

DAFTAR PUSTAKA

- Adriaens, F., & Van Bauwel, S. (2014). Sex and the City: A Postfeminist Point of View? Or How Popular Culture Functions as a Channel for Feminist Discourse. *The Journal of Popular Culture*, 47(1), 174-195. Doi: 10.1111/j.1540-5931.2011.00869.x
- Arivia, G. (2006). *Feminisme Sebuah Kata Hati*. Jakarta: Penerbit Buku Kompas.
- Aubrey, J. S., & Frisby, C. M. (2011). Sexual Objectification in Music Videos: A Content Analysis Comparing Gender and Genre. *Mass Communication and Society*, 14, 475-501. doi.org/10.1080/15205436.2010.513468.
- Bartky, S. L. (1990). *Femininity and Domination: Studies in The Phenomenology of Oppression*. New York: Routledge.
- Burton, D. (1982). Through Dark Glasses, Through Glass Darkly. In R. Carter, *Language and Literature* (pp. 195-214). London: Allen & Unwin.
- Cameron, D. (1990). *The Feminist Critique of Language: A Reader*. London: Routledge.
- Cockburn, C. (2015). Standpoint Theory. In S. Mojab, *Marxism and Feminism* (pp. 331-346). London: Zed books.
- Collins, P. H. (1997). Feminist Standpoint Theory Revisted: Where's The Power. *Journal of Women in Culture Society*, 22(2), 375-381.
- Coltrane, S., & Messineo, M. (2000). The Perpetuation of Subtle Prejudice: Race and Gender Imagery in 1990s Television Advertising. *Sex Roles*, 42, 363-389. doi.org/10.1177/1065912909343583.
- Csikszentmihalyi, M. (1982). Toward A Psychology of Optimal Experience. In L. W. (Ed.), *Review of Personality and Social Psychology* (pp. 13-36). Beverly Hills, CA: Sage.

- Darta, D. M., & Kristina, D. (2018). The Representation Of Women Characters In The Movie The Breadwinner. *International Journal of Humanity Studies*, 2(1), 42-50. doi.org/10.24071/ijhs.2018.020105.
- Dauge-Roth, C. (2020, August 27). *France Claims Its Language is Already Gender-Inclusive. History Shows It's Not*. Retrieved June 1, 2021, from Frenchly: <https://frenchly.us/france-claims-its-language-is-already-gender-inclusive-history-shows-its-not/>
- Davis, G. (2019). *Rewrite Her Story*. Los Angeles: The States of The World's Girl.
- Denzin, & Lincoln. (2009). *Handbook of Qualitative Research*. Yogyakarta: Pustaka Pelajar.
- Embun. (2012, April 17). *Penelitian Kepustakaan*. Retrieved December 10, 2020, from Banjir Embun: <http://banjirembun.blogspot.co.id>
- Erickson, K. (2019). Framing Feminism: How U.S. and French Media Frame #MeToo and #BalanceTonPorc from a Feminist Perspective and #BalanceTonPorc from a Feminist Perspectiv. *WWU Honors Program Senior Projects*, 119-129.
- Eriyanto. (2001). *Analisis Wacana: Pengantar Analisis Teks Media*. Yogyakarta: LKiS.
- Feldman, D. (2020, October 9). *'Emily In Paris' Creator Darren Star Has Written Some Of The Best Female Characters On TV*. Retrieved May 29, 2021, from Forbes: <https://www.forbes.com/sites/danafeldman/2020/10/09/emily-in-paris-creator-darren-star-has-written-some-of-the-best-female-characters-on-tv/?sh=58d006726d4f>
- Fouts, G., & Burggraf, K. (2000). Television Situation Comedies: Female Weight, Male Negative Comments, and Audiences Reactions. *Sex Roles*, 42, 925-932. doi.org/10.1023/A:1007054618340.
- Fraser, N., & Nicholson, L. J. (1990). Social Critisism Without Philosophy: An Encounter Between Feminism and Postmodernism. In L. J. (Ed.), *Feminism/Postmodernism* (pp. 19-38). New York: Routledge.
- Fredrickson, B. L., & Roberts, T. (1997). Objectification Theory: towards Understanding Women's Lived Experiences and Mental Health Risks.

