

An Analysis of the Experiential Function in Motivational Dialogue from the Movie “Barbie” (2023): A Discourse Analysis

Rizqina Fauziah Pohan

English Education Study Program, Faculty of Teacher Training and Education, University of Al Washliyah, Medan

Email: inarizqina2@gmail.com

Qaila Zulhairah Gultom

English Education Study Program, Faculty of Teacher Training and Education, University of Al Washliyah, Medan

Email: qailazulhairah13@gmail.com

Aulya Ajizah

English Education Study Program, Faculty of Teacher Training and Education, University of Al Washliyah, Medan

Email: ziezafun269@gmail.com

Linda Astuti Rangkuti

English Education Study Program, Faculty of Teacher Training and Education, University of Al Washliyah, Medan

Email: lindaray003@gmail.com

Meida Rabia Sihite

English Education Study Program, Faculty of Teacher Training and Education, University of Al Washliyah, Medan

Email: meidarabia55@gmail.com

ABSTRACT

The objective of this study is to investigate whether the motivational dialogue from the movie "Barbie" is successful in terms of experiential function using a discourse analysis approach. The experiential function focuses on Process, Participant, and Circumstance. The movie 'Barbie' is chosen because its dialogue motivates and conveys moral lessons to the viewers. This study employs a qualitative research design. Data were collected through observation and documentation. The data were analyzed by employing several steps: separating the dialogue into clauses, analyzing the clauses in terms of experiential function, classifying the elements of experiential function, deriving patterns of experience, and evaluating the success of the dialogue. The analysis revealed there were 32 Processes, with the Verbal Process being the most dominant (40.62%), 37 Participants were identified, with Sayer being the most frequent at (37,14%), and 23 Circumstances, with Extent Circumstance being the most prevalent at (43.47%). Thus, the dialogue effectively motivates and creates an emotional bond with the viewers, fulfilling its intended experiential function. Through detailed analysis, it was revealed that the dialogue's use of Verbal Processes, Participant roles, and Circumstances contributes significantly to its motivational impact and emotional connection with the viewers.

Keywords: Discourse Analysis, Experiential Function, Movie Barbie

ABSTRAK

Tujuan dari penelitian ini adalah untuk menyelidiki apakah dialog motivasional dari film "Barbie" berhasil dalam hal fungsi eksperimental dengan menggunakan pendekatan analisis wacana. Fungsi eksperimental ini berfokus pada Proses, Partisipan, dan Keadaan. Film "Barbie" dipilih karena dialognya mampu memotivasi dan menyampaikan pelajaran moral kepada penonton. Penelitian ini menggunakan desain penelitian kualitatif. Data dikumpulkan melalui observasi dan dokumentasi. Data dianalisis dengan menggunakan beberapa langkah: memisahkan dialog menjadi klausa-klausa, menganalisis klausa-klausa dalam konteks fungsi eksperimental, mengklasifikasikan elemen-elemen fungsi eksperimental, menentukan pola-pola pengalaman, dan mengevaluasi keberhasilan dialog tersebut. Analisis menunjukkan bahwa terdapat 32 Proses, dengan Proses Verbal menjadi yang paling dominan (40,62%), 37 Partisipan diidentifikasi, dengan Sayer menjadi yang paling sering muncul (37,14%), dan 23 Keadaan, dengan Keadaan "Extent" menjadi yang paling umum (43,47%). Dengan demikian, dialog berhasil memotivasi dan menciptakan ikatan emosional dengan penonton, memenuhi fungsi eksperimental yang dimaksud. Melalui analisis yang mendetail, terungkap bahwa penggunaan Proses Verbal, peran Partisipan, dan Keadaan dalam dialog ini memberikan kontribusi signifikan terhadap dampak motivasional dan hubungan emosional dengan para penonton.

