



REPRESENTATION OF EXISTENTIALIST FEMINISM IN “SUFFRAGETTE” MOVIE SCRIPT

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Abstract

This research examines the representation of existentialist feminism in Abi Morgan's script for the film Suffragette. While previous studies on the film primarily discuss historical or broad socio-political paradigms, this research highlights its novelty by exploring how female characters actively subvert their status as "the Other" through textually recorded dialogue and narrative choices. Drawing on Simone de Beauvoir's existentialist feminist framework—specifically her critiques of biology, psychoanalysis, historical materialism, and patriarchal myths and integrating contemporary lenses from Judith Butler's gender performativity and intersectionality, this qualitative study employs close reading and descriptive-analytic methods to dissect the script. The findings reveal that while patriarchal structures attempt to lock women into a state of oppressive immanence (through workplace exploitation, institutionalized sexual harassment, and legal dispossession), the characters achieve existentialist transcendence. By executing deliberate, performative acts of resistance, the working-class women of the suffrage movement reclaim their subjectivity, shifting from passive objects to self-defined, autonomous existential agents.

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INTRODUCTION

Existentialist feminism draws on Sartre's existentialism. The person who served as the pioneer is Beauvoir; she views existentialist feminism as a tool for examining the role of women and raising questions about women's myths that contradict the truth. She focuses on women, unlike Sartre, who focuses on humans, as well as Heidegger or Russell's concepts of existentialism. (Azis, 2016). While Sartre focuses his ideas on the generalized human condition, Beauvoir identifies a fundamental asymmetry: man positions himself as the absolute Subject, while woman is structurally relegated to "the Other".

The main reason for feminism is gender equality between men and women. Existentialist feminism is important to discuss because it raises questions about what women believe and how women, past and present, live.

In the past, women were often marginalized by men, which was based on an ancient tradition that women should cook, stay at home, take care of children, and their husbands, but this is different in the present because women are multitasking, such as being a mother and also working outside the domestic area. However, modern contexts see women balancing multitasking professional and domestic roles; the underlying patriarchal treatment of women as peripheral objects continues. This is a phenomenal thing because it shows how men treat women.

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The way women are marginalized in society is also evident in literary works that seek to explain women, such as existentialist feminist works. One of them is the *Suffragette* movie. The movie's script was written by Abi Morgan in 2015 and is based on observation.

In the *Suffragette* movie script, there are several problems, such as women against the government to get the right to vote, women getting a lower salary than men, and patriarchal attitudes. The *Suffragette* movie script is an adaptation of the true story of a group of women, the suffragettes, who led the movement and were willing to sacrifice everything in their fight for the right to vote in Britain in the late nineteenth and early twentieth centuries.

This movie won the Best Supporting Actor award at the 2015 British Independent Film Awards, presented to Brendan Gleeson. At the Hamptons International Film Festival 2015, Sarah Gavron won the Tangerine Entertainment Juice Award. At the 2015 Hollywood Film Awards, Carey Mulligan won actress of the year. At the Mill Valley Film Festival 2015, I won the award for "Mind the Gap" by Sarah Gavron. In the 2015 Women Film Critics Circle Awards, she won best actress, best movie about women, best movie by a woman, best female images in a movie, and best ensemble. The screenwriter of the *Suffragette* movie script, Abi Morgan, also won a Primetime Emmy Award. It is suggested that the *Suffragette* movie script is a work of popular literature. Therefore, the writer chose the *Suffragette* movie script for this research.

Despite its release year, the *Suffragette* movie remains relevant to discuss from a feminist perspective. Existing scholarship on the *Suffragette* is heavily based on liberal and Marxist feminist viewpoints. Scholars frequently analyze the text through the lenses of political discrimination, institutional barriers, or basic historical representation. For example, Rebecca Myers, (2013) said the British women's suffrage movement saw its campaigning interrupted by the outbreak of World War I in 1914 as efforts shifted towards war work. Specifically, she notes that the National Union of Women's Suffrage Societies (NUWSS) was divided over support for the war. At the same time, the Women's Social and Political Union (WSPU) focused almost entirely on the war rather than suffrage.

Meanwhile Zuni Rohmatul Inayah & Agus Machfud Fauzi, (2024) sees the movie from a socio-cultural angle. They see that gender is not innate but a social construct expressed through gestures and clothing, challenging conventional gender-binary norms, and examining misogyny and sexism through Marxist feminism. Other studies discussed motherhood, legal inequality, and the film's feminist awakening. However, limited research specifically examines the movie script through Simone de Beauvoir's Existentialist Feminism, particularly regarding women as the Other, transcendence, immanence, freedom, and self-existence as represented in the characters' dialogues. The main focus of Existentialist Feminism theory is the novelty of this research.

