

ABSTRACT

This research examines how patriarchal oppression shapes identity and women's agency in Sofia Coppola's *Priscilla* (2023). Focusing on Priscilla Presley, the study traces how her identity precedes, and is a consequence of, her patriarchal relationship with Elvis Presley, including her metamorphosis from an innocent young girl into a woman whose social, physical, and psychological self-determination is directed by socially imposed patriarchal constraints. This study employs, among others, the feminist theory of Simone de Beauvoir and, particularly, her theory on women as the 'Other'; Betty Friedan's anti-domesticity critique and Susan J. Douglas' critique of the objectification of women in the media, to put into context the effects of patriarchal oppression on the identity of women in society. Using a qualitative, descriptive methodology, data (included, but are not limited to, selected scenes, speech, and cinematography in the film) are supplemented by some books and journal articles. Elvis's control of Priscilla was so absolute that his patronage relegated her to a position of complete subservience and, at the same time, patronizing objectification was perpetrated by both the media and the celebrity culture of the time. Priscilla's leaving Elvis was a significant act of feminist reclamation to restore her self-determination and identity outside the patriarchal order and social constraints.

Keywords: Patriarchy, Women's Agency, Identity, Feminist Criticism, Media Objectification.