Kata kunci: Analisis Wacana, Fungsi Experimental, Film Barbie

A. Introduction

Discourse analysis is the study of the association between the language and environments in which it is used, whether it is written text of any type or spoken data. When it states language in use, it indicates phrases, clauses, or linguistic units, such as conversational exchanges or written texts (Hadi, 2023). In Addition, discourse analysis is the linguistic study of text, specifically how linguistic units are utilized in actual texts to communicate meanings. It focuses on revealing meanings conveyed or formed in texts, and hence might be referred to as the study of "text meaning" (Lwin, 2023). Discourse analysis is a method for investigating language use in a social environment (Sinaga et al., 2024). Furthermore, Aprilia, et.al. (2020) state discourse analysis seeks to comprehend how language is used to generate meaning, shape social interactions, and transmit power dynamics in many modes of communication, including conversation, written text, and speech. Discourse analysis provides a theoretical framework for understanding how language is structured, organized, and used in certain circumstances. In conclusion, discourse analysis acts as a bridge between language and social context. It analyzes how language, the systematic tool we use for communication, is employed to construct discourse, reflecting the social environment in which it is used. In other words, discourse analysis examines how language is used in social contexts to create meaning and shape interactions. Language is the building block of discourse, and discourse analysis helps us understand how language functions within a social framework.

According to Sinaga, et al. (2024), language is an expression that conveys a message from the speaker to the listener and can provide the speaker with experience and identity. In other words, it focuses on how discourse is formed, who generates it, the production process, and who the discourse's consumers are and how they consume it. This is a thorough interpretation and analysis of the text. The social practice, often known as the explanation stage, concerns the link between discourse and its society. In this level, it examines discourse in light of the social context (Ashraf et al., 2022). In addition, discourse analysis focuses on the conversation (the spoken or written word), with the underlying social structure of the interaction serving as the primary topic of study (Alhabib, 2020).

Discourse can be formed using a variety of media, including songs, movies, poetry, novels, and ubiquitous quotations (Sulistyaningsih & Nisa, 2023). Among these, movies generate the most conversation; the dialogues presented in movies, through a combination of actors' intonations and expressions, can deeply move an audience. Movies are particularly effective as teaching media for several reasons: they encompass diverse forms of action, offer a slice of

culture, present historical opportunities, benefit from audio-visual elements, and possess intrinsic interest (Aranza, 2023).

One of the best movies featuring motivational dialogue is "Barbie" (2023). The movie is replete with inspirational lines that resonate with viewers, offering both entertainment and valuable life lessons. Analyzing the motivational dialogue in "Barbie" through discourse analysis can provide valuable insights into the underlying processes, the roles played by participants (such as the actors, other characters, or the audience), and the circumstances shaping the communication within the dialogue. This analysis can reveal how the film's messages are crafted and received, contributing to a deeper understanding of its impact on audiences.

Moreover, the movie "Barbie" (2023), starring Margot Robbie as Barbie and Ryan Gosling as Ken, was distributed by Warner Bros., a subsidiary of Warner Bros. Discovery, CNN's parent company. Its global success was driven by box office sales in some of the world's largest movie markets, including the United Kingdom, Mexico, and Australia. According to Box Office Mojo, the movie has been the No. 1 release in these markets every weekend since its debut. "Barbie" succeeded in winning an award at the prestigious 96th Academy Awards in the category of Music (Original Song) with "What Was I Made For?" performed by the famous singer Billie Eilish. <https://blindfieldjournal.com/2023/08/09/barbie-the-crown-jewel-of-marketplace-feminism/>.

Additionally, the movie received multiple nominations at the 96th Academy Awards held last March. These nominations included Best Picture, Best Original Song, Best Supporting Actor for Ryan Gosling, Best Supporting Actress for America Ferrera, Costume Design, Production Design, and Writing (Adapted Screenplay). Furthermore, the movie "Barbie" (2023) starring Margot Robbie and Ryan Gosling was extremely successful during its release and features many scenes and dialogues that can touch the audience's emotions. However, it remains largely undiscovered in terms of its full potential. <https://www.cnn.com/2023/08/06/business/barbie-box-office-history/index.html>.

