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**FEMALE EMPOWERMENT:
A MULTIMODAL ANALYSIS OF REPRESENTATIONS OF WOMEN IN IMAGES
OF BARBIE DOLLS' PACKAGES**

João Pessoa – PB
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Dissertação apresentada ao Programa de Pós-Graduação em Linguística (PROLING) da Universidade Federal da Paraíba, nas áreas de Linguística e Práticas Sociais e linha de pesquisa Sociedade e Discurso, como requisito para obtenção de grau de Mestre em Linguística.

Orientadora: Prof^a. Dr^a. Danielle Barbosa Lins de Almeida.

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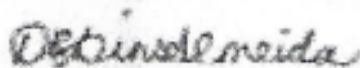
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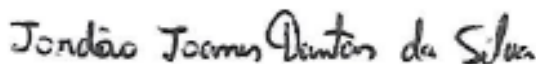
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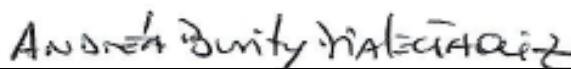
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I dedicate this present thesis specially to God, to my parents and sister who were everyday by my side, believing in me and strengthening me.

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RESUMO

Tendo em vista a história das mulheres em um mundo marcado pelo patriarcado, a presente dissertação gira em torno do exame da representação feminina pela boneca Barbie. As bonecas têm sido descritas como “atores sociais” que por meio de seu design, movimento, esquemas de cores, etc. refletem os “contextos sociais e ideologias da época de produção” (CALDAS-COULTHARD; VAN LEEUWEN, 2002, p.91). Esta dissertação dedica-se a olhar os elementos semióticos da Barbie e sua embalagem para examinar a representação feminina em relação aos traços de empoderamento, e é desenvolvida por meio de uma abordagem qualitativa e interpretativa, uma vez que pretendemos explorar as experiências humanas através da análise do significado implícito por trás das escolhas semióticas feitas pelo produtor para a produção do brinquedo e sua embalagem. Esses dados foram coletados durante uma bolsa de pesquisa no Strong Museum of Play pela Profa. Dra. Almeida, coordenadora do GPSM, em outubro de 2017. Quanto à análise dos dados, está centrada nas metafunções representacionais e composicionais da Gramática do Design Visual de Kress e van Leeuwen (1996 [2006]), e do Sistema de Transitividade, que está dentro da metafunção ideacional da Linguística Sistêmico Funcional de Halliday (1978; 1985). Quanto ao resultado da análise, reconhecemos que as embalagens da boneca Barbie analisadas, especialmente a representação feminina atribuída à Barbie, podem ser consideradas empoderadas, em primeiro lugar, no nível linguístico por apresentarem poder pela aplicabilidade de diversos processos; em segundo lugar, de acordo com o que foi reivindicado pelas mulheres em cada onda do feminismo, as representações dessas bonecas nos mostraram que as mulheres representadas pela Barbie têm o poder sobre, ou seja, o poder de serem líderes e orientarem os que menos têm poder para atingir seus objetivos. Mas não apenas isso, elas têm o poder de tomarem decisões, de irem atrás de seus sonhos, de encontrarem soluções para os problemas e de serem criativas. Além disso, elas também têm poder com os outros, elas podem compartilhar objetivos com outros para um bem comum a todos. E, por fim, elas têm o poder dentro de si, ou seja, de mudar suas vidas e a vida dos outros, evidenciando o propósito inicial de sua criadora Ruth Handler.

Palavras-chave: Barbie. Representação feminina. Empoderamento. Semiótica. Gramática Visual.

ABSTRACT

In view of the history of women in a world marked by patriarchy this present thesis revolves around the examination of women's representation by Barbie doll. Dolls have been described as “social actors” that through their design, movement, color schemes, etc. reflect the “social contexts and ideologies of the time of production” (CALDAS-COULTHARD; VAN LEEUWEN, 2002, p.91). This thesis is dedicated to looking at the semiotic elements of Barbie and her packaging in order to examine female representation in relation to traits of empowerment, and it is developed through a qualitative and interpretative approach since we intend to explore human experiences by analyzing the implicit meaning behind semiotic choices made by the producer for the production of a toy and its packaging. These data were collected during a research fellowship at the Strong Museum of Play by Prof. Dr. Almeida, coordinator of the GPSM, in October, 2017. Regarding the analysis of the data, it is centered on the representational and compositional metafunctions of the Grammar of Visual Design of Kress and van Leeuwen (1996 [2006]), and on the System of Transitivity which is within the ideational metafunction of Halliday's Systemic-Functional Linguistics (1978; 1985). As for the result of the analysis, we acknowledge that the analyzed Barbie doll's packages, especially the female representation attributed to Barbie, can be considered empowered, first, at the linguistic level since they presented power through the applicability of a variety of process; second, accordantly to what was claimed by women in each wave of feminism, the representations of these dolls showed us that the women represented by Barbie have the power over, that is, the power to be leaders and guide others who have less power in order to achieve their goals. But not only that, they have power to make decisions, to go after their dreams, find solutions to problems and to be creative. Also, they have power with others, they can share objectives with other for a common good to all. And, finally, they have the power within themselves, that is, to change their lives and the lives of others, evidencing the initial purpose of her creator Ruth Handler.

Keyword: Barbie. Women's representation. Empowerment. Semiotics. Visual Grammar.

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LIST OF ACRONYMS/ABBREVIATIONS

GPSM – Grupo de Pesquisa em Semiótica Visual e Multimodalidade

UNICEF – United Nations International Children's Emergency Fund

OIT – Organização Internacional do Trabalho

OMS – Organização Mundial da Saúde

TERFs – Trans-exclusionary Radical Feminist

SFL – Systemic-Functional Linguistics

GVD – Grammar of Visual Design

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1. INTRODUCTION

“Childhood is measured out by sounds and smells and sights, before the dark hour of reason grows”.

(BETJEMAN, J. 1960)

Historically, it has never been an easy task to be a woman in the world. The trajectory of women in society reveals submission (FREYRE, 1987; MURRAY, 1915; MORLEY; SALARIYA, 1999). Men and women’s conduct varied drastically, always with obstacles to be overcome by females regarding their role in society. As a result, women began to fight for gender equality with their arrival in the labor market during the Industrial Revolution in the 19th century. From that first trigger, many battles have been fought so far. According to Madalozzo, Martins and Shiratori (2010), despite women’s participation in the labor market, they still remain responsible for domestic and maternal functions.

In view of the history of women in a world marked by patriarchy, and being a Master’s Degree student and member of the GPSM¹ research group, which has its studies focused on texts directed to children’s audience, this present thesis revolves around the examination of women’s representation by Barbie doll, which began to be produced after the Industrial Revolution, in 1959. Barbie, as dolls, represent “social actors through their design, movement, colour schemes, among other things, [being] always conditioned by the social contexts and ideologies of the time of production” (CALDAS-COULTHARD; VAN LEEUWEN, 2002, p. 91), further representing a “microcosm of the adult world” (ibid., p. 93) since they portray characters who are part of a society which is immersed in an adult world.

In light of these considerations, we understand that Barbie dolls are part of a society that values female beauty; for this reason, they can be included in the category of *fashion dolls* due to their representation for the public, in which according to Aspers & Godart (2013), it is related to “an unplanned process of recurrent change against a backdrop of order in the public realm” (p. 171). In other words, their looks, attributes and roles change according to society’s choices of a certain period of time. Furthermore, as a research assumption, we dare to say that the representations of women in Barbie dolls, being icons of the American culture, present some characteristics related to how Americans see women, since they were originated and first introduced in the US with the intent of providing a toy for US girls.