This research draws on Simone de Beauvoir's Existentialist feminism and is informed by contemporary feminist theories. Existentialist feminism theory begins with Sartre, the existentialist philosopher. Beauvoir adopted Sartre's thought; she responded that the way a human being, as defined by Sartre, differs from that of women. In Sartre's perspective, women are *etre pour les autres* (being for others), not *etre pour soi*, which means that human beings have awareness and freedom; however, women do not. Therefore, gender relations are relations between subject and object.

Beauvoir discusses four important points about destiny, organized into the biological, psychoanalytic, historical materialist, and mythic points of view.

In her biological data, Beauvoir denies that biological structure establishes women as inferior. According to Beauvoir, biological facts are insufficient for setting up a hierarchy of the sexes and fail to explain why women are the other. (De Beauvoir, 2014). From the psychoanalytic point of view, Beauvoir refutes Freud's assumption that women are psychologically inferior from birth. He states psychoanalysis fails to explain why women are

the other because psychoanalysts study women only by taking the male libido as their point of departure.

From the perspective of historical materialism, Beauvoir argues that women become oppressed by economic and social changes, especially after the advent of bronze and the rise of private ownership, which strengthened patriarchal family structures.

In myth, Beauvoir explains that the representation of the world is the work of men. Men create myths about women through literary works and religion, portraying women as evil or inferior. Beauvoir wants women to open their minds and learn more about themselves so that they can dispel myths created by men.

Several contemporary feminist theories strengthen existentialist feminism in this research. Judith Butler (2022), through Gender Performativity, explains that gender is continually constituted through repeated social performances. This theory is relevant to *Suffragette* because the women's characters reject traditional feminine roles and reconstruct new identities through demonstrations, rebellion, and resistance to patriarchal law.

According to Giovani et al., (2025) Existential feminism argues that women become subjects through freedom, action, and self-definition rather than through socially imposed gender roles. Her theory is relevant to the *Suffragette* because the female characters in the script refuse the passive position society assigns them.

In their book *Intersectionality* (2020), Patricia Hill Collins and Sirma Bilge define intersectionality as a vital, critical framework for understanding how social inequalities (race, class, gender, sexuality) are mutually constructing, rather than separate issues. This theory, proposed by Kimberlé Crenshaw, also supports this research, as discrimination against women is influenced by gender, class, and economic structures. In the *Suffragette* movie script, working-class women experience stronger oppression because they are exploited economically and socially. (Hill Collins & Bilge, 2021).

However, a significant research gap remains: existing literature primarily treats the text as a historical document or a generic site of political protest, failing to capture the intimate philosophical friction between *immanence* (enslavement to given conditions) and *transcendence* (projecting oneself into freedom through action). Previous studies summarize the external plot without offering a rigorous, text-based critique of how characters explicitly articulate and negotiate their existential alienation. This study provides novelty by offering a systematic textual analysis of the characters' dialogues and actions using Simone de Beauvoir's four-pronged critique of destiny (biology, psychoanalysis, historical materialism, and myth), while explicitly demonstrating how Judith Butler's gender performativity and Kimberlé Crenshaw's intersectionality are structurally integrated into this existentialist awakening.

To address this gap and clarify the focus of this inquiry, this paper is guided by the following **specific research questions**:

1. How are the female characters in the *Suffragette* movie script structurally relegated to the status of "the Other" across Beauvoir's four dimensions of destiny ?
2. In what ways do the characters execute existentialist transcendence and subvert patriarchal constraints through performative and intersectional resistance ?

RESEARCH METHOD

This research is categorized as library research, in which data are obtained to support the study. Library research retrieval of data or materials needed to complete the study was conducted in the library, including books, encyclopaedias, dictionaries, journals, documents, magazines, and so on. (Harahap, 2014)

A mimetic approach is applied in conducting the research. Isenberg & Abrams (1954) states that the mimetic approach explains art as essentially an imitation of aspects of the

universe. The mimetic approach is well-suited to analyzing the Suffragette script, as it is based on a true story. In this research, the writer uses data collection, analysis, and the presentation of results.

In collecting the data, the close reading technique is applied. According to Burke, “Close reading is thoughtful, critical analysis of a text that focuses on significant details or patterns to develop a deep, precise understanding of the text’s form, craft, meanings, etc.” The writer downloads Abi Morgan's Suffragette script as the main source, reads it repeatedly, watches the movie, identifies the appropriate theory, underlines every sentence that describes how women refuse to be like others, and takes notes on the text.