The word "movie" means a series of moving images recorded with sound that tell a story and are shown on television or at cinema/theatre. Languages can be acquired by watching movies (Aramiko et al., 2019). Moreover, Wahyudi (2017) argues the movie can be considered literature because the development of technology breaches the traditional boundaries of literature. Literature and movies can be used to convey a text in different ways, representing an idea. For example, a book can be transformed into a movie or audiobook. According to Pope's argument in Wahyudi (2017), text encompasses "web publications, advertising, movie, television, video, digitalized sound, graphic media, mixed media texts, and even installations." This perspective allows movies to be evaluated using literary criticism or literary theories in the same way that traditional literary works are analyzed. A movie can be analyzed in terms of the experiential function created by the actors' conversations. Based on these reasons, the researcher aims to examine the experiential function in the movie "Barbie" (2023).

The experiential function in this study examines the process, participants, and circumstances in the motivational dialogue from the movie "Barbie" (2023). As Sari (2021) states that examines texts in terms of process, participants, and circumstances, helping readers understand the goals that the speaker or writer aims to achieve with the text and its immediate situational context. This function is represented by the transitivity system, which includes the major system of transitivity (process type) governing the roles and configurations of connected actors (Febiola et al., 2023). Choices in transitivity relate to the field dimension, representing how individuals encode their experiential reality, which includes acts, relationships, participants, and situations that give meaning to their discourse. By analyzing transitivity, it can examine how meaning is formed and conveyed through sentences (Ahmad, 2019). The experiential function consists of three major components: process, participants, and circumstances, which encompass the environment or surroundings of the action involving the participants (Sari, 2021).

By determining the experiential function in the movie "Barbie," the researcher can gain a deeper understanding of how an actor's choice of words might elicit a strong emotional response. This approach can help broaden comprehension of how an unreal fictional character can evoke

complex emotions from the viewers. Additionally, it can shed light on the broader topic of discourse analysis and its application to the study of popular movies.

Thus, the research problem addressed in this article is to determine how effectively the motivational dialogue in the movie "Barbie" (2023) achieves its intended goals from the perspective of experiential function, using a discourse analysis approach. Similar research has been conducted by Febiola et al. (2023), who focused on process, participant roles, and circumstances in Taylor Swift's song "Cruel Summer." While their study analyzed the experiential function in a song, this study focuses on the motivational dialogue in the movie "Barbie." Another relevant study by Waluyo et al. (2023) conducted theme and rheme analysis on the viral dialogue of the series "Queen Charlotte: A Bridgerton Story." The key difference is that this research focuses on the experiential function in the motivational dialogue of the movie "Barbie," rather than a song or viral dialogue.

B. Research Method

This study employs a qualitative research design with a descriptive focus. Qualitative research is characterized by its emphasis on natural phenomena and human experiences, with the researcher serving as the primary instrument. This method generally aims for a deeper understanding through data interpretation and analysis (Sari et al., 2020). Kaharuddin (2020) further highlighted that qualitative research is inherently descriptive and utilizes in-depth analyses. It prioritizes the subject's perspective. The theoretical framework is used as a guide to ensure the study's focus aligns with real-world facts.

The data for this study consisted of dialogues from the movie 'Barbie' (2023). The researcher collected the data through observation and documentation. In analyzing the data in terms of experiential function, the researcher followed six steps using Halliday's theory in Saragih & Saragih (2021), namely:

1. Separating the dialogue into clauses
2. Analyzing the clauses in terms of experiential function
3. Classifying the elements of experiential function
4. Deriving patterns of experience
5. Evaluating the success of the dialogue

The following is the motivational dialogue from the movie 'Barbie' (2023):