¹ Grupo de Pesquisa em Semiótica visual e Multimodalidade

We also find relevant to mention that these dolls began to be produced when the second-wave of feminism was taking place in the United States (LIN WANG, 2010). We are currently on the fifth wave of feminism, and its achievements have a major impact on social life, including that of children. We discuss about this issue in detail on Chapter III.

In view of the foregoing, in this thesis we will look into the semiotic signs encoded in the Barbie doll's packages, so that by checking on the representations of the feminine portrayed by Barbie and her attached meanings of signs we can check whether or not her representations can be considered empowered. For empowerment, we rely on the four (04) levels of empowerment established by Charlier & Caubergs (2007), which can be found on Chapter III, and bring, then, an explanation of their meanings.

We based the present thesis on previous studies focused on toys and their representations of gender; and toys and career choices (CALDAS-COULTHARD; VAN LEEUWEN, 2002; ALMEIDA, 2006; MC-NEILL, 2017), for considering that Barbie dolls are part of the "human circuit of discourse", a concept which is advocated by Griswold (cited in TULINSKI 2017, p. 4) and relates to the fact that Barbie dolls represent both social and economic actors, they corroborate the spread and reception of their representations in the social environment through discourse.

We understand that Barbie's discourse is also corroborated through their packages. Packages are also multimodal texts constituted by both verbal and visual multimodal components, they carry a set of beliefs from a given social and cultural context. For this reason, we took into account the visual and verbal semiotic signs present inside and outside the package that result in the construction of meaning, such as: the verbal texts inside and outside the package, the materiality of the package and the doll, her skin colour, her accessories and its colours, her clothes, her hair, her profession and the movement of her body or lack of movement.

Regarding the theoretical contribution, we based this thesis on the concept of Multimodal Discourse (KRESS; VAN LEEUWEN, 1996 [2006]) developed within Systemic-Functional Linguistics (HALLIDAY, 1978; 1985) for the sake of visual and verbal analysis. Being, therefore, relevant since women's empowerment has not been traditionally dealt by academics despite a few seminal works from the perspective of dolls research. Not only that, but when it comes to research that concern the context of female empowerment, discussions permeate more vigorously outside of linguistic analysis. Due to this lack of research on this subject, seeking to awaken a more palpable analysis from the verbal and especially visual point

of view, that we present a linguistic analysis about female empowerment looking at the representations of women in Barbie dolls.

1.1. Purpose of the Study

This investigation aims, from the point of view of Systemic-Functional Linguistics (HALLIDAY, 1978; 1985) and the Multimodal Discourse analysis (KRESS; VAN LEEUWEN, 1996 [2006]), at analyzing images of Barbie dolls' packages, through the analysis of verbal and visual elements as a way to check whether the representations of woman represented by Barbie encapsulates or not signs of empowerment.

In order to find these traits of empowerment, we listed the following research questions:

- What are the verbal and visual patterns encoded in the analyzed dolls' packages?
- Can we find any trait of empowerment in these Barbie dolls' packages?
- Can these Barbie dolls be considered empowered?
- Who is the woman represented by the Barbie dolls analyzed according to verbal and visual semiotic signal patterns?

Having established the research questions, we listed the following objectives in our investigation. Through them we proposed:

- To identify the most prominent verbal and visual patterns in the images of the Barbie doll analyzed;
- To interpret the most prominent verbal and visual elements in the images through the Grammar of Visual Design and the Systemic-Functional Grammar as our main theoretical tools;
- To interpret from visual and verbal patterns if they point to traits of empowerment from what was claimed by feminism;
- To discuss the representations of female empowerment identified in the analyzed images;

By doing so, we intend to check on how women are represented in society especially through Barbie dolls multimodal configurations. With respect to the methodological approach

adopted, this thesis is organized from a qualitative-interpretative methodological approach as we analyze images of Barbie dolls' packages in order to better understand the meanings carried by them.

1.2. Theoretical Framework

As it was previously said, we centered the analysis of the dolls' packages in this investigation on the linguistic theories of Multimodal Discourse (KRESS; VAN LEEUWEN, 1996 [2006]) and Systemic Functional Linguistics (HALLIDAY, 1978; 1985).

For the analysis of the verbal elements we used the *ideational metafunction* of Halliday's Systemic-Functional Grammar since this thesis seeks to identify the representation of Barbie doll through her experiences in the world. We used the *ideational metafunction* by applying the lexicogrammatical category of transitivity to analyze the verbal choices of the Barbie dolls' packages, since they are multimodal genres directed to both children and their parents. It is through the verbal texts that we have access to the *processes*, the verbs that indicate the experiences of reality that the participants represent. The transitivity system enables us to analyze and interpret the events proposed by the producer in order to uncover the implicit meanings that would have gone unnoticed without a detailed analysis.

In relation to the visual text, we used the *representational* and *textual* metafunctions of the Grammar of Visual Design due to the fact that our investigation aims at analyzing only the semiotic choices used in the dolls' packages, not the contact of the object with the buyer. We understand that it is through the visual elements that we have access to the diversity of women's profiles represented by the Barbie doll. We explain this choice in more detail in the chapter dealing with the methodology.

1.3. Outline of Thesis

This present thesis is divided into six chapters. Chapter I is divided into three sections. At the first moment, we introduce this investigation by explaining its context of production. In section 1.1, we present its purpose by including the research questions and the specific objectives. After that, in section 1.2, we provide the reader a brief presentation of the theoretical framework that is used for the analyses of the data. And finally, in section 1.3, we present the outline of thesis.

In Chapter II, we present the theoretical contributions concerning the themes: meaning of childhood; childhood before and in modern life; children and play; dolls, gender and consumerism; and toys and gender in order to understand the social context in which the child is inserted.

In Chapter III, we briefly contextualize the social role of women in human history and their struggles and achievements through feminism for the development of empowerment. To do that, we grounded into the research of the following scholars: Murray (1915); Morley & Salariya (1999); Caballero (1999); Barata (2016); Georges (1993); Toledo (2008); Aleksievitch (2016); Almeida & de Jesus (2016); Offen (2012); Burkett (2012); Charlier & Caubergs (2007); Horochovski & Meirelles (2007); and Walsh (2010).

Then, in Chapter IV we present the linguistic theories used for the analysis of our data. To do that, we divided the chapter into two sections. In section 4.1 we introduced and explained the Systemic-Functional Linguistics (SFL) proposed by Halliday (1978; 1985) and also studied by other theorists (HALLIDAY; HASAN, 1989; HALLIDAY; MATTHIESSEN, 1999; 2004). After that, in section 4.2, we focused on the explanation of the representational and compositional metafunction of the Grammar of Visual Design (GVD) proposed by Kress and van Leeuwen (1996 [2006]).

After explaining the two linguistic theories, we provided the reader, in Chapter V, with the step by step of how the construction of this investigation took place, the choice of the *corpus* and the methodology itself.

In Chapter VI, we present the examination of the selected data through the two main linguistic theories proposed for the analysis of verbal and visual multimodal elements of the dolls' packages followed by a brief concluding remark.

And, finally, the last chapter, which concerns the conclusion of this investigation, we reflect on what was found in the analyzes in order to contribute to future research. We bring back the research questions in order to check if, in fact, we could find answers to our research desire.

2. CHILDHOOD, TOYS, BARBIE

"Play is often talked about as if it were a relief from serious learning. But for children play is serious learning. Play is really the work of childhood".

(FRED ROGERS, 2018)

This chapter presents some theoretical information concerning the themes: childhood; play; toy; dolls; consumerism; and gender. By introducing a historical basis about these concepts, we are enabling the reader to insert themselves and, thus, understanding children's world.

2.1. What does it mean to be a child?

The concept of childhood is guided by several cultural factors, such as political, social, and economic agreements. The way in which society sees children has been shaped according to what is happening in a specific period of time.

