her.

Soe Dal Mi: "Are you not going to follow the rules of formal speech in the office?"

Sa Ha : "Yes, I don't want to"

Soe Dal Mi: "Then, I'm sorry, you can't work with us anymore"

Sa Ha : "Are you serious? Because I don't want to talk formally? Why are you being so arbitrary?"

Soe Dal Mi: "You don't come to the office, and you don't answer the phone, that's just being arbitrary. I can't work with someone like that."

(Episode 12, 28:15-28:42)

Ji Pyo: "So, you ignored my opinion?"

Soe Dal Mi: "No, I did it according to your advice. I can't please everyone. So I chose to be cursed by someone. I'm sorry, I have to make a decision because I'm the CEO."

(Episode 10, 35:20-35:38)

In the professional world, Soe Dal Mi's character not only faces challenges in terms of career, but also in social interactions. Women are often faced with different expectations from men, especially in terms of decision-making and leadership. Soe Dal Mi's character, on many occasions, must use language to defend her position and abilities in front of colleagues and investors who underestimate her.

From a Critical Discourse Analysis perspective, these exchanges reveal Soe Dal Mi's strategic deployment of linguistic resources to establish professional authority. In Episode 12 (28:15-28:42), her interrogative mood "Are you not going to follow...?" functions as an indirect directive employing mitigation strategies, while modal auxiliary "can't" in "you can't work with us anymore" expresses deontic modality asserting legitimate power to set organizational boundaries, with lexical shift from hedged "I'm sorry" to declarative "I can't work with someone like that" demonstrating transition from politeness to firm boundary-setting. In Episode 10 (35:20-35:38), the transitivity pattern employs mental processes "chose" and "have to make" positioning her as deliberate

agent, while “because I’m the CEO” functions as a warrant linking identity to institutional role, legitimizing actions through positional authority rather than gender, with modal verb “have to” naturalizing decision-making power as structural necessity, resisting gendered expectations of collaborative female leadership by claiming directive, autonomous decision-making traditionally coded as masculine leadership behavior.

Patriarchal ideology and resistance

a. Promoting gender equality ideology

The language used by Soe Dal Mi’s character also reflects the ideology of gender equality. She often uses her discourse to encourage women to be seen as individuals who have the same abilities as men. For example, on various occasions, Soe Dal Mi’s character describes women as being able to innovate and create a new world based on their contributions and competencies.

Soe Dal Mi: “My job is a CEO of an AI company. So, sometimes I study the self-driving system. The core equipment that must be installed in a self-driving car is GPS, Camera, LIDAR, front and rear radar, ultrasonic sensors. More important than that is the computer system. We have to install an image recognition system in the camera. We have to install everything else. If it is made with a light process, won’t we be able to compete?”

(Episode 14, 45:23)

From a Critical Discourse Analysis perspective, this utterance in Episode 14 (45:23) demonstrates linguistic features constructing gender equality ideology. The lexical choice of technical terminology (GPS, LIDAR, front and rear radar, ultrasonic sensors) positions Soe Dal Mi as possessing specialized knowledge traditionally associated with male-dominated fields, challenging gendered assumptions about technical expertise. The material process “I study” with Soe Dal Mi as active agent emphasizes her intellectual capability and agency in acquiring technical knowledge, while modal verb “must” appears repeatedly, projecting high obligation modality establishing her authority to prescribe technical requirements. The inclusive pronoun “we” constructs collective agency rather than dependency on male counterparts, and the rhetorical question “won’t we be able to compete?” employs negative interrogative modality asserting confidence in competitive capability, positioning women-led innovation as viable, thereby challenging gender hierarchy in patriarchal society by

shifting existing norms and proposing equality in recognition and appreciation through creative and innovative ideas.

Discussion

Soe Dal Mi's character in *Start-Up* exemplifies how language serves as a powerful mechanism for constructing resilient and independent female identity in contemporary media. Her declarations such as "I can do it" and "I want to change this world" transcend mere personal motivation, functioning as discursive acts of resistance within a male-dominated sociocultural and professional landscape. These phrases mark Soe Dal Mi's deliberate assertion of self, particularly as a woman without elite educational or financial background, echoing Fairclough's (1992) assertion that identity is shaped through discourse rather than being a fixed trait. Her language choices contribute to what Gill (2007) refers to as 'postfeminist sensibility' where empowerment is expressed through agency, ambition, and public voice. However, her statements carry deeper social critique when she resigns from a job stating she couldn't "reach the 38th floor", becoming a metaphor for invisible ceilings hindering women's advancement in corporate spaces, illustrating what Tannen (1994) called the communicative dimension of gender inequality where speech exposes structural barriers.