In analyzing the data, the writer employs a descriptive-analytic method. The descriptive-analytic method involves describing the facts, followed by analysis, and then describing to provide understanding and explanation. (Giovani et al., 2025). The qualitative method is used to present the results of analysis because it provides a way to interpret descriptive findings.

The writer chooses Simone de Beauvoir's Existentialist feminism for this research, drawing on contemporary feminist theories.

RESULT AND DISCUSSION

To understand how women transcend their situation, we must first analyze how the patriarchal matrix enforces their immanence. Based on Beauvoir’s theory, he breaks this down into biology, psychoanalysis, historical materialism, and myth. The following analysis explains the concepts based on the script's findings.

1. The Biological Data

Patriarchal ideology uses biological differences—smaller frames, lesser muscle mass—to argue that women are naturally fragile and unfit for public life. However, Morgan's script immediately subverts this premise through the visceral reality of industrial labor. On page 8, lines 12–17, the script states:

Maud is changing among the other women. Their clothes are well stuck to them, wet through from hours of standing in steam. Most of the women have some soreness from wearing damp clothes all day. Violet stands... shivering.

This descriptive passage highlights that the female laundry workers endure extreme physical duress that rivals or exceeds the physical toll of male-dominated professions. Maud further clarifies this biological endurance during her testimony before Chancellor Lloyd George (page 22, lines 8–26):

“From when she was fourteen... Vat tipped, scalded her. Laundry work’s a short life if you’re a woman. You get your aches and your chest cough, crushed fingers. Leg ulcers, burns, and headaches from the gas... Ruined her lungs.”

This quotation explains Maud, who gives testimony heard by Lloyd George. Lloyd George represents the male character and the Chancellor of the Exchequer. The character of Maud recounts what happened to her mother when she was 14. She must carry Maud on her back during work. Men assume women are weak, but Maud's description shows they are more powerful. They had to do two activities at once, such as doing laundry and holding their child, which certainly requires a lot of energy.

The women’s job is more risky and requires greater circumspection. Therefore, Maud’s mother dies when the vat tips over, and she is scalded. It is not equivalent when

compared to the men's job; they do not work under pressure or at a dangerous level, so the form of the men's bodies is bigger than that of women. They have stronger muscles; it does not make the men more powerful creatures, and their muscular superiority is useless.

From an existentialist feminist perspective, these passages demonstrate that biological facts fail to justify a hierarchy of the sexes. Patriarchy argues that men's muscular superiority makes them the natural masters of the public sphere. Yet, the text shows women executing brutal, dangerous physical labor while simultaneously managing reproductive burdens (carrying babies on their backs near scalding vats). Their bodies are not inherently "weak"; rather, their biology is weaponized within an unhealthy, dangerous workplace environment designed to exhaust them. This exploitation exposes the falsehood of modern patriarchal arguments—such as those by contemporary figures like MEP Korwin-Mikke, who asserted that women "must earn less because they are weaker, smaller, and less intelligent". The script confirms that women's bodies are fully capable of enduring immense physical trials, proving that the biological argument is merely a social myth used to keep women as "the Other".

2. The Psychoanalytic Perspective

Classic psychoanalysis, rooted in Freudian thought, assumes that women are inherently passive, viewing them through the lens of the male libido as deficient or castrated beings. In the script, this alleged passivity is violently enforced through systemic sexual harassment, as seen on page 16:

"Maud freezes on seeing Taylor, hands roughly shoved up Maggie's skirt as she tries to push him off. She reminds me of you at that age. On Maud, eyes blazing, fighting back angry tears."

Here, Taylor, the owner of the Glasshouse Laundry, uses his position to assault a young girl, Maggie. Beauvoir notes that patriarchy misinterprets this dynamic, claiming males possess a natural psycho-biological initiative (the active pursuer), while females are naturally passive receivers.

However, the script demonstrates that Maggie's and Maud's passivity is not a biological or psychological trait—it is an enforced social condition. Maggie actively tries to push Taylor away, and Maud reacts with deep rage. The women remain silent or trapped because Taylor holds total control over their jobs and livelihoods. If they speak out, they face immediate dismissal and poverty. The trauma they experience—which manifests as depression and post-traumatic stress—is not proof of "natural female vulnerability," but rather the psychological damage caused by unchecked patriarchal power in the workplace.