According to Aries (1981), people in the middle Ages were concerned about discerning the different stages of human life. In that time, scholars defended the idea that the different times of human life were specifically related to the 'forms of human biology' (p. 35), which were divided in the following categories: *childhood* and *puerility*, *adolescence* and *youth*, *old age* and *senility* (ibid., p. 34). For *childhood*, Aries explains that it is referred to the age the teeth grow; it goes from the birth of the baby until s/he is seven years old; *Puerility* marks the time of childhood that goes until fourteen years old; *Adolescence* goes from fourteen years old and extends to thirty or thirty-five years old. It refers to the period of life when human is able to 'procreate' (ISIDORO cited in ARIES, 1962, p. 36); *Youth* refers to the period of human life in which the human beings are at the peak of their physical strength, reaching their fullness. It goes until the age of forty-five or fifty years old; *Old age* goes from seventy years old until death. At this age, people 'no longer have the senses as good as they once had' (ibid., p. 36). They are no longer in the fullness of their days; and *Senility* is the result of the old age and refers to the degenerative processes associated with limitations.

In the light of what these definitions concern, Aries explains these ages of life are related to physical description only, that is, they are related to the body itself. By that time, people saw children as little adults. It was only in the sixteenth century during the transition from the

Middle Ages to the Modern Age, as explains Aries (ibid.), that people became aware of a real feeling about children, who were immersed in an adult social world. From there on, it has been started the fight for the deconstruction of an abstract image of childhood.

Soon after, during the seventeenth century, a change took place among the middle class, in which the meaning *infancy* came to express a new idea, the ‘idea of dependence’. Aries (1981) states that, according to this idea, sons and daughters only left the childhood once they were no longer dependent or not so dependent on care (p. 42). Also, with this awareness, children members of a higher social class “were no longer dressed like the adults², they began to wear clothes specific to their age, which distinguished them from adults” (ibid., p. 70, *our translation*). However, there was still a deficiency in the languages to deal with the theme childhood, especially the French language, which according to Aries (ibid., p. 44) the French language of the seventeenth century did not have a term to distinguish children in their early stages of life, it was necessary to borrow terms from other languages. As a result, shortly before the nineteenth century, the French language borrowed from the English language the word *baby*, which was assigned as ‘children of school age’ in the sixteenth and seventeenth centuries (ibid., p. 45).

In this period, in France, with a new perception of childhood, children began to have their own space; people became aware of the existence of childhood.

2.2. Childhood in modern life

In order to understand the social construction of childhood in modern life, we synthetized what is explained by Sarmento (2002), when he states that for the institutionalization of childhood, it was necessary to consolidate, firstly, the school (public school) for everyone, governed by the State for the rights and protection of children. The reason why stabilizing school is so relevant for the institutionalization of childhood is because it is through the school that children have the opportunity to learn, to do their own activities for their own age, thus distancing from the social world of the adult, in which they had lived for a long time. The school gave them the opportunity to have their own social space in society.

However, for schooling to occur, Sarmento (ibid.) makes it clear that it was also necessary to consolidate the family concept, known by term ‘nucleus family’. It is the family that takes care of the children and provides them with ‘physical and intellectual development’,

² “Não era mais vestida como os adultos. Ela agora tinha um traje reservado à sua idade, que a distinguia dos adultos.”

by supporting them in all their necessities ‘until they get independent’ (ibid., p. 4). Likewise, it is also the family that provides financial conditions so that the child can devote himself / herself to studies. For that reason, the State plays a very important role in children’s education, considering that many families are unable to afford the education of their children. Thus, with the State’s support, children no longer have to work to pay for their studies, at least in theory, since the State should provide them the material condition to go to school.

Another factor that contributed for the institutionalization of childhood is the knowledge about the ‘normal child’. According to Sarmiento (ibid.), this knowledge refers to the ‘set of prescriptions’ for the child’s development within the ‘normal’ pattern, in the ‘behavioral, disciplinary and normative field’ (ibid., p. 4), which is relevant to children’s social role in view of the world in which they live.

At last, modernity, as far as childhood was concerned, also worked on the ‘procedure of the symbolic administration of childhood’, in which concerns the ‘standards, procedural attitudes and prescriptions’ for the life of children in society (ibid., p. 5).

According to Sarmiento (ibid.), all these factors were only radicalized at the end of the twentieth century, thus conceiving a new look for the childhood, in order to provide a dignified social role to this stage of life. Modern children are no longer invisible to society, because they are, from this moment on, seen and have their citizen rights guaranteed by the State and, also, by international agencies such as the United Nations International Children's Emergency Fund – UNICEF, International Labor Organization – OIT³, and World Health Organization – OMS⁴ (p. 5-6). However, despite these guaranteed rights, today is still possible see that children are still treated as property in a lot of the world.

2.3. Children and play

The records that exist about play reveal that it appeared around the sixteenth century with the ‘purpose of teaching letters’ (NALLIN, 2005, p. 3). However, there are vestiges that show that since antiquity in specific time periods toys and games already existed and they were not only limited for children, but also for adults (MANSON 2002 cited in RODRIGUES, 2015, p. 13).

As this present thesis concerns the term childhood, we bring what is defended by the sociologist Hannah Arendt (1971 cited in ALMEIDA, 2006) when she states that the act of

³ Organização Internacional do Trabalho

⁴ Organização Mundial da Saúde

playing reveals “the child’s most vivid and appropriate way of behaving in the world since it constitutes the only activity that emerges spontaneously from the child’s existence” (p. 38). Also, the anthropologist Brougère (1998) draws our attention to the social aspect of play, which it requires learning, like any other activity, for it is full of social significance (p. 20), permeated from generation to generation, which also allows itself to be shaped according to the social context of who is playing. In this sense, Almeida (2006) highlights that, in a conventional way, before modernity, children did not depend on specific objects to play with, they played with any object nearby, or even without one. According to Huizinga (1949/1970 cited in MARTIN, 2016), “play can be regarded as an innate evolutionary mechanism which enables the young to learn about the world and to practice skills which will be needed for adulthood” (p. 1). This means that there is in the act of playing a range of possibilities of interpretation, since it is involved in a context, which can be possible to happen even without the use of objects.

2.4. Dolls, gender and consumerism

Brougère (1998) warns us that the term toy is related to the object which is part of the play. When we search in the Cambridge Dictionary (2019), we see that the term toy has two meanings: i) an object for children to play with and ii) an object that is used by an adult for pleasure rather than for serious use. For the sake of our investigation, we focused on the first meaning.

Since a toy can be any object that can be used for play, Almeida (2006) states that a very specific and popular object that stands out in the play is the doll, due to its unique cultural role (p. 44), that changes. With respect to the dolls, Caldas-Coulthard & van Leeuwen (2002) stressed that there is a sex-stereotype in dolls for girls, in which they are always represented as the image of the ideal woman pattern, reflecting a beautiful body, never letting go of her high heels; while dolls for boys, on the other hand, are represented by action, adventure and super heroism. Caldas-Coulthard (ibid.) also emphasizes the fact that dolls for boys, in terms of materiality, and kinetic features are articulated, providing the movement in the play and a variety of choices of acting in different environments; while dolls for girls are more likely to remain static, just ‘posing’ (p. 98).

We can see Caldas-Coulthard’s claim through the pattern of the first fashion dolls that were very famous in Europe, more precisely during between the fourteenth and fifteenth centuries. They had their bodies in life-size made of wood with their joints articulated (PEERS, 2004, p. 16-17), and had their clothes specially made for the nobles of that period of time. Their

designers produced their dresses in a very careful course of action in order to be handed over as gifts. These dolls were called Pandora. According to Peers (ibid.), the Pandora doll might have contributed to the spread of fashion, since they were produced with various materials, such as porcelain and wood in various sizes. There was a concern about their physical attributes related to the accessories they wear, since they were made with the purpose of modeling in order to reflect fashion trends.