These themes are consistent with recent scholarship indicating that contemporary Korean dramas increasingly feature female characters who resist patriarchal constraints, exercise greater agency, and challenge traditional constructions of femininity through their actions and decision-making processes (Fadhila, 2025). Soe Dal Mi's narrative, grounded in perseverance rather than privilege, embodies this shift. Family dynamics also frame her linguistic resistance. Her interactions with her brother, In Jae, who represents institutional power and elitism, create tension between credential-based and experience-based legitimacy. In Jae's dismissiveness reflects broader societal patterns privileging formal education, yet Soe Dal Mi counters these assumptions with clear, confident speech. Her ability to maintain self-worth resonates with Butler's (1997) theory of performativity, which posits that repeated speech acts construct identity. Each time Soe Dal Mi insists on her capabilities, she performs an empowered self challenging patriarchal norms.

Soe Dal Mi's confidence in articulating technical concepts particularly in male-dominated STEM contexts significantly challenges gender stereotypes. She explains AI

and self-driving technologies with fluency and authority, disrupting beliefs that women lack expertise in tech-related fields, aligning with Lazar's (2005) call for feminist discourse highlighting women's intellectual agency in traditionally masculine domains. Recent studies suggest that media representations increasingly portray women in scientific and technological professions, contributing to efforts to challenge traditional gender stereotypes and normalize women's participation in STEM fields and leadership positions. Such portrayals can enhance women's sense of belonging and identification with STEM careers by providing visible role models in domains historically dominated by men (Zhang & Rios, 2023).

Another significant aspect is how she navigates both gender and class inequalities. She enters the start-up scene without elite credentials but achieves success through grit and vision. This intersectional experience illustrates Crenshaw's (1991) framework where overlapping identities compound marginalization. Recent Korean television dramas increasingly portray women as active agents who challenge patriarchal norms and social constraints through their professional ambitions, self-determined identities, and resistance to traditional gender expectations. These feminist narratives highlight women's capacity to negotiate power, confront social inequalities, and redefine their roles within contemporary Korean society (Chung & Han, 2023). Arshed et al. (2023) argue that women often construct entrepreneurial legitimacy through identity work that emphasizes resilience, self-confidence, and the strategic negotiation of gendered expectations. Their study demonstrates how women employ empowering narratives to establish credibility and challenge traditional assumptions about leadership and entrepreneurship. Similarly, Soe Dal Mi challenges entrenched gender and class hierarchies through her deliberate and assertive language use. Her discourse functions not merely as self-expression but as a form of social action that shapes identity, resists inequality, and creates new opportunities for women's participation in leadership and innovation.

CONCLUSION AND SUGGESTIONS

Conclusion

This study highlights how even progressive female characters can be subtly constrained by traditional gender norms through linguistic representation. Soe Dal Mi is portrayed as ambitious and intelligent, yet her emotional struggles and dependence on

male characters are emphasized more than her professional achievements. These patterns reflect how language can reinforce the idea that a woman's worth is still tied to her emotional and relational roles. Therefore, critical discourse analysis becomes essential in uncovering these implicit biases and questioning how media narratives contribute to the persistence of gender inequality.

Suggestions

Efforts are needed to create a fairer and more equal representation of women in various forms of text, both in literary works and mass media. Education about gender and language also needs to be improved to encourage changes in attitudes and behavior in society. It is suggested that writers, educators, and media practitioners become more critically aware of the linguistic choices they make and actively strive to challenge existing stereotypes. Integrating gender-sensitive language guidelines in writing practices, media production, and classroom instruction could serve as a strategic step toward promoting gender equality and fostering a more inclusive narrative across different platforms.