I am not pretty anymore. What? You're so pretty. I am not good enough for anything. It is literally impossible to be a woman. You are so beautiful. So smart. And it kills me that you don't think you are good enough. Like we have to always be extraordinary. But somehow, we are always doing it wrong. You have to be thin. But not too thin. You can't never say you wanna be thin. You have to say. You wanna be healthy. But also you have to be thin. You have to have money. But you can't ask for money. Because that is crass. You have to be a boss. But you can't be mean. You have to lead. But you can't squash other people's ideas. You supposed to love being a mother. But don't talk about your kids all the damn time. You have to never get old. Never be rude. Never show off. Never be selfish. Never fall down. Never fail. Never show fear. Never get out of line. It is too hard. It is contradictory. Nobody gives you a medal. Or says thank you. And it turns out. That not only are you doing everything wrong. But also everything is your fault. I am just so tired.

C. Result and Discussion

As mentioned earlier in the Research Method section, the researcher followed these steps:

1. Separating the dialogue into clauses

- 1) I am not pretty anymore.
- 2) What?
- 3) You are so pretty.
- 4) I am not good enough for anything.

- 5) It is literally impossible to be a woman.
- 6) You are so beautiful.
- 7) So smart.
- 8) And it kills me
- 9) That you don't think
- 10) You are good enough.
- 11) Like we have to always be extraordinary.
- 12) But somehow, we are always doing it wrong.
- 13) You have to be thin.
- 14) But not too thin.
- 15) You can't never say you wanna be thin.
- 16) You have to say
- 17) You wanna be healthy.
- 18) But also, you have to be thin.
- 19) You have to have money.
- 20) But you can't ask for money.
- 21) Because that is crass.
- 22) You have to be a boss.
- 23) But you can't be mean.
- 24) You have to lead.
- 25) But you can't squash other people's ideas.
- 26) You supposed to love being a mother.
- 27) But don't talk about your kids all the damn time.
- 28) You have to never get old.
- 29) Never be rude.
- 30) Never show off.
- 31) Never be selfish.
- 32) Never fall down.
- 33) Never fail.
- 34) Never show fear.
- 35) Never get out of line.
- 36) It is too hard.
- 37) It is contradictory.
- 38) Nobody gives you a medal.
- 39) Or says thank you.
- 40) And it turns out.
- 41) That not only are you doing everything wrong.
- 42) But also, everything is your fault.
- 43) I am just so tired.

2. Analyzing the clauses in terms of experiential function

1) I am not pretty anymore.

I	am not	pretty	anymore
Carrier	Process: Relational: Attribution	Attribute	Circumstance: Extent: Temporal

2) What?

What?
Circumstance: Matter

3) You are so pretty.

You	are	so	Pretty
Carrier	Process:	Circumstance: Manner	Attribute

	Relational: Attribution		
--	-------------------------	--	--

4) I am not good enough for anything.

I	am not	good enough	for anything
Carrier	Process: Relational: Attribution	Attribute	Circumstance: Matter

5) It is literally impossible to be a woman.

It	is literally	impossible	to be a woman
Token	Process: Relational: Identification	Value	Circumstance: Role

6) You are so beautiful.

You	are	so	Beautiful
Carrier	Process: Relational: Attribution	Circumstance: Manner	Attribution

7) So smart.

So smart			
Circumstance: Manner			

8) And it kills me

And it	kills	Me
Actor	Process: Material	Goal

9) That you don't think

That you	don't think
Behaver	Process: Behavioral

10) You are good enough.

You	Are	good enough
Carrier	Process: Relational: Attribution	Attribute

11) Like we have to always be extraordinary.

Like we	have to	always be extraordinary.
Sayer	Process: Verbal	Verbiage

12) But somehow, we are always doing it wrong.

But somehow,	we are	always doing	it wrong
Circumstance: Extent: Temporal	Actor	Process: Material	Goal

13) You have to be thin.

You	have to	be thin.
Sayer	Process: Verbal	Verbiage

14) But not too thin.