However, with the technological innovations, especially with the Industrial Revolution, the dolls stopped being produced by hand, and started to be produced on a large scale by machines; industries began to specialize in making dolls. If previously doll heads were made of material that soon became defective, in this period of time they started to be made of materials such as porcelain and biscuit, which were long lasting. Overtime, aiming for an increase in manufacturing, in the nineteenth and, especially in the twentieth century since World War II, dolls began to be produced in materials such as vinyl (plastic) and celluloid (EDWARDS, 2017, p. 6). Among the dolls made of plastic, we can find Barbie dolls. They were officially launched in 1959 by Mattel and were created by Ruth Handler (1916-2002) and her husband Elliot; soon they become the best-selling fashion doll until present times. According to Lord (1994), the Barbie doll is a toy created by women so that through them women could learn what is “expected of them by society” (p. 8). Over the years Mattel has tried to launch Barbie dolls with innovations that reflect the representation of the feminine in different contexts, always considering the social aspects of real life.

The purpose of creating Barbie doll, then, walks side by side with what is defended by Carmen-Couthard (2002) and Almeida (2006), when they say that dolls have a cultural role. This can be evidenced through the word *fashion*, that means a “social phenomenon affecting the way members of a culture or society behave” (EICHER; ROACH-HIGGINS cited in TORTORA, 2010, p. 1). A behavior that is reflected through Barbie’s dolls and that, according to these authors, it is configured through her dress, since the word *fashion* goes hand in hand with the word *dress*, which means, in short, having on the dolls’ body any type of clothing or device that boosts the social style adopted in a particular society (ibid.). Although this fact, in a way, gives meaning to the doll, it contributes to several aspects, both positive and negative, with respect to the production of the doll and the role of the woman that is represented through her.

The first aspect we would like to mention is the one related to women’s representation, in other words, the way she is seen and shown by society which is inside the gender stereotype in toys. Toys are produced in a particular society at a given historical time, thus incorporating

social and cultural values through their semiotic structures (CALDAS-COULTHARD & VAN LEEUWEN, 2002, p. 93). These social and cultural values corroborate the way men and women are viewed through their representations in toys. The discourses of gender in toys are real in such a manner that there is a type of toys for boys and girls where stereotypes are reinforced according to the interests of those who buy them, which “may influence the gender identity in children” (CAMPENNI, 1999, p. 123). This is also reflected through Barbie doll. Although this doll is made for children, she represents traces of an adult woman, such as make-up, breasts, wear high heels, and etc. Not only that, but the Barbie doll was initially produced according to the beauty standards of the North American woman, who is, tall, thin, white, blonde and often blue-eyed, corroborating a feminine beauty standard. Such characteristics influence the gender stereotype, which according to The UN Office of the High Commissioner for Human Rights (2014) refers to “a generalized view or preconception about attributes, or characteristics that are or ought to be possessed by women and men or the roles that are or should be performed by men and women” (p. 01) For this reason, much criticism was and still is made around Barbie doll due to the fact that she sets aside all other representations of the feminine and carries themes such as “sexuality, capitalism, consumerism and female beauty” (ALMEIDA, 2006, p. 63).

Figure 1 shows the image of the first Barbie doll launched in 1959:

Figure 1 – An original 1959 Barbie doll



Source: <https://cutt.ly/KoxAdLa>

We can see through Figure 1 that the representation of the first Barbie is very reminiscent of Marilyn Monroe and/or Elizabeth Taylor, who were at the height of their career a few years before the doll's launch. Such a representation reinforces the idea of a feminine standard of beauty, the beauty known by women of that time: Marilyn Monroe and Elizabeth Taylor's beauty standards. However, it is possible to see through time, in face of the following launches, that the standards change with each year. The doll's outfit changes with each release,

and Barbie starts to represent several types of women, intensifying consumerism. The explanation that the Company provides about the release of new dolls each year is the fact that they seek to present the best role model for girls by having different lifestyles and professions that reflect the culture and the contemporary fashion of today's society.

Caldas-Coulthard and van Leeuwen (2002) draw our attention to the fact that dolls' "design, movement, color schemes, among other things" [...] "are always conditioned by the social contexts and ideology of the time of production" (p. 91). On this subject, if toys are social products of a particular society, the Barbie doll is originated within a context of consumerism that will continue to spread through it. Within this theme, Hoover & Leach (1993 cited in WATSON, 2009), explain that it is

through such experiences [that] personality develops... [These] experiences have the advantage of also creating in the child a sense of personal as well as family pride in ownership, and eventually teaching him that his personality can be expressed through things (p. 65).

However, in the case of the Barbie doll, her experiences, even if implicitly, focus on buying products. Once such a lived experience of the child is based on consumerism, s/he might tend to become consumerist in the future, since childhood. There is no denying that Barbie doll represents a woman who likes to consume, she has possession of various objects, ranging from her accompanying accessories, from expensive cars, big houses, pets, electronics, and so on, to wardrobes full of outfits, various makeups and shoes. A process that researchers, such as Kline (1993 cited in ALMEIDA, 2006, p. 184), have named 'synergy', which is related to the desire to buy compulsively. The child, when playing with Barbie, also comes into contact with the media, as the doll also has its own line of movies. From new movies, new profiles of Barbies emerge, which encourage children to shop. The appeal to consumption is in the whole toy, starting from its package, as we can see in the following section.

2.5. Toys and Packages

When talking about toys, we understand that it is necessary to have a package in order to protect the toy, the doll, so they could arrive intact at their destination and were not harmed.

However, over the years, dolls had their size diminished and have come to serve not only as models of mannequins, but also for children's play. With the Industrial Revolution and with the increasing of consumer demand and mass production, toy producers started to use

communication advertising aimed at children through the packages. An idea that started with food packaging, as explains Souza⁵ (1978, cited in PINHO, 2001):

initially [packaging was] conceived for the protection and conservation of products with the advent of self-service, packaging started to play a new role: that of replacing the seller in persuading the consumer, functioning as a “silent seller” on supermarkets shelves. (p.100, *our translation*)

We can see, then, that the toy producers also began to put brands on the packages and to be engaged in causes in order to create connections with the audience, the buyers. This was and is made through visual advertising by exploring several spheres of childhood experience, bringing themes such as: schools, family and professions, jobs, etc. This is evidenced by the countless models of Barbie dolls that have been launched over the years.

In this sense, we understand that advertising acts as a validation strategy for consumer culture, which sees the child as “a recipient⁶ of advertising content, [...] the one who [...] absorbs concepts, values and models” (SILVA; VASCONCELOS, 2012 cited in CRAVEIRO, 2016, p. 19, *our translation*) of a specific society. Words, colors, sounds and other devices are intentionally chosen by the producer in order to arouse the “desire for consumption” (ibid.), not only children’s desire, but it is also directed to the parents, who is responsible for purchasing the product. These visual advertisings are revealed by the print media, on the package, making the product attractive to the eyes, which means that not only does the doll transmit information to the reader, but all the contents in the package work together in order to convey a message to the buyer. For instance, the logo of the product, which allows the producer to have access to the company purpose.

For this reason, when buying the product, the consumers must be attentive to strategies that link industry and business. There is always an intention behind the product that aim to suit the lifestyles of their audiences, in order to sell. About the sale, in order to make it happen, the producers make use of suitable strategies that positively encourage the buyer’s feeling. As Gade (1998) states,

“stimuli⁷ are also generators of motivation, making consumers want things. And it is from information about what is learned and felt, from emotions, that

⁵ “Inicialmente concebida para a proteção e a conservação dos produtos com o advento do auto-serviço a embalagem passou a exercer um novo papel: o de substituir o vendedor na persuasão do consumidor, funcionando como um “vendedor silencioso” nas prateleiras dos supermercados.”