Psychology of Women Quarterly, 21, 173-206. doi.org/10.1111/j.1471-6402.1997.tb00108.x.

Griffin, E. (2012). *A First Look at Communication Theory* (8th ed.). New York: McGraw Hill.

Gusti, R., & Sari, W. P. (2019). Representasi Ketidaksetaraan Gender pada Serial Drama 13 Reasons Why (Analisis Wacana Kritis Van Dijk). *Jurnal Ilmu Komunikasi Untar*, 3(2), 321-327. doi.org/10.24912/kn.v3i2.6363.

Hannam, J. (2007). *The Book of Feminism*. England: Pearson-Longman.

Hardiman, B. (2003). *Pustaka Filsafat Melampaui Positivisme dan Modernitas*. Yogyakarta: Kanisius.

Hibbert, A. (2007). *The Power of The Media*. North Monkato: Smart Apple Media.

IMDb. (2020, October 11). *Emily in Paris Review*. Retrieved May 29, 2021, from imdb: https://www.imdb.com/title/tt8962124/reviews?ref_=tt_urv

Innangard International Employment Law Alliance. (2018). *An Innangard Report on Sexual Harassment in Key*. London: Innangard Global.

Issitt, M. (2014, May). *Women in The Media: On Screen and Off*. Retrieved December 15, 2020, from <http://web.a.ebscohost.com/pov/detail/detail?vid=4&sid=ec3bb44e-5c59-49d2-8c42-748a1c41486c%40sessionmgr4008&bdata=JnNpdGU9cG92LWxpdmU%3d#AN=96410325&db=pwh>

Jean Jaurès Foundation and the Foundation for European Progressive Studies (FEPS). (2019). *European Observatory on Sexism and Sexual Harassment at Work*. Paris: Institut français d'opinion publique (Ifop).

Jufanny, D., & Girsang, L. R. (2020). Toxic Masculinity dalam Sistem Patriarki (Analisis Wacana Kritis Van Dijk dalam Film "Posesif"). *Jurnal Semiotika*, 14(1), 8-23. doi.org/10.30813/s:jk.v14i1.2194.

- Klos, D. M. (2013). *The Status of women in The US Media*. Retrieved December 22, 2020, from Women's Media Center: https://wmc.3cdn.net/51113ed5df3e0d0b79_zzzm6go0b.pdf
- Krolokke, C., & Sorensen, A. S. (2006). *Gender Communication Theories & Analysis: From Silence to Performance*. Thousand Oaks: Sage Publication.
- Lang, B. (2015, February 9). *study finds fewer lead roles for women in Hollywood*. Retrieved December 18, 2020, from Variety: <http://variety.com/2015/film/news/women-lead-roles-in-movies-study-hunger-games-gone-girl-1201429016/>
- Littlejohn, S. W., & Foss, K. A. (2009). *Teori Komunikasi*. Jakarta: Salemba Humanika.
- Littleton, C. (2015). *FX Networks Chief John Landgraf: 'There Is Simply Too Much Television*. Retrieved December 18, 2020, from Variety: <https://variety.com/2015/tv/news/tca-fx-networks-john-landgraf-wall-street-1201559191/>
- Lobe, J. (2020, October 13). *'Emily in Paris' Is Really, Really Optimistic When It Comes to Sexual Harassment*. Retrieved December 3, 2020, from Cosmopolitan: <https://www.cosmopolitan.com/entertainment/tv/a34331867/emily-in-paris-me-too-movement/>
- Lowery, Z., & Mills, J. E. (2018). *Social Roles and Stereotypes*. New York: Rosen YA.
- Mengistu, A. A. (2019). A Critical Discourse Analysis of The Portrayal of Ethiopia in Saving The Forgotten Jews Movie. *International Journal of Development in Social Sciences and Humanities*, 1(8), 201-214.
- Mills, S. (1992a). Minding Your Language: Implementing Gender-Free Language Policies. *Critical Survey*, 4(2), 183-190.
- Mills, S. (1995b). *Feminist Stylistics*. London: Routledge.
- Mills, S. (1997). *Discourse*. London: Routledge.
- Mills, S. (1998). *Feminist Stylistics*. New York: Routledge.
- Moehar, D. (2002). *Metode Penelitian Sosial Ekonomi*. Jakarta: Penerbit Bumi Aksara.