But not too thin			
Circumstance: Matter			

15) You can't never say you wanna be thin.

You	can't never say	you wanna be thin.
------------	------------------------	---------------------------

Sayer	Process: Verbal	Verbiage
-------	-----------------	----------

16) You have to say.

You	have to	say.
Sayer	Process: Verbal	Verbiage

17) You wanna be healthy.

You	wanna be	healthy.
Senser	Process: Mental	Phenomenon

18) But also, you have to be thin.

But also,	You	have to	be thin.
Circumstance: Matter	Sayer	Process: Verbal	Verbiage

19) You have to have money.

You	have to	have money
Sayer	Process: Verbal	Verbiage

20) But you ca/n't ask for money.

But you	can't ask	for money.
Sayer	Process: Verbal	Verbiage

21) Because that is crass

Because	That	Is	Crass
Circumstance: Cause	Carrier	Process: Relational: Attribution	Attribute

22) You have to be a boss.

You	have to	be a boss
Sayer	Verbal	Verbiage

23) But you can't be mean.

But you	can't be	Mean
Carrier	Process: Relational: Attribution	Attribute

24) You have to lead.

You	have to	Lead
Sayer	Process: Verbal	Verbiage

25) But you can't squash other people's ideas.

But you	can't squash	other people's ideas
Senser	Process: Mental	Phenomenon

26) You supposed to love being a mother.

You	Supposed	to love	being a mother
Sayer	Verbal	Verbiage	Circumstance: Role

27) But don't talk about your kids all the damn time.

But	don't talk	about your kids	all the damn time.
Senser	Process: Mental	Phenomenon	Circumstance: Extent: Temporal

28) You have to never get old.

You	have to	never get old
Sayer	Process: Verbal	Verbiage

29) Never be rude.

Never be rude.		
Circumstance:		
Extent: Temporal		

30) Never show off.

Never show off.		
Circumstance:		
Extent: Temporal		

31) Never be selfish.

Never be selfish.		
Circumstance:		
Extent: Temporal		

32) Never fall down.

Never fall down		
Circumstance:		
Extent: Temporal		

33) Never fail.

Never fail		
Circumstance:		
Extent: Temporal		

34) Never show fear.

Never show fear		
Circumstance:		
Extent: Temporal		

35) Never get out of line.

Never get out of line		
Circumstance:		
Extent: Temporal		

36) It is too hard.

It	Is	Too	Hard
Carrier	Process: Relational: Attribution	Circumstance: Manner	Attribute

37) It is contradictory.

It	Is	Contradictory
Carrier	Process: Relational: Attribution	Attribute

38) Nobody gives you a medal.

Nobody	gives you	a medal
---------------	------------------	----------------

Actor	Process: Material	Goal	
39) Or says thank you.			
Or	Says	thank you	
Senser	Process: Verbal	Verbiage	
40) And it turns out.			
And it	Turns	Out	
Senser	Process: Verbal	Verbiage	
41) That not only are you doing everything wrong.			
That not only	are you doing	everything wrong	
Circumstance: Matter	Process: Material Actor	Goal	
42) But also, everything is your fault.			
But also,	Everything	Is	your fault
Circumstance: Matter	Carrier	Process: Relational: Attribution	Attribute
43) I am just so tired.			
I	am just	so tired	
Carrier	Process: Relational: Attribution	Attribute	

3. Classifying the elements of experiential function

The analysis showed that the text employed various types of processes, participants, and circumstances. These occurrences were documented in tables, where each component's proportion was calculated and expressed as a percentage. The table below illustrated the occurrences of the six types of processes, converted into percentages to determine the proportion of each type.