3. The Historical Materialist Perspective

Beauvoir argues that the historical subjection of women was cemented by the rise of private property, which transformed the primitive, equal division of labor into a patriarchal hierarchy in which men own both property and women. This material dispossession is explicit on page 1 (lines 15–24), where a politician states:

"If we allow women to vote, it will mean the loss of social structure. Women are well represented by their fathers, brothers, and husbands... Women would then demand the right to become MPs, cabinet ministers, and judges."

This dialogue reveals the economic anxieties of the ruling class. Men deny women the vote to prevent them from entering the public sphere as economic and legal competitors. By keeping women legally tethered to male guardians (fathers, brothers, or husbands), the law forces women into a state of total economic dependence.

This legal oppression is reinforced on pages 8–9, where Alice, an MP's wife, declares: *"It is men who have all legal rights over our children, it is men who control our economic existence, it is men who hold the deeds to our property."* Under this framework, women are treated as property rather than independent individuals.

This material reality shatters Maud's domestic life when her husband, Sonny, uses the law to strip away her parental rights (page 58, lines 15–18):

"Don't take him again, Maud. The law says he's mine, Maud. Where he belongs is up to me. That's the law."

Sonny does not view Maud as an equal partner; he views her as a subordinate bound to domestic tasks. When Maud seeks political autonomy, Sonny reasserts his legal ownership over their son, George, to punish her. The script highlights this profound irony: Maud works exhausting hours at the laundry, yet her husband legally owns her wages (page 12), and the state denies her any claim to her own child. It means that the men master the material.

From the perspective of historical-materialist feminism, the excerpt demonstrates that the oppression of women is a consequence of a patriarchal economic structure built upon private property. Women were denied the right to vote in order to maintain male economic dominance; the law rendered women dependent on their fathers or husbands; men monopolized rights to property, wages, and children; and women's labor was exploited without granting them control over the fruits of that labor. Thus, the film illustrates that the root of women's subordination lies not merely in individual discrimination, but in male control over the material conditions of life—positioning men as those who "master the material."

4. The Myth of Femininity

The patriarchal myth dictates that a woman's true fulfillment lies exclusively in the domestic roles of self-sacrificing mother and obedient wife. Morgan's script emphasizes this domestic entrapment on pages 5 and 39: *"She goes over to the bucket of dirty laundry... Then wearily, she starts scrubbing the dirty clothes."*

Even when women enter the industrial workforce, their labor remains domestic in character—washing, ironing, and steaming shirts for others. When Maud returns home, she must immediately pivot to domestic duties: dressing her child and preparing tea for her husband.

When women step outside this domestic boundary to demand political rights, they break the patriarchal myth, triggering immediate social backlash. This is clear when a male coworker insults Sonny on page 34: *"Oi! Your wife is a fucking disgrace, Sonny. You should be keeping her under control."* Sonny echoes this sentiment on pages 32 and 48, telling Maud: *"But you're my wife. And you'll act like a wife. You're a mother, Maud."* Within this framework, a woman's identity is entirely defined by her relational utility to men. Maud's response, *"I'm not just that anymore,"* marks her existential break from this myth. She rejects her predefined role and chooses to define her own existence through political action.

This quotation shows how society demands that the husband always control his wife's behavior. It is because his wife is his property; if the husband's property does

something bad, the husband must be responsible for the mistakes and bad behavior. Under the rules men set in marriage, a woman is someone under society's control. Any behavior is closely monitored by society, as illustrated in this quotation, in which a male laundry worker, serving as society, observes Sonny's wife, Maud. His wife rebelled with another women's suffragette, which led to her arrest and imprisonment, causing Maud to behave badly, and her husband had to control her behavior carefully.

Here, it can be described as the men's perspective in this movie script, in which the men think women should realize they are women. They are different from the husbands. Men are very appreciative of a woman if she acts as a wife or mother. But they remain limited to their wives' obedience to their roles as women. Benedict, as Alice's husband, wants his wife to keep behaving like a wife, as does Sonny, as Maud's husband. He demands that Maud act as a wife and a good mother because that is the nature of women. Therefore, Alice and Maud revolt because the men denied them the right to vote. This behavior indicates that they have been doing things that violate nature as women, and it is not what their husbands expect of them. In an effort to escape from the bondage of men, Maud lost everything because her husband expelled her.

