

CHAPTER 4

CONCLUSION

In conclusion, *Barbie* (2023), the movie delves deeply into female subjectivity by depicting Barbie, its main female character, not merely as an idealized icon but as a rich, multidimensional character who undergoes significant personal growth, redefining how femininity and identity are portrayed in contemporary cinema. The portrayal of idealized Barbie in this movie is upended when Barbie faces an existential crisis that forces her to confront her own vulnerabilities and complex emotions, revealing a multidimensional character beyond her level of perfection. This shift is critical as it aligns with Anneke Smelik's critique of the male gaze, by offering a more subjective view of Barbie's internal struggles and personal growth.

Key scenes throughout the movie, which the writer has discussed in former chapter underscore this transformation. For instance, Barbie's interactions with Gloria, who bridges her perfect Barbie Land and Real World, as well as facilitate, and encourage Barbie's journey of self-discovery. Gloria's influence exposes Barbie to the limitations of her previously unexamined existence and prompts her to explore her own desires and identity. This narrative device challenges traditional notions of femininity by showing Barbie's evolution from a passive icon to an active participant in her own story.

Ken's subplot further enhances the movie's critique of traditional portrayal of female character within patriarchal framework by counterpoint Barbie's narrative. This

highlighting how societal expectations shape and constrain both genders. Ken's experiences underscore the broader implications of gender norms, emphasizing that both women and men navigate complex identities influenced by societal pressures. Ken's scenes also highlighting how this movie framed Barbie as female character who led the plot, giving more nuance of female subjectivity.

This movie employs various techniques to align the audience with Barbie's perspective, including the use of female narrator and camera angles that focus on Barbie's reactions and emotions shifts the viewer's alignment from objectifying Barbie to understanding her subjective experience. Even scenes that might traditionally objectify Barbie are reframed to emphasized her agency and emotional depth, reinforcing her autonomy and challenging objectification.

Ultimately, *Barbie* (2023) recontextualized traditional representations of femininity and subjectivity. By offering a more humanized and complex portrayal of female characters, the movie provides critical commentary on objectification and empowerment, aligning with Anneke Smelik's feminist film theories and its notion of female subjectivity. *Barbie* (2023) presents a more nuanced and empowering depiction of gender identity, challenging Hollywood stereotypes of male gaze, marking significant in the portrayal of women in contemporary cinema.