Table 3.1 The Proportion of Process in the Dialogue

No.	Types of Process	Number	Percentage
1.	Material	4	12,5
2.	Mental	3	9,37
3.	Relational	11	34,37
4.	Behavioral	1	3,12
5.	Verbal	13	40,62
6.	Existential	-	-
Total		32	100%

It is noted that among the six types of processes used in the motivational dialogue, the Verbal Process was the most common, comprising nearly 41% of the total. In other words, almost half of the processes in the text were Verbal Processes. While the occurrences of different circumstances were displayed in Table 3.2. This table indicated that Extent Circumstance was the most frequently used, accounting for 43.47%.

Table 3.2. The Proportion of Circumstance in the Dialogue

No.	Types of Circumstances	Number	Percentage
1.	Location	-	-
2.	Extent	10	43,47
3.	Manner	4	17,39
4.	Cause	1	4,43
5.	Contingency	-	-
6.	Accompaniment	-	-
7.	Role	2	8,69
8.	Matter	6	26,68
9.	Angle	-	-
Total		23	100%

The participant is primarily associated with the Verbal Process, specifically the Sayer. The participants in this text are divided into two categories: those related to women and others with their respective meanings. Both groups appear as either the first or second participant, with none serving as the third participant (beneficiary) as outlined in the following table.

Table 3.3. The Occurrences of the Participants

Participants	Related varieties	Occuring as	Occurrence
Women	I, You, We, Nobody	Participants I (3 x)	29 x (major)
	Pretty, pretty, good enough, beautiful, think, good enough, always be extraordinary, wrong, thin, you wanna be thin, say, healthy, thin, money, money, crass, be a boss, be mean, lead, other people's ideas, love, about your kids, never get old, a medal, everything wrong, tired.	Participants II (26 x)	
Others	It, Everything	Participants I (2 x)	8 x (minor)
	Impossible, me, hard, contradictory, out, fault	Participants II (6 x)	

4. Deriving patterns of experience

The patterns of experience were as follows: the dominant process was Verbal, the dominant circumstance was extent, and the dominant participant was the sayer, which is related to the Verbal Process.

5. Evaluating the success of the dialogue

Evaluating the success of the motivational dialogue in the movie "Barbie" involved considering three aspects of the social context: field, tenor, and mode. The field: the subject matter was perfectly suited to the movie's viewers, focusing on themes like empowerment, self-discovery, and ambition. The tenor: the relationship between the characters and the viewers were dynamic and engaging, with Barbie inspiring both her fellow characters and the viewers to follow their dreams. The mode: the movie used visual and

auditory elements to enhance the dialogue's impact. Expressive performances, captivating visuals, and a well-written script made the motivational messages more powerful. Together, these elements made the motivational dialogue in "Barbie" effective in inspiring and connecting with the viewers.

D. Conclusion and Suggestion

After conducting research on the experiential function in the motivational dialogue from the movie "Barbie" (2023), the researcher concluded that the dialogue effectively featured processes, participants, and circumstances. There were 32 processes identified, with the Verbal Process being the most dominant at 40.62%. Additionally, 37 participants were identified, with the Sayer being the most frequent at 37.14%. Among the 23 circumstances identified, the Extent Circumstance was the most prevalent at 43.47%. Overall, the dialogue emphasized themes of empowerment, self-discovery, and ambition. The movie successfully connected with its viewers through engaging character interactions and impactful visual and auditory elements, making the motivational messages powerful and inspiring.

The researcher offers some suggestions to moviemakers for creating effective motivational dialogue in future movies, focusing on the aspects of field, tenor, and mode. Field: choose themes that align with the viewers' interests and goals. Tenor: develop relatable and inspiring character interactions. Mode: use expressive performances, captivating visuals, and a strong script to enhance the message. By focusing on these elements, moviemakers can produce motivational content that truly inspires and connects with viewers.