Furthermore, from a man's perspective or that of his husband, women have been given freedom, but they have used that freedom for negative purposes; their husbands feel that their freedom means nothing. The quotation from this movie script shows that Benedict and Sonny require their wives not to disturb the public peace, which is tantamount to a revolt, because the actions they are taking are unlawful. But it is the concept of men to subordinate women's existence. What the men said that women should realize because they are women is a false assumption. However, in this movie script, the women realize they should be equal to the men, including their husbands.

The Path to Transcendence: Performativity, Intersectionality, and Solidarity

The second half of the script tracks the characters' transition from passive objects ("the Other") to self-defined, active subjects through radical political engagement.

1. Integration of Butler's Gender Performativity

Judith Butler argues that gender is not a fixed essence, but an identity continuously constructed through a stylized repetition of acts. Consequently, gender constraints can be disrupted by intentionally changing those actions. In *Suffragette*, the transition from peaceful campaigns to militant protest represents a deliberate shift in gender performance. Initially, the women attempt to work within patriarchal channels, as seen in their testimonies on page 9:

"We have an opportunity to demonstrate that, as women are equal to men in their labors, so they should be equal to men in their right to vote."

When the state dismisses their testimonies as insufficient (page 29), the women realize that playing the role of the "respectable, passive woman" only reinforces their oppression. Violet explicitly states on page 11:

"Strangle what's respectable. You want me to respect the law, then make the law respectable."

By smashing windows, bombing mailboxes, and clashing with the police, these characters break the traditional performance of passive femininity. On pages 30–31, when the police violently attack their peaceful protest—brutally beating Edith and dragging

Maud by her hair—the women refuse to play the role of the helpless victim. Instead, they endure imprisonment and hunger strikes. Through these confrontational actions, they subvert the patriarchal script, shedding their status as passive objects and reconstructing themselves as active political agents.

Generally, the situation depicts the process by which women reject traditional gender roles that cast them as passive beings who depend on men. Through acts of protest, resistance against police violence, a willingness to face imprisonment, and hunger strikes, they exercise their existential freedom to define their own identities. In doing so, they shift from the position of object ("the Other") to that of an autonomous subject, moving from immanence toward transcendence. From the perspective of existentialist feminism, these actions are not merely forms of political activism but constitute a process of self-making that asserts women's existence, freedom, and agency within patriarchal structures.

2. Intersectional Realities

The script avoids treating "women" as a uniform group, highlighting instead how class and gender oppression intersect. Working-class characters like Maud and Violet face a double burden: they are exploited as women by patriarchal laws, and as workers by industrial capitalism. While wealthy suffragettes like Alice face social disapproval, they possess the financial security to weather the storm.

In contrast, when Maud joins the movement, she loses everything: her husband throws her out, she loses her income, and her son is sold into adoption because she lacks any legal or financial standing. The lower wages paid to female laundry workers—13 shillings compared to 19 shillings for men, despite working longer hours—demonstrate that capitalism and patriarchy work together to maintain female subordination. By centering the narrative on these working-class figures, the script shows that authentic existential liberation requires confronting both economic exploitation and gender inequality.

3. Feminist Ethics of Care and Solidarity

The characters' journey to existential freedom is not an isolated pursuit; it is achieved through collective solidarity and a feminist ethics of care. Facing a hostile state, the suffragettes built an essential network of mutual emotional and material support. They care for one another's wounds after police clashes, share resources when cast out by their families, and maintain their collective resolve during prison hunger strikes. This solidarity culminates in Emily Davison's sacrifice at the Epsom Derby.

Her death breaks through state censorship, carrying their message to a global audience and paving the way for the historical victories of 1925 and 1928. From a contemporary existential-feminist perspective, this collective action demonstrates that true freedom is not individualistic. Rather, it is achieved when individuals unite to dismantle oppressive structures, transforming their shared hardships into a unified push for political agency.

CONCLUSION

Abi Morgan's *Suffragette* movie script tells a nuanced, dramatic look at the journey of the women's movement from oppressive immanence to existentialist transcendence. By examining the text through Beauvoir's four dimensions of destiny, this study reveals how the

British state and patriarchal family structures used biology, psychoanalysis, historical materialism, and domestic myths to trap women in the role of "the Other".

From this research, we know that the characters do not accept men's domination; instead, they achieve a state of grace through a cautious shift in their actions. By protesting militantly, they shake traditional expectations of passive femininity, effectively reconstructing their identities as political subjects. Furthermore, the analysis demonstrates how class and gender oppression intersect, revealing that working-class suffragettes faced distinct economic and social hurdles. Finally, their journey shows that individual liberation depends on solidarity, illustrating how a shared commitment to justice can transform marginalized individuals into self-defined agents of historical change.

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