REFERENCES

- Ali, M. I. (2024). Challenging patriarchy in paradise: Mark Twain's progressive gender portrayal in *Diaries of Adam and Eve*. *JELA (Journal of English Language Teaching, Literature and Applied Linguistics)*, 6(2), 59–77. <https://doi.org/10.37742/jela.v6i2.140>
- Arshed, N., Martin, G., & Knox, S. (2023). Ties that bind or blind? The role of identity and place in understanding women entrepreneurs' support needs. *Entrepreneurship Theory and Practice*, 47(6), 2205–2232. <https://doi.org/10.1177/10422587221134786>
- Beauvoir, S. de (2011). *The second sex* (C. Borde & S. Malovany-Chevallier, Trans.). Vintage Books. (Original work published 1949)
- Boman, B. (2022). Feminist themes in Hallyu 4.0 South Korean TV dramas as a reflection of a changing sociocultural landscape. *Asian Journal of Women's Studies*, 28(4), 419–437. <https://doi.org/10.1080/12259276.2022.2127622>
- Bordwell, D., & Thompson, K. (2019). *Film Art: An Introduction* (12th ed.). New York, NY: McGraw-Hill Education.
- Butler, J. (1990). *Gender trouble: Feminism and the subversion of identity*. Routledge.
- Butler, J. (1997). *Excitable speech: A politics of the performative*. Routledge.

- Chung, Y.-H., & Han, H. J. (2023). Possibility and constraints of feminist narratives in television drama: Focusing on *Mine* (TvN) and *Inspector Koo* (JTBC). *Korean Journal of Journalism & Communication Studies*, 67(2), 206–241. <https://doi.org/10.20879/kjcs.2023.67.2.006>
- Crenshaw, K. (1991). Mapping the margins: Intersectionality, identity politics, and violence against women of color. *Stanford Law Review*, 43(6), 1241–1299. <https://doi.org/10.2307/1229039>
- Creswell, J. W., & Poth, C. N. (2018). *Qualitative inquiry and research design: Choosing among five approaches* (4th ed.). Sage Publications.
- Fadhila, A. N. (2025). Representation of Feminism in Korean Historical Drama: A Semiotic Analysis of “Under the Queen’s Umbrella”. *Cakra Communico: Journal of Communication Science*, 2(1), 26–32. <https://doi.org/10.17977/um087v2i1202526-32>
- Fairclough, N. (1992). *Discourse and social change*. Polity Press.
- Gill, R. (2007). *Gender and the media*. Polity Press.
- Hall, S. (1997). *Representation: Cultural representations and signifying practices*. Sage Publications.
- Kim, M.-R. (2021). The Feminism Narrative in TV Drama *Mine*: Breaking the Cliché and Overturning the Order of the Patriarchy. *The Journal of the Korea Contents Association*, 21(11), 268–280. <https://doi.org/10.5392/JKCA.2021.21.11.268>
- Kim, Y.-J., & Kim, S. (2020). Relational ethics as a cultural constraint on fathers' parental leave in a Confucian welfare state, South Korea. *Social Policy & Administration*, 54(5), 684–698. <https://doi.org/10.1111/spol.12565>
- Lazar, M. M. (2005). *Feminist critical discourse analysis: Gender, power and ideology in discourse*. Palgrave Macmillan. <https://doi.org/10.1057/9780230599901>
- Lazar, M. M. (2018). Feminist critical discourse analysis. In J. Flowerdew & J. E. Richardson (Eds.), *The Routledge handbook of critical discourse studies* (pp. 372–387). Routledge. <https://doi.org/10.4324/9781315739342>
- Lincoln, Y. S., & Guba, E. G. (1985). *Naturalistic inquiry*. Sage Publications.
- Mulvey, L. (1975). Visual pleasure and narrative cinema. *Screen*, 16(3), 6–18. <https://doi.org/10.1093/screen/16.3.6>
- Oh, J., & Lee, J.-H. (2022). The Language Attitude of the South Korean Young Generation toward Genderlect Represented in the South Korean Dramas. *The Sociolinguistic Journal of Korea*, 30(1), 167–209. <https://doi.org/10.14353/sjk.2022.30.1.06>
- Pratisia, I. (2017). *Understanding film*. Montase Press.

Rorintulus, O. A., & Ali, M. I. (2023). *Text book analysis prose*. Penerbit Tahta Media.

Tannen, D. (1994). *Gender and discourse*. Oxford University Press.

Wodak, R., & Meyer, M. (2016). *Methods of critical discourse studies* (3rd ed.). Sage Publications.

Wuntu, C., Tatipang, D. P., Rorintulus, O. A., Maukar, M. M., & Ali, M. I. (2024). Ecological criticism in the pastoral narrative *Luka Perempuan Asap* by Nafi'ah al-Ma'rab. *Journal of Language Teaching and Research*, 15(6), 2000–2009. <https://doi.org/10.17507/jltr.1506.25>

Zhang, Y., & Rios, K. (2023). Exploring the Effects of Promoting Feminine Leaders on Women's Interest in STEM. *Social Psychological and Personality Science*, 14(1), 40–50. <https://doi.org/10.1177/19485506211069808>