E. Reference

- Ahmad, S. (2019). Transitivity Analysis of the Short Story "The Happy Prince" Written by Oscar Wilde. *IJOHNMN (International Journal Online of Humanities)*, 5(2), 27. <https://doi.org/10.24113/ijohmn.v5i2.90>
- Alhabib, A. A. (2020). Appraisal Devices Realizing Attitudes in Barack Obama's First Inaugural Speech. *International Journal of Linguistics*, 12(5). <https://doi.org/10.5296/ijl.v12i5.17618>
- Aprilia, F., Lustyantje, N., & Rafli, Z. (2020). The effect of reading interest and achievement motivation on students' discourse analysis competence. *Journal of Education and E-Learning Research*, 7(4), 368–372. <https://doi.org/10.20448/journal.509.2020.74.368.372>
- Aramiko, I., Kasim, U., & Aziz, Z. A. (2019). Slang Language Analysis in Film "Fury." *English Education Journal (EEJ)*, 10(3), 308–319.
- Aranza, G. R. (2023). *An analysis of satire in movie script "zootopia" by byron howard*.
- Ashraf, K., Nayab, D., & Tahir, S. (2022). Analyzing Language and Power Relationship; A Critical Discourse Analysis of Imran Khan's Speeches. *Review of Education, Administration & Law*, 5(1), 39–48. <https://doi.org/10.47067/real.v5i1.213>
- British Broadcasting Corporation (BBC). (2023, Date not available). Barbie: Margot Robbie and Ryan Gosling movie takes over social media <https://www.bbc.com/news/topics/cx3zp3xdd3lt>.
- CNN. (2023, July 19). "Barbie" delivers a feminist message dressed up in all the right accessories. <https://blindfieldjournal.com/2023/08/09/barbie-the-crown-jewel-of-marketplace-feminism/>
- Febiola, C., Mawaddah, S., Aditia, D., Sinar, O., Dian, A., & Rangkuti, L. A. (2023). *Processes, participants' roles and circumstances in Taylor Swift's song bridge: Cruel Summer (a discourse analysis)*.
- Kaharuddin, K. (2020). Kualitatif: Ciri dan Karakter Sebagai Metodologi. *Equilibrium: Jurnal Pendidikan*, 9(1), 1–8. <https://doi.org/10.26618/equilibrium.v9i1.4489>
- Lwin, S. M. (2023). *Discourse analysis* (pp. 1573–1574). <https://doi.org/10.32350/llr.v2i1.245>
- Ratna Sari, Y., Iverstika Gempita, G., Mitra Gama, A., & Kebangsaan Malaysia, U. (2020). *The Manifestation of Classism in the Astro Boy Animation* (Vol. 1, Issue 2). <https://www.youtube.com/watch?v=OuWGQFC-cD8>

- Saragih, A., & Saragih, M. (2021). *Discourse Analysis (A Study On Discourse Based On Systemic Functional Linguistic Theory)*. UMSU PRESS.
- Sari, N. I. (2021). Discourse Study Of The Experiential Function In The Miss Universe's Speeches 2019. *JIMAWA: Jurnal Ilmiah*, 1(2), 1–9. <http://publikasiilmiah.umsu.ac.id/index.php/jim/article/view/1067>
- Sinaga, Y. K., Tamba, D. W., Pardede, R. M. P., Lubis, H. T., Gea, E. C. Y., Herman, H., & Sitanggang, A. (2024). A Textual Discourse Analysis on the Lyrics of Song “Easy On Me” By Adele. *European Journal Of Innovation In Nonformal Education*, 4(1), 175–182.
- Waluyo, Sari, H., Aprianti, A., Rangkuti, L., & Sihite, M. (n.d.). (2023). *Theme and rhyme analysis on viral dialogue of the series “Queen Charlotte: a Bridgerton story” (a discourse analysis)*.
- Wahyudi, T. (2017). Membaca Kemungkinan Film sebagai Objek Penelitian Sastra. *Parafraze: Jurnal Kajian Kebahasaan & Kesastraan*, (Yogyakarta: Akademi Film 17(2), 33-38.
- Wired. (2023, July 20). The Shocking Success of 'Barbie'. <https://wired.me/culture/barbie-success-goes-beyond-the-box-office/>.