⁶ “criança como receptora de conteúdo publicitário, absorve conceitos, valores e modelos.”

⁷ “Os estímulos também são geradores de motivação, fazendo com que os consumidores desejem as coisas. E a partir das informações do que é aprendido e sentido, das emoções, é que se desenvolvem as atitudes, as opiniões e a intenção de ação, a intenção de compra.”

attitudes, opinions and the intention to act are developed, the intention to buy”
(p. 27, *our translation*).

By making use of visual signs expressed in different ways, the producer can bring up negative or positive feelings from the buyer. The feelings will be decisive for the purchase or not of the product. In this way, the producer adapts the signs to the characteristics of the target audience. It is at this point in which the parents must be attentive to their children, since “they lack the experience and knowledge to understand and evaluate critically the purpose of the persuasive advertising appeals” (BARVE et al., 2015, p. 1).

For this reason, by looking at the Barbie dolls’ packages, we focus our attention on the visual and verbal semiotic signs that are chosen by the producer in order to check whether the representations of the Barbie dolls we analyze can be considered empowered at the same time that we take a look to the persuasion strategies made by the buyer for the purchase of the product.

In this way, having changed from the image of a fragile being whose social role was strictly linked to family and religious affairs to politics, labor force and whatever role women want to dream of, the next chapter is dedicated to a brief view of the social role of how women are presented.

3. FEMALE EMPOWERMENT AND BARBIE DOLLS

"She overcame everything that was meant to destroy her".

(SYLVESTER MCNUTT III, 2015)

Studies show that for a long time in the course of human history women have changed from the image of a fragile being whose social role was strictly linked to family and religious affairs to politics, labor force and whatever role women were assigned (GEORGES, 1993; MURRAY, 1915; MORLEY; SALARIYA, 1999; NOBLECOURT, 1994; BARATA, 2016; CABALLERO, 1999; CARNEIRO, 2018; ARISTOTLE, 1985). In face of this scenario of conflicts for the conquest of their rights, the so-called female empowerment concept emerges.

In order to understand the different social roles of women across time, we dedicated the following topics to a brief summary of women's role from ancient Greece until World War II, so that we can have a better understanding of how the concept of female empowerment emerged and how it reflects women's behaviors in today's society.

3.1. Women in History

The following topic is divided into two parts in order to briefly introduce the reader to the period in the history of mankind where women began to leave a place of silence and started to gain voice in society.

3.1.1. Silencing

The role of women in history is marked by silence, without political and social rights, being subordinate to their father and / or husband (PERROT, 2005). Such a role was reflected and ratified at different times and contexts, as explains Carneiro (2018). Based on the thoughts of this author, we tried to briefly present how women were seen and treated in certain societies throughout time.

Starting with ancient Greece, the author explains that there was inequality between the masculine and the feminine genders at that time, women were not even considered citizens. They were not only unauthorized to the exercise of public and political debates, but were also

forbidden to have contact with religious festivals, to be present in theatres and in sacrifices to the gods, and to have the right to acquire and / or administer business, among others. They could only participate in religious ceremonies by the intervention of her father or her husband (COULANGES, 1998 cited in CABALLERO, 1999, p. 33). As for the family environment, women were part of the *oikia*, to the domestic role, which concerned the place of subjection, obedience and submission.

The same role was reproduced in ancient Rome, a period that was marked by the Monarchy and the Republic. Women were part of the family background while the man / father was the head of the family. To women was assigned the role of submission, they could not enter into valid contracts themselves nor had, in rule, their property (BARATA, 2016, p. 7). Their role in marriage was restricted to fertility, to procreate. However, it was at the Imperial Period that they obtained a gain, new rights to marriage, where they could divorce and remain under the tutelage of her father and retained in practice the right to the management of their wealth (ibid.). Yet, their social role was largely excluded and repressed, being endured that way for a long time and still reflected between 384 BC - 322 BC made by Aristotle, who devoted himself to his manuscripts which dealt with various subjects, including poetry, government, ethics and others, women were presented on the position of the familiar context of dependence on her husband. According to his manuscripts, to women was given the role of obedience; the sexual organ determined social functions at this period of time, which meant superiority of man against woman due to gender relations. Women were subordinate to men because they were women.

The same restriction on women continued into the Middle Ages, from the 4th to 16th century, a period of time registered by document and reports written by men, monks and/or priests, which reveals the inability of women regarding their social role. By that time, women were censored from activities such as marriage, studying, writing, painting, that is to say, “anything artistic or intelligent” (GEORGES, 1993, p. 85). In relation to the sexual sphere, they were forbidden to have desires and sexual pleasures. Once again, in history, sex for women was restricted to procreation only. For reasons like this, according to Carneiro (2018), some women tried to rebel, especially those who had “an intellectuality, that had a political voice, that had a philosophical voice”. However, in an attempt to go against the system, these women were “burned alive or put in cages and drowned in the sea” (ibid.).

It was only in the 18th century, with the Industrial Revolution, that women’s critical thinking in relation to their social role started to gain strength. The next topic provides information about women’s struggle to secure their rights.

3.1.2. The awaken – Industrial Revolution

The 18th century was a period of economic and social change, including the social role of women. At that time, the Industrial Revolution took place, a period that consisted on the replacement of tools for machines. Productive work was no longer handcrafted, that is, made by hand, it began to be manufactured by machines in factories.

Based on what is explained by Perrot (2005), mechanization had a great impact on women's lives. Before the Industrial Revolution they had their housework to do; some of them were peasants, and the industry took advantage of their work. Women started to work in the cotton production part with spinning machines. However, they were only “responsible for auxiliary work, as subordinate” (ibid., p. 230) to men, that, as a matter of fact, could be their husbands. For this fact, Perrot explains that, even though mechanization somehow took women from the domestic environment, giving them the opportunity to entry the labor market, “it did not imply their liberation, nor their promotion⁸” (ibid., p. 230, *our translation*). On the contrary, women had to manage to do both the work in the factories and their domestic work. Such a scene caused them revolt, leading them to rebel against the oppressive system. It was there that they started a movement that would mark a turning point in their lives, the feminism.

3.2. Feminism

Feminism “is a movement that establishes its own critical reflection, its own theory⁹” (PINTO, 2010, p. 15, *our translation*) and it is presented chronologically, throughout history, through ‘waves’ that demarcate the demands of each socio-historical period. The ‘waves’ work as a clipping that distinguishes what was being claimed by women along the feminist movement, especially in Europe and the United States.

Feminism has gone through five waves since the beginning of its existence (PHILLIPS, R.; CREE, V., 2014). The *first wave* of feminism arises first in England in the mid-nineteenth century. According to Cisne (2015) the first wave of feminism was classified by three currents: *liberal*, *socialist* and *radical*. It was liberal in the sense that women, especially the bourgeois, were claiming for their political and social rights. Cisne (ibid.) defines feminism of this time a ‘reformist’ feminism, which sought to “reduce inequalities between men and women through positive action policies” (p. 106, *our translation*). Women believed that they could achieve

⁸ não implica em sua libertação, nem em sua promoção

⁹ é um movimento que produz sua própria reflexão crítica, sua própria teoria

equality of their rights through education and a more harmonious and balanced relationship within marriage. However, the author explains that with the Industrial Revolution, which transformed women into a work force, made the radical feminist current emerge. By that time, women were working in factories without abstaining from domestic work, as it was previously said, and from being mothers, since they needed to help their family, as a mean of survival, which aggravated the “infant and maternal mortality index” (TOLEDO, 2008, p. 38). Due to the heavy workload and the lack of favorable working conditions, many women, workers, began to fight for their rights in society. In the face of these struggles, according to Cisne (2015), there were feminists who advocated a more radical tendency of feminism, that is, yearning for change by going against the patriarchal system; and others who had a socialist tendency, arguing that the change should be global so that in fact women can achieve real liberation (p. 106). As a result of the women’s struggle, the first wave of the feminist was marked by the conquest of the right to vote by the suffragists, a group of women who defended the idea that women should have the same political rights as men (PINTO, 2010, p. 15).

The *second wave* of feminism concerned critical thinking about the role of women and their conditions in the domestic and social sphere, in other words, reflections on gender. Such reflections were driven in the period after World War I and II, especially with the publication of works that addressed the social role of women in a patriarchal system, among the writers, Simone de Beauvoir (1908-1986) with the book “The Second Sex” and Betty Friedan (1921-2006) with the book “The Female Mystic”. It was during the war that women conquered their first great achievements, which brought them visibility. Because of the war, women began to perform functions that were formerly assigned to men, for example, the exercise of military professions such as “nurse-instructor, machine gun shooter and anti-aircraft gun commander” (ALEKSIÉVITCH, 2016, p.10). After the World War II, in the 1960s, the second wave of feminism was spread in the United States and with its redefinitions of women in public and in private took place (ALMEIDA; DE JESUS, 2016, p. 6). Also, it was during this period that women began to claim the right to freedom of their bodies, carrying out discussions about the issue of abortion.

As for the *third wave* of feminism, the movement was marked by an awareness of female diversity or plurality that only began to be reflected in the 1990s. Women have begun to be reflected as a class and, as a class, it needs specific demands so that all women have their rights guaranteed; not only bourgeois and white women, but the movement started to encompass all ethnicities, classes and socioeconomic context. It is in the third wave of feminism that the black,

lesbian, transgender, etc., movement starts to be developed more vigorously, that is, with regard to race and sexuality.

The *fourth wave* of feminism can be understood as an extension of the first, second and third waves, however, with a difference, technology. The first wave took place a little more than 100 years ago, in the late 19th and early 20th centuries; the second, between the years 1970 and 1980; the third, in the 1990s; and the fourth, around the year of 2010. Each wave has its particularity. There were women fighting for specific factors in each era, something new to be achieved by women in favor of their true liberation. What marks the fourth wave of feminism is the fact that women are able to fight for their rights through technology. According to Cochrane (2013 cited in ROBERTS, 2014) “the technological possibilities [enabled] women to raise their voices, bring feminist issues into the mainstream, and organize powerfully across borders” (p. 06). Thus, what happens in a given region is seen in any part of the world. Women from different locations can fight together for a fact that happened miles away. But, despite the distance, they are together for the same cause, the defense and right of women as a social being, seeking equity. As for what is claimed by feminists in the fourth wave, Rampton (2015) explain that they struggle against “sexual abuse, rape, violence, unequal pay, slut-shaming, [...] unrealistic body-type, [...] the realization that gains in female representation in politics and business [...], unfair pay and work conditions”. But, although women’s achievements over the course of the four waves of feminism have been notorious, there are still some issues that bother them. What lead a new era of feminism, the fifth wave.

Feminists are entering to the *fifth wave* of feminism, at the time of production of this investigation, in order to address subjects that were not contemplated and / or properly discussed in the third and fourth wave of feminism. The focus of the fifth wave is on transgender women. Some feminists of the fourth wave, who were not transgender, defended the idea that, somehow, transgender women could not be included in the same struggle as feminists, since they are caught in the middle of not being able to truly understand the feeling of being a woman (AVALLONE, 2019). This idea is supported by some the TERFs, name that means trans-exclusionary radical feminism (WALSH, 2019), who defend the idea that a transgender woman “could never be fully considered woman because of the male privilege experienced from birth” (AVALLONE, 2019). However, transgender feminist women, defend that this point of view is meaningless, nonsense, as it is argued by the transgender feminist women, Laverne Cox argue back, who is a very famous actress. She explained in an interview that she had no gender privilege as a child, since her “gender was constantly policed”. She reinforced saying: I was told I acted like a girl and was bullied and shamed for that” (ITAYHOD, 2017).

There is a confrontation against the most radical feminists, the TERFs, and the transgender women that surrounds the fifth wave of feminism. The fifth wave of feminism, however, is still very recent. Much discussion is yet to come.

In the light of this information, we understand that the role of women throughout human history has emerged from a social role of silencing and submission to a place of visibility, where women fight for their rights with the purpose of conquering their freedom in various spheres of their lives. The right to work, even though, at the time of the Industrial Revolution, was the starting point for women to achieve what they conquered throughout time. Their struggles and demonstrations, especially by those who led the feminist waves during World War I and II, were of great importance to the conquest of their ideals that had positive impact in the following years. It was also through women's struggle that the word empowerment gained visibility. We devoted the following section to focus on the meaning of the term empowerment and what it means for women's struggle.

3.3. Empowerment

Charlier and Caubergs (2007) divide the empowerment process into four levels of power: *power over*; *power to*; *power with*; and *power within*. The first one, *power over*, concerns the idea of moderation with regard to the relationship of domination and subordination, that is, power is used in order to guide other people who have less power, not more oppressively, but by guiding them to be themselves in order to achieve their goals. *Power to* regards the 'know-how' knowledge, and the intellectual abilities, which "includes the ability to make decisions, have authority, and find solutions to problems, and which can be creative and enabling" (p. 10); *Power with* is attributed to social or political power, the sharing of objectives, which revolves around a purpose that is applicable and common to all involved. And *power within*, is related to 'knowing how to be', in other words, how people themselves are aware of their self-sufficiency and power to 'change their lives and make changes' (ibid., p. 10).

These four levels of power proposed by Charlier and Caubergs (ibid) provide this study with the basis for thinking critically about women's roles in modern society. As our investigation is concerned with women, we may say that understanding these four levels of power gives women an emancipatory view of themselves and other women. With female empowerment, women are able to choose how they want to be represented in whatever sphere they are involved in, including toys.

This critical awareness reinforces what is advocated¹⁰ by Horochovski and Meirelles (2007), when they say that

empowering as an intransitive verb configures an emancipatory perspective of empowerment, a process by which individuals [...] gather resources that enable them to have voice, visibility, influence, and capacity for action and decision (p. 132, *our translation*).

It is, precisely, intending to conquer that voice and visibility that women have been constantly fighting to get out of the oppressive role, make their own choices, to walk on the streets without fear, to manage their own goods and to be empowered are of supreme importance to the development of female empowerment. Women begin to be empowered once they become aware of their rights and carry them out in society; no matter how many dislikes they get.

3.4. Empowerment, Barbie Dolls and The Capitalist Industry

As our investigation concerns the analysis of dolls' packages, we turn our attention to the Barbie doll that was originated in 1959, during the second wave of feminism. In that time, women were fighting to secure their rights. According to Walsh (2010), among other things, they demanded

equal pay for equal work, an end to domestic violence, curtailment of severe limits on women in managerial jobs, an end to sexual harassment, and sharing of responsibility for housework and child rearing (p. 1)

It is in this scenario that the Barbie doll was launched. The feminist way of thinking was mirrored in the Barbie dolls, since the first Barbie launched did not only represented or constrained to domesticity, submissive and silent; on the contrary, she had the teenage modeling profession and was represented in a black and white bathing-suit, sultry features and with a pony tail. However, it is relevant to mention that, although the representation of the first Barbie, much of the advertising of Barbie in the late 50s was most definitely putting her in traditional roles. It means that market capitalism used and still uses the appropriation of collective, social roles and also social movements, to represent dolls as a way of producing money through their sale. Once companies see the rise of certain subjects in the media and in society, it uses that to

¹⁰ Empoderar como verbo intransitivo configura uma perspectiva emancipatória de empoderamento, processo pelo qual indivíduos [...] angariam recursos que lhes permitam ter voz, visibilidade, influência e capacidade de ação e decisão.

enrich itself. This is evidenced since, after the first Barbie doll, the Mattel Company launched Barbie dolls in different contexts with different professions throughout its editions. The most famous Barbie collection in the present time, in which this investigation was developed, is the collection Barbie "I can be". Over the years the Barbie doll has been represented in this collection in over 180 professions throughout its 60 decades of life. Among them the most recent of the decade of 2010s are Barbie Computer Engineer, TV anchor, race car driver, rockstar, veterinary, dentist, skier, architect, art teacher, movie actress, chef, presidential candidate, fashion designer, zoologist, paleontologist, and the list goes on. Also, Barbie dolls have already been representing women of different ethnicities as the eight different ethnicities launched in 2015 in the Barbie fashionists collection.