- Mulvey, L. (1989). *Visual and Other Pleasures*. London: Palgrave Macmillan.
- Murniati, N. P. (2004). *Getar Gender: Perempuan Indonesia dalam Perspektif Sosial, Politik, Ekonomi, Hukum, dan HAM*. Magelang: Indonesiatera.
- Netflix. (2020, October 3). *Emily in Paris*. Retrieved November 25, 2020, from Netflix: <https://www.netflix.com/title/81037371>
- Nurgiyantoro, B. (2010). *Teori Pengkajian Fiksi*. Yogyakarta: UGM Press.
- Patton. (1980). *Metode Penelitian Kualitatif*. Bandung: PT Remaja Rosdakarya.
- Pafford, A., & Matusitz, J. (2017). ABC's Quantico: A Critical Discourse Analysis of Female Superiority and Racial Stereotypes. *International Journal of Television Studies*, 12(3), 273-288. doi.org/10.1177/1749602017717167.
- Pilcher, J., & Whelehan, I. (2004). *Fifty Key Concepts in Gender Studies*. London: Sage Publication.
- Riger, S. (1992). Epistemological Debates, Feminist Voices: Science, Social Value, and The Study of Women. *American Psychologist*, 47(6), 730-740.
- Ritzer, G. (2004). *Modern Sociological Theory*. Yogyakarta: Kreasi Wacana.
- Smith, D. E. (2005). *Institutional Ethnography: A Sociology for People*. Lanham: Altamira Press.
- Smith, S. L. (2013). Gender in-equality in 500 popular films: Examining on-screen portrayals and behind-the-scenes employment patterns in motion pictures released between 2007 and 2012. *Study by the University of Southern California Annenberg School for Communication & Journalism*.
- Sobur, A. (2012). *Analisis Teks Media: Suatu Pengantar untuk Analisis Wacana, Analisis Semiotik, dan Analisis Framing*. Bandung: PT. Remaja Rosdakarya.
- Sugiyono. (2007). *Metode Penelitian Kuantitatif Kualitatif dan R&D*. Bandung: Alfabeta.
- The European Institute for Gender Equality (EIGE). (2020). *Sexism at work: how can we stop it?* Luxembourg: Publications Office of the European Union

- The Global Institute for Women's Leadership. (2020). *International Womens Day: Global Views on Gender Equality and Acceptable Behavior in The Workplace*. United States: Ipsos.
- Tiggemann, M. (2003). Media exposure, body dissatisfaction, and disordered eating: Television and magazines are not the same. *European Eating Disorders Review*, 11, 418-430. doi.org/10.1002/erv.502.
- Tong, R. P. (2010). *Feminist Thought*. Yogyakarta: Jalasutra.
- Tuana, N., & Tong, R. (1995). *Feminism and Philosophy: Essential Readings in Theory, Reinterpretation, and Application*. Boulder: Westview Press.
- van Dijck, J. (2012). *The Culture of Connectivity: A Critical History of Social Media*. Oxford: Oxford UP.
- van Dijk, T. A. (1997). *Discourse as Interaction in Society*. London: Sage Publication.
- van Dijk, T. A. (2015). Critical Discourse Analysis. In H. E. D. Tannen, *The Handbook of Discourse Analysis Volume II* (pp. 466-485). Massachusetts: John Wiley & Sons.
- Ward, L. M. (2003). Understanding The Role of Entertainment Media in The Sexual Socialization of American Youth: A Review of Empirical Research. *Journal of Developmental Review*, 23, 347-388. doi.org/10.1016/S0273-2297(03)00013-3.
- Williams, R. (1975). *Television: Technology and Cultural Form*. New York: Schocken Books.
- Yuarsi, S. E. (2006). *Wanita dan Akar Ketimpangan Gender*. Yogyakarta: Pustaka Pelajar.