

Subversion and Gender Performativity in the Film *Clueless* (1995): An Analysis Based on Judith Butler's Theory

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Abstract. *This study explores the representation and subversion of gender norms in the film Clueless (1995), directed by Amy Heckerling, using Judith Butler's theory of gender performativity. The film blends teen humor with social critique on class, identity, and gender, illustrating how gender identities are constructed and performed through characters such as Cher, Tai, and Christian. By analyzing these characters' performances, the study reveals how gender is not a fixed identity but a dynamic social construct shaped by repeated actions and societal expectations. Fashion plays a pivotal role in this performativity, highlighting gender as both a stylized performance and a marker of individuality. Additionally, the subversion of traditional masculinity and the critique of gender norms through humor offer alternative portrayals of gender roles. The study concludes that Clueless challenges and redefines gender identities, reinforcing the idea that gender is fluid and performative, thus providing a powerful tool for critiquing and reshaping societal norms.*

Keywords: *Gender Performativity, Clueless (1995), Judith Butler.*

1. INTRODUCTION

Film is a form of art that combines imagination and creativity to convey unique and engaging stories. Historically, film has been well-received in society not only as a source of entertainment but also as a medium for transmitting social values applicable in daily life (Apriliany & Hermiai, 2021). The increasing popularity of film lies in its ability to depict various stories that convey important moral and social messages, including issues of gender, which often serve as a focal point in social discourse. Gender, in this context, is not merely a biological difference between men and women, but also encompasses social attributes shaped by societal systems and symbols (Rosyidah & Nurwati, 2019). Film plays a crucial role in shaping societal views on gender, as it often showcases how social norms related to male and female roles are performed. Films frequently reflect how gender identity is constructed through masculine and feminine attributes that align with societal expectations. However, film also serves as a medium to depict or even critique the constructed roles of gender. Characters in films often demonstrate that gender identity is not fixed, but rather something that can evolve and be influenced by social context. Thus, film has the potential to both depict and question the prevailing gender norms in society.

Clueless (1995), directed by Amy Heckerling, is an example of a film that blends teenage humor with social critique regarding class, identity, and especially gender. Inspired by Jane Austen's classic novel *Emma*, the film offers a modern take on teenage life in Beverly Hills, focusing on the protagonist, Cher Horowitz, portrayed by Alicia Silverstone. While known as a light-hearted teen comedy, *Clueless* also touches on significant themes in social discourse, including the construction and performativity of gender. Through characters like Cher, Tai, and Christian, the film illustrates how gender identity is constructed and performed, as they navigate challenges in shaping their identities in line with societal expectations.

Research on gender performativity in *Clueless* (1995), using Judith Butler's theory, can enrich our understanding of gender dynamics in media. For example, the study by Inayah & Fauzi (2024), which focuses on *The Danish Girl*, uses the theory of gender performativity to illustrate the journey of a transgender individual in expressing their gender identity. Their research shows how gender as a social construct is questioned through the performative actions of the main character, Lili Elbe. Similarly, in *Clueless*, gender performativity can be observed through characters such as Cher, Tai, and Christian, who face challenges in shaping their gender identities, often influenced by prevailing social expectations. Moreover, the study by Dewayani & Azwar (2024), related to *Barbie*, employs Roland Barthes' semiotics to examine how gender is depicted in the film through stereotypes and resistance to existing social constructs, particularly regarding gender roles in politics and power. This comparison is relevant as *Clueless* also presents gender roles shaped by social norms, but the characters in this film show dynamics that challenge traditional roles through their more flexible and liberated actions, in line with Butler's view of gender as fluid and performative.

Research by Shaw et al. (2024) in "Portrayal of Acute Myocardial Infarction in Popular Film: A Review of Gender, Race, and Ethnicity" also provides insights into how films portray gender, race, and ethnicity in the context of acute myocardial infarction (AMI). The study found that films often underrepresent women and racial minorities experiencing AMI, with 90% of 100 analyzed scenes depicting male characters. This research illustrates how films can influence public understanding of health and gender, which is also relevant to the representation of gender in *Clueless*. Similar to *Clueless*, which portrays gender roles through its main characters who strive to conform to social expectations, Shaw et al.'s (2024) study also shows how films play a role in shaping perceptions of gender roles in society. Overall, *Clueless*, *The Danish Girl*, *Barbie*, and Shaw et al.'s research all demonstrate how popular media, such as film, can serve as a space to reflect, shape, and even critique social constructs,

particularly those concerning gender. Therefore, film functions not only as entertainment but also as an effective tool for questioning and depicting gender roles in society.

In this study, Judith Butler's theory of gender performativity is applied to analyze gender representation in *Clueless* (1995). Butler, in her book *Gender Trouble: Feminism and the Subversion of Identity* argues that gender is not a fixed identity, but rather the result of a series of repeated actions known as performativity. This concept is highly relevant for analyzing the characters in *Clueless*, where gender representation is often formed through social expressions and repeated actions. The concept of gender performativity is also found in studies analyzing films such as *Kucumbu Tubuh Indahku*, which demonstrates how gender identity can be understood as flexible and shaped through repeated actions in a specific social context (Pinasthika et al., 2024). Similarly, research in *Tiba Sebelum Berangkat* by Faisal Oddang shows how homosexual identity can change through performative acts of conversation, appearance, and sexual activity influenced by social environment (Wulandari, 2024). Further, Rohmah & Indarti (2018) in their study of *Tabula Rasa* by Ratih Kumala reveal that gender identity is the result of fluid actions, capable of changing over time and influenced by social surroundings. A similar finding is seen in the research by Ristantika & Sudikan (2023) on the representation of lesbian identity in Maman Suherman's novel *Re:*, which demonstrates how performative acts of appearance, conversation, and sexual activity can shape dynamic identities. Additionally, in the analysis of *Enola Holmes 2*, both representation theory and Butler's gender theory are used to examine how films influence societal views on gender roles and explore the complexity of displayed identities (Fitri et al., 2024). Building on these ideas, this study aims to delve deeper into how gender performativity, as presented in *Clueless* (1995), reflects a dynamic and flexible social construct of gender.

Thus, through films like *Clueless* (1995), we can observe how media not only reflects social constructions of gender but also functions as a tool to depict and even deconstruct the gender roles shaped by prevailing social norms. Through characters like Cher, Tai, and Christian, the film shows that gender identity is not fixed, but rather something formed through performative actions influenced by social context and individual experience. Butler's theory of gender performativity provides a solid foundation for analyzing how these characters play their roles and challenge social expectations. Therefore, this research not only offers insights into the gender dynamics in *Clueless* but also highlights how film can be an effective medium for introducing changes in the understanding and acceptance of gender identity in society.

2. METHOD

This study employs a descriptive qualitative approach with content analysis of the film *Clueless* (1995) to understand the representation and subversion of gender norms through Judith Butler's theory of gender performativity. According to Waruwu (2024), qualitative research refers to an approach that generates descriptive data. This descriptive data comes from observations, either in written, verbal, or behavioral forms, made by the researcher on the subject of study. Descriptive or narrative data is formed from the researcher's exploration and interpretation of the social environment being studied. Thus, this concept forms the foundational definition of the qualitative research approach. In addition, Eriyanto (2011) defines content analysis as a technique for collecting data and analyzing the content of texts, including words or meanings, images, symbols, themes, ideas, and various messages that can be communicated.

This type of research is a text analysis using a hermeneutic approach, focusing on the interpretation of meaning behind behavior, dialogue, and visual elements in the film. The primary data source is the film *Clueless*, focusing on main characters such as Cher, Tai, Dionne, and Christian, along with their social interactions that reflect gender constructions in the context of Beverly Hills society. Data collection is conducted through visual and narrative observation, as well as text analysis, noting relevant scenes regarding gender representation and character behavior. The collected data will be analyzed using thematic analysis to identify key themes such as gender performance, fashion as identity, subversion of masculinity, and humorous critiques of gender norms. This study employs a hermeneutic approach to interpret how gender is shaped and expressed through the repeated actions of characters in the film. The research procedure includes watching the film, collecting data, and analyzing the findings using Butler's theory of gender as a social performance. This study is expected to provide insights into how *Clueless* critiques and shapes the social construction of gender, as well as how its characters challenge and redefine their gender roles through performative actions. References used include Judith Butler's *Gender Trouble: Feminism and the Subversion of Identity* and related research on gender representation in film.

3. RESULTS AND DISCUSSION

Results

The analysis of *Clueless* (1995) through Judith Butler's theory of gender performativity reveals significant insight into how the film constructs and critiques gender identities. The findings are categorized based on character performances, narrative elements, and visual

aesthetics, demonstrating both adherence to and subversion of traditional gender norms.

Table 1: Gender Performances and Critiques in *Clueless* (1995)

Category	Findings	Discussion
Cher's Gender Performance	Embodies hyperfemininity through fashion, speech, and behavior; challenges norms by showcasing intelligence and emotional growth.	Illustrates the fluidity of femininity, balancing societal expectations and personal agency, aligning with Butler's notion of gender as multifaceted and performed.
Fashion as Identity	Fashion is used to construct and express gender identities; characters like Tai undergo transformations reflecting shifts in their identity.	Highlights gender as a stylized performance, where clothing becomes a marker of societal roles and individuality.
Subversion of Masculinity	Christian's metrosexual appearance and ambiguous sexuality challenge traditional masculinity and heterosexual norms.	Aligns with Butler's argument that performances can resist normative frameworks, offering alternative portrayals of masculinity.
Humor and Gender Critique	Satirical commentary on relationship and social norms critiques gender and class expectations.	Humor exposes the superficiality of societal constructs, reinforcing Butler's idea of gender as a performance open to critique and reinterpretation

The table titled "Gender Performances and Critiques in *Clueless* (1995)" analyzes key aspects of gender representation in the film, divided into four categories: Cher's Gender Performance, Fashion as Identity, Subversion of Masculinity, and Humor and Gender Critique. Cher's character embodies hyperfemininity through her fashion, speech, and behavior while also challenging gender norms by showcasing intelligence and emotional growth, reflecting the fluidity of femininity and aligning with Judith Butler's notion of gender as multifaceted and performed. Fashion in the film plays a central role in constructing gender identities, as characters like Tai undergo transformations that reflect shifts in their identity, with clothing serving as a stylized performance that marks societal roles and individuality.

Christian's metrosexual appearance and ambiguous sexuality subvert traditional masculinity, offering alternative portrayals of masculinity that resist normative frameworks. Additionally, the film uses humor and satire to critique relationships and social norms, exposing the superficiality of societal constructs and reinforcing Butler's argument that gender is a performance, open to critique and reinterpretation. Overall, the table illustrates how *Clueless* challenges and redefines traditional gender roles, demonstrating the performative and fluid nature of gender as described by Butler.

Discussion

1. Cher's Gender Performance

Cher Horowitz, as the protagonist of *Clueless*, exemplifies Judith Butler's concept of gender performativity through her repeated actions, behaviors, and presentation of self. According to Butler's theory, gender is not a biological or intrinsic trait, but a series of performative acts and behaviors that are socially constructed and constantly reinforced through repetition. Cher's character embodies femininity through her fashion choices, speech, and social interactions, all of which are influenced by societal expectations of what it means to be a "girl" in Beverly Hills. She consistently performs femininity by wearing stylish, feminine clothes, speaking with a certain level of carelessness that aligns with a stereotypical "rich girl" persona, and engaging in behaviors that reinforce traditional gender roles, such as matchmaking and striving for romantic success. However, Cher also disrupts and challenges stereotypical gender roles, reflecting the fluidity of gender that Butler emphasizes. For example, although she appears to be a typical "girl" defined by beauty and materialism, her intelligence and emotional depth complicate this superficial femininity. She is not simply passive or dependent on others; instead, she actively engages in her school's social and academic life, demonstrating her intelligence and agency. This subversion of traditional femininity through intellectual and emotional growth reflects Butler's argument that gender is not fixed or static but is a fluid performance shaped by context, intention, and social influence.

Cher's actions throughout the film reveal how gender identity is not something merely "performed" for the external gaze, but something that is deeply entangled with her internal growth. For example, Cher's decision to mentor Tai and her realization that her "matchmaking" efforts have deeper emotional consequences shows a deeper, more nuanced understanding of relationships. It is through these repeated acts of emotional

maturity and self-awareness that Cher demonstrates a form of femininity that is not simply about appearances or traditional roles. Her performance of femininity becomes more authentic as she develops an emotional and intellectual understanding of herself and others. This evolving gender performance shows how, as Butler argues, gender is an ongoing series of acts, each re-negotiated through experience and context.

Moreover, Cher's relationship with Josh offers another layer to her performance of gender. At first, Josh seems to be presented as the typical romantic interest, yet the dynamics between Cher and Josh subvert traditional romantic gender roles. Rather than Cher simply depending on Josh for validation or romantic fulfillment, their relationship becomes one of mutual understanding and growth, reinforcing the notion that gender is fluid and shaped by personal transformation rather than rigid societal scripts. Cher's emotional growth throughout the film, as she learns to see beyond superficial qualities and embraces a deeper understanding of love and responsibility, complicates her role as a stereotypical teen girl and elevates her gender performance from one of materialism to one of emotional complexity.

Furthermore, Cher's transformation throughout the film illustrates Butler's notion that gender is constantly evolving. Cher begins by embodying a certain ideal of femininity, but as she matures, her character's development shows that these gender performances can change and adapt. Her growing self-awareness, as she learns to care for others and understand her own feelings, highlights that gender identity is not something that is determined by fixed societal scripts but something that can evolve over time through repeated acts. In essence, Cher's character demonstrates that gender, according to Butler, is not a stable or natural essence, but something that is continuously constructed and deconstructed through performance. Through Cher's character, *Clueless* showcases how gender identities are not simply internalized but enacted and can be subverted, challenged, and redefined over time. This highlights the performative nature of gender as a social construct, rather than an inherent characteristic.

2. Fashion as Identity

In *Clueless*, fashion functions as a crucial element in the construction and performance of gender, aligning with Judith Butler's theory of gender performativity. According to Butler, gender is not something one is, but something one does—a performance enacted through repeated behaviors and actions that conform to social expectations. Fashion, in this sense, becomes a key mechanism through which characters assert, negotiate, and sometimes subvert their gender identities. Cher and Dionne, as the

epitome of fashionable Beverly Hills teenagers, use clothing as a tool to project their social identity and femininity. Cher's carefully chosen outfits, such as her signature plaid skirts and matching jackets, reflect both her wealth and her commitment to performing a specific, socially constructed version of femininity. She not only embodies the ideals of beauty and materialism associated with femininity but also uses fashion to position herself as an active agent within the social hierarchy of her high school. Her attire signals her belonging to a certain class and her role within the social dynamics, where being stylish is part of her performance as a desirable, confident, and successful girl. This aligns with Butler's argument that gender identity is a repetitive performance, and in Cher's case, her performance of femininity through fashion is a socially sanctioned and visible act.

Similarly, Dionne's style—characterized by extravagant outfits and bold accessories—also reinforces her social identity as someone who is in control of her image and aware of how she is perceived by others. Both Cher and Dionne's fashion choices reflect Butler's idea that gender performance is not just about personal expression but about navigating societal expectations and maintaining social power. Tai's transformation, however, offers a more complex exploration of fashion and identity in the context of Butler's theory. When Tai first arrives in Beverly Hills, her clothing is less stylish and more reflective of her "outsider" status, aligning with the social perception of her as awkward and unrefined. As she undergoes a makeover, Tai's clothing choices become more fashionable and in line with the femininity projected by Cher and Dionne. This physical transformation marks a shift in Tai's self-perception and social status, as she moves from being an outsider to aligning herself with the dominant social group. Tai's change illustrates Butler's idea that gender identity is fluid and subject to transformation through performative acts, like fashion. Through the repeated act of dressing in a more fashionable, "feminine" way, Tai not only conforms to societal expectations but also takes on a new identity—one that is more accepted within the high school's social structure. In all of these characters, fashion serves as a marker of gender performance, aligning with Butler's view that gender is something enacted through socially prescribed acts. Fashion is not simply a matter of personal preference but a means of enacting and performing gender according to social norms, while also revealing the characters' individual agency in choosing how they want to perform and negotiate their gender roles. The characters in *Clueless* demonstrate how gender is not an innate or

stable identity but something shaped through continual acts of performance, with fashion acting as one of the most visible and powerful expressions of that performance.

3. Subversion of Masculinity

Christian's character in *Clueless* offers a compelling example of how gender performance can challenge traditional masculinity, aligning closely with Judith Butler's theory of gender as a performative and fluid construct. Butler argues that gender is not biologically determined but is instead enacted through a series of performances that are shaped by cultural norms and expectations. Christian's portrayal, with his metrosexual appearance and ambiguous sexuality, subverts the traditional ideals of masculinity and offers an alternative gender identity that resists conventional categorization. Christian's fashion choices are a primary means by which he disrupts normative masculinity. Unlike other male characters in *Clueless*, who conform to conventional masculine styles (such as the jocks and the more stereotypical "bad boy" types), Christian's wardrobe is more closely aligned with feminine, fashionable, and even "gay" markers. His impeccable sense of style, which includes items like pastel-colored shirts, tailored suits, and perfectly coordinated accessories, challenges the rigid boundaries between masculinity and femininity. According to Butler's theory, these choices reflect gender as a performance, a set of actions and behaviors that can transcend traditional gender boundaries. Christian's use of fashion as a marker of his identity illustrates Butler's argument that gender is not inherently tied to one's biological sex or societal expectations but is instead something that can be performed in diverse and non-normative ways.

Moreover, Christian's ambiguous sexuality further complicates traditional notions of masculinity. While he is initially presented as a potential love interest for Cher, his lack of interest in her romantically, coupled with his more openly affectionate behavior toward other men (especially when he dances with Cher and Dionne in a way that seems more intimate than expected), subverts the idea of heterosexual masculinity. Butler's theory emphasizes that gender performances are not only about how one presents their external identity but also about how those performances interact with and challenge societal norms. Christian's portrayal of an alternative masculinity—one that is more fluid, open, and undefined—illustrates Butler's view that gender can be flexible, even in contexts where dominant cultural ideals insist on a fixed binary of masculinity and femininity. Christian's character represents a subversion of masculinity by demonstrating that gender performance is not restricted to the binary codes of "man" and "woman." By embodying a form of metrosexuality that includes traits traditionally

associated with femininity, such as an interest in fashion and appearance, and by presenting his sexuality as ambiguous, Christian challenges the societal expectations of how men should behave and how they should express their gender. This aligns with Butler's notion that gender is not a stable identity but a series of performances that can either reinforce or disrupt established social frameworks. Christian's presence in the film supports Butler's assertion that gender performance is open to reinterpretation and resistance, highlighting the fluid and performative nature of identity. His character shows that masculinity, like femininity, is not a fixed essence but a performance that can be redefined, expanded, and contested.

4. Humor and Gender Critique

In *Clueless*, humor plays a pivotal role in both reinforcing and critiquing the gender and class norms that shape the characters' lives, highlighting the performative nature of these societal constructs. Cher's witty, satirical remarks, often delivered with irony or self-awareness, offer a layered critique of the social hierarchies around her. These moments of humor reflect Judith Butler's notion that gender is a performative act, something that is constructed and continuously enacted through social behaviors, rather than an innate, natural quality. Through humor, the film not only showcases how these gender and class roles are repeated and reinforced but also allows for a subversion of them, suggesting that these roles can be questioned, reshaped, or transformed. Cher's comments about dating and social hierarchies are prime examples of this satirical critique. For instance, she frequently refers to her matchmaking skills and the relationships around her with a detached, often ironic tone, highlighting the superficiality of her peers' romantic interactions. When she remarks, "You see how picky I am about my shoes and they only go on my feet," she draws attention to her consumerist and class-conscious attitude, using humor to critique how people often judge each other based on material possessions, appearances, and status. At the same time, her self-awareness and use of humor indicate that she is not entirely unaware of the performative nature of these roles. This aligns with Butler's theory that gender is not a stable identity but rather a series of repetitive acts that are socially enforced. Cher's remarks about dating and class subtly expose the constructed nature of these performances, suggesting that they are not inherently meaningful but are shaped by social expectations and can be subject to critique.

Moreover, the film uses humor to question the fixedness of gender roles. In several scenes, Cher's remarks about boys, relationships, and beauty standards offer a

critique of traditional femininity. For example, her comment, “I totally paused,” while talking about her inability to help Tai with her makeover, is a moment where Cher’s performance of femininity—the desire to help another girl “improve” her looks—intersects with a satirical critique of that very impulse. Through this humor, *Clueless* invites the audience to reflect on the absurdity of such gendered expectations, while simultaneously affirming that these expectations are socially constructed. In line with Butler’s argument, Cher’s humor not only reinforces but also opens the possibility for the transformation of gender roles. By performing femininity with wit, irony, and a sense of self-awareness, Cher challenges the notion that gender roles are fixed or essential. Her humor allows her to navigate, resist, and even subvert the rigid gender expectations imposed on her, providing a space for critique and transformation. This approach reflects Butler’s view that gender is a dynamic performance—a set of acts that can be altered or resisted, rather than a natural, unchangeable aspect of identity. In sum, the humor in *Clueless* serves as a tool for deconstructing and questioning the social structures surrounding gender and class. Through Cher’s satirical observations and witty dialogue, the film critiques the performative nature of these roles while also demonstrating their malleability. This aligns with Butler’s theory that gender is not only a societal performance but also a performance that can be critiqued and transformed. The film thus allows for the disruption of traditional gender and class norms by presenting them as socially constructed and open to reinterpretation, all through the lens of humor and satire.

4. CONCLUSION AND SUGGESTIONS

Conclusion: This study shows that *Clueless* (1995) effectively critiques and redefines gender roles through the performative actions of its characters. The portrayal of gender as a fluid identity shaped by social norms and individual agency aligns with Judith Butler’s theory of gender performativity. By focusing on fashion, masculinity, and humor, *Clueless* not only reflects but also subverts traditional gender roles, offering deeper insights into the flexibility of gender and the power of performance in shaping identity.

Suggestions: This study provides valuable insights for further research on gender representation in media, especially in film. As a suggestion, future researchers can explore how other films with similar social contexts also depict or deconstruct traditional gender roles. Additionally, further studies can examine how the influence of gender performativity in popular media, such as films, affects the understanding and acceptance of gender roles in daily life, particularly in more conservative societies.

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