We want, however, to clarify that representativeness matters, but without awareness we do not live up to what is defended by feminist struggles, we do not advance and we do not, in fact, reach freedom. The real struggle is what makes women empowered, the practice in the social, not just in representation. But representation does collaborate, especially in making people understanding how women are represented through the capitalist market scenario.

4. THEORETICAL FRAMEWORK

“Theory helps us to bear our ignorance of fact”.

(GEORGE SANTAYANA, 1896)

This chapter deals with the main theoretical tools used for the verbal and visual analysis of the data, namely Systemic-Functional Linguistics (SFL) proposed mainly by (HALLIDAY, 1978; 1985; HALLIDAY; HASAN, 1985; HALLIDAY; MATTHIESSEN, 1999; 2004), and the Grammar of Visual Design (KRESS & VAN LEEUWEN, 1996; 2006).

4.1. Systemic Functional Linguistics

Systemic-Functional Linguistics (SFL) is a theory that focuses on the notion of language function, as it stands for answering two questions: ‘how do people use language?’ and ‘how is language structured for use?’ (HALLIDAY; MATTHIESSEN, 2004, p. 4-11).

According to Halliday, the main advocate of SFL, language is “a network of systems or interrelated sets of options for making meaning” (1994 cited in CAMERON; PANOVIC, 2014, p. 103). The meaning in the text is affected by the social environment and ideologies that come to life through social relations of communication, which are only possible through language, “a product of the social process” (HALLIDAY, 1978, p. 01).

Halliday (1978 cited in EGGINS, 2004, p. 3) makes four main theoretical claims about language, which can be explained as follows: the first aspect is that ‘language use is functional’; second, the intention behind its function is to make meaning; third, the meanings are not empty, or not only exist for existing, but they are ‘influenced by the social and cultural context’, that is, there is an exchange of cultural and social meanings through language; fourth, there is the possibility of making meaning by choosing through the use of language and this use happens through a semiotic process in which the user / speaker makes semiotic choices at all times in view of his / her context. In other words, Halliday (1978) claims that

“by their everyday acts of meaning, people act out the social structure, affirming their own statuses and roles, and stablishing and transmitting the shared system of value and of knowledge”. (p. 02)

In view of this functionality of language, SFL takes into account two types of contexts for the analysis of texts, the ‘*context of culture*’ and ‘*context of situation*’. According to Butt (et al. 1998) the *context of culture* concerns the differences “between one culture and another” (p. 12). It holds what is expected by a person in a specific community in terms of the meanings and assumptions which they share. As for the *context of situation*, Butt declares that it refers to

the things going on in the world outside the text which make the text what it is. These are the extralinguistic features of a text which are given substance in the words and grammatical patterns which speakers and writers use consciously and subconsciously to construct texts of different varieties, and which their audience uses to classify and interpret (p. 12).

In other words, the *context of situation* concerns the use of language for specific matters and in different contexts. Halliday (1978) explains that the speaker “will have a strong sense of the use of language” by “learning about the physical environment and about the [person’s ability] to interact with it and control it” (p. 30). The speaker and writer must be aware of when to use such a specific language depending on the public, such as in a supermarket, at work, at a party, at the university, and so on.

For this reason, Butt explains that it is necessary to consider the three variables referred to Halliday (1978) that are part of the context of situation and have the function of situating a text, *field*, *tenor* and *mode*. We can see an explanation of these three parameters at the table below:

Table 1 – Explanation of the Parameters of context of situation

Field	What is to be talked or written about – the subject matter;
Tenor	Who you are talking to – the relationship between the speaker and hearer and / the writer and reader;
Mode	How are you talking – the kind of text that is being made.

Source: Butt (et. al. 1998, p.12)

Based on these parameters, it is possible to see that the *context of situation* reflects the external social environment, which is materialized through language.

Halliday (1985) declares that, in using language, people establish three main kinds of meanings, which are related to the context of situation. He posits that “simultaneous strands of meanings (the ideational, interpersonal and textual metafunctions) are expressed in clause structures” (EGGINS, 2004, p. 2), drawing attention to the fact that the three meanings “occur

together in CLAUSES, with the pivotal element of the clause being the expression of the event, or PROCESS” (BUTT et. al. 1998, p. 42).

In this way, Halliday states that “all languages are organized around two main kinds of meaning, the ideational and the interpersonal” [and] “combined with these is a third metafunctional component, the ‘textual’, which breathes relevance into the other two” (HALLIDAY, 1994, cited in MING LIU, 2014, p. 1238).

Due to the fact that this thesis focuses on the analysis of the transitivity system that lies within the *ideational* metafunction, the next section is limited to explaining the *ideational* metafunction only.

4.1.1. The Ideational Metafunction and the System of Transitivity

Synthesizing what has been previously stated, in view of the SFL conception that, through language, individuals manifest their cultural experience which is confronted in and by society through time, Halliday (1985) established a grammar based on the functions of language, proposing to analyze the language into three social metafunctions, which are realized in the lexicogrammar level. For Halliday (1985 cited in KRESS & van LEEUWEN, 2006, p. 2), the concept of grammar revolves around the representation of patterns of experience. He states that in order to represent such an experience, humans ‘build a picture of reality’ through patterns of experience. These patterns of experience are established through what Halliday calls for metafunctions.

We can find at the table below a synoptic view of how and where the metafunctions occur:

Table 2 – Relationship between context and metafunctions of language

Context Element (Registry Variables)	Metafunction of language	Representation system (Lexical-grammatical realization)
Field	Ideational / Experiential	Transitivity
Tenor	Interpersonal	Mode
Mode	Textual	Theme and Rheme

Source: adapted from Santos (2014).

Focusing on the *ideational* meaning, Butt et al. (1998), according to what is claimed by Halliday (1985), explains that the term *ideational* is distinguished into two components: the *experiential*, the representation of the experience itself; and the *logical*, with the function of ‘connecting’ the experiences of representation (p. 13), referring to the concern of providing a theory related to the concepts of “experience of the world” and “conveys a picture of reality” (BUTT et. al. 1998, p. 13).

For a more consistent definition of the *experiential* meanings, Eggins (2004) explains that it is “expressed through the *System of Transitivity* or process type, with the choice of process implicating associated participants roles and configurations” (p. 206). In other words, the *participants*, *processes* and *circumstances* are realized by the *System of Transitivity*, that is, the *representation* in language process (lexical-grammatical realization).

The *System of Transitivity* is concerned with the content that is expressed in language in order to understand the nature of the participants involved in it. Eggins (2004) draws our attention to the fact that when analyzing a structure in a clause, we should pay attention to these three aspects:

the selection of a process: the process choice will be realized in the verbal group of the clause; [...] the selection of participants: participants will be realized in the nominal groups; [...] the selection of circumstances: circumstantial meanings are expressed through adverbial groups or prepositional phrases (p. 214).

These *processes* (verb elements) in the clause are divided into: *Material*, *Mental* and *Relational*. The first two processes, material and mental, are related to process of *doing* and *sensing*, while relational processes are related to process of *being*.

Material processes are characterized by the presence of an Actor (doer), which is realized by a nominal group and it is obligatory in the clause. There might also be a Goal, which is the participant affected by the Actor’s action. The probe question for material processes is: “What did x do to y?” (ibid., p. 225). For example, the following clause: She hit me. She is the **Actor** who made the action of hit (**Material Process**) me (**Goal**).

Mental processes can be divided into four classes or subtypes of verbs *perception*, *cognition*, *affection* and *desire*. There are two main participants in this process, which are the *Senser* which is the conscious participant and the *Phenomenon* which felt. Both participants can be identified through verbs such as “see / hear / feel” which is related to *perception*; “know / understand / believe” for *cognition*; “like / love / adore” which indicates affection; and “hope

/ want / wish” related to *desire*. The following clause represents an example of mental process: I (**Senser**) believed (**Mental Process: cognition**) you, Tommy.

Relational processes refer to the attributes of a participant and can be realized through verbs such as ‘is/were/was’, ‘have/had’. They are divided in two types: *attributive* and *identifying*. For the attributive type, Halliday and Matthiessen (2004) state that it

involves establishing a relationship between two terms, where the relationship is expressed by the verb be or a synonym. In the Attributive sub-type, a quality, classification or descriptive epithet (Attribute) is signed to a participant (Carrier). The Carrier is always realized by a noun or nominal group (cited in EGGINS, 2004, p. 239)

As an example of attributive relation process, there is the following clause: The concert (**Carrier**) is (**Relational Process: Attributive**) great (**Attribute**).

Regarding the *identifying* relation process, it is related to something/participant giving value to a thing or simply defining it, and they can be identified as *Token*, “which stands for what is being defined” and *Value*, “which defines” (ibid., p. 242). For example: They (**Token**) are (**Relational Process: Identifying**) the president and vice-president of the United States of America (**Value**).

These processes that were cited are the three main processes identified by Halliday. However, there are still three other secondary types of processes, which are: *verbal*, *behavioral* and *existential*.

The nomenclature of *verbal* processes gives us in advance an idea of what it concerns. It is the processes of *saying*. The participants in this case are: the *Sayer*, who says something, the one who verbalizes; the *Verbiage*, what is said; and *Receiver*, the one who receives what is said. For example: She (**Sayer**) told (**Verbal Process**) me (**Receiver**) bad things (**Verbiage**). Halliday (2004) calls our attention to the fact that there another type of verbal process, in which instead of a *Receiver*, there is the presence of a *Target*, and that instead of the *Verbiage*, there is a *Recipient*. It happens when a participant is “targeted by the process of saying” (p. 256). In this case, the reader can find some verbs, such as: *insult*, *praise*, *slander*, *abuse*, and *flatter* (BUSTAM, 2011, p. 28). For example: He (**Sayer**) insulted (**Verbal Process**) me (**Target**) in front of everyone (**Recipient**).

Regarding the *behavioral* process, this process is related to physiological or psychological experiences. There is a participant who is aware of what is happening, the one who behaves, who is called the *Behaver* and it is followed by the process. For instance, the girl is smiling. We infer that the girl, the behaver, is happy (psychological) and because of that she

is smiling (physiological). So, the clause can be analyzed as follows: The girl (**Behaver**) is smiling (**Behavioral Process**).

As for the *existential* process, the name reveals the existence of something. The *Existent* is referred to what exists. Usually in an existential sentence we will notice the presence of the verb form *there is* or *there are*, as an example: there is a girl crying, or something other verb related to existence, such as *exist* and others. In this sense, the clause can be analyzed as follows: There is (**Existential Process**) a girl (**Existent**) crying.

By looking at these processes presented in the lines above, we can interpret and understand the experiences lived by the participants. However, Halliday (1985) emphasizes the importance of the *circumstantial elements* in the clauses in order to achieve a more concise and complete interpretation of the information related to the occurred event and, in this way, to better understand what is / was experienced by the participants. In this sense, we rely on the table prepared by Bustam (2011) in view of what is proposed by Halliday (ibid.), as he calls our attention to the seven types of circumstantial elements. See at the table below its meanings and purposes:

Table 3 – Types of circumstantial elements

Type	Categories	Example (underlined words)
Extent	a) Distant	a) He walks <u>(for) seven miles</u>
	b) Duration	b) She stayed <u>for two hours</u>
Location	a) Place	a) We work <u>in the kitchen</u>
	b) Time	b) I get up <u>at six o'clock</u>
Manner	a) Means	a) My mother went <u>by bus</u>
	b) Quality	b) It was snowing <u>heavily</u>
	c) Comparison	c) I went through my head <u>like an earthquake</u>
Cause	a) Reason	a) <u>For want of</u> nail the shoe was lost
	b) Purpose	b) <u>For the sake of</u> peace...
	c) Behalf	c) I'm writing <u>on behalf of</u> Aunt Jane
Accompaniment	a) Comitative	a) Fred came <u>with Tom</u>
	b) Additive	b) Fred came <u>instead of Tom</u>
Matter		I worry <u>about her health</u>
Role		I'm speaking <u>as your employer</u>

Source: adapted from Bustam (2011, p. 30).

The examples given in the Table 3 above makes it possible for the reader to recognize the circumstantial elements and, thus, analyze the whole clause itself in order to embrace a better discussion of the analysis, aiming to achieve a more faithful interpretation.

With that said, and having explained the *ideational* meanings proposed by Halliday (1978; 1985), we move on to the explanation of the Grammar of Visual Design and its metafunctions.

4.2. Grammar of Visual Design

The Grammar of Visual Design was developed by Kress and van Leeuwen (1996) in order to read and understand the text in all its forms, especially with regard to its visual elements. According to Pinheiro (2015, p. 211), the interrelationship between the various semiotic modes represented by words, gestures, colors, facial and corporal expressions, etc., are responsible for the construction of meaning in the text. In addition, Kress and van Leeuwen (cited in FERNANDES; ALMEIDA, 2008) warn us that when reading an image, we must take into account its “social, political and social context”, which are incorporated in syntactic structures, for the construction of meaning (p. 9).

Based on the metafunctions of Halliday’s Systemic-Functional Grammar (1978; 1985), the Grammar of Visual Design (GVD), is aimed at analyzing images and their semiotic modes in order to consider the meaning related to their context and their syntactic structure.

It is noteworthy that although the metafunctions of the GVD were based on the metafunctions of SFL, language structures and visual structures are not totally equivalent. Kress and Van Leeuwen (cited in FERNANDES; ALMEIDA, 2008, p.12) turn their critical and reflective gaze to the fact that the two modes do not establish the same function. This means that both have their communicative function in the text, establishing interaction in order to produce meaningful effect, concomitantly.

Having explained this, we present, then, in the following topics, the three metafunctions of the Grammar of Visual Design and their respective meanings.

4.2.1. Representational Metafunction

The *representational* metafunction is responsible for the “world experiences” of the represented participants in the image (FERNANDES; ALMEIDA, 2008), which can be people, animals, objects, toys, places, etc.

The *representational* meanings are subdivided into the *narrative* and *conceptual* processes. *Narrative processes* in a visual structure occur whenever there is the presence of vectors, which indicate an action involving two “represented participants” (KRESS; VAN LEEUWEN, 2006, p. 47), from an *Actor* towards a *Goal*. Vectors can emerge from any object or person represented in the image, as well as from body parts. Where there is the presence of one or more represented participants and the *Goal* in an image, Kress and van Leeuwen (ibid.) regard it as a *transactional structure*. As can be seen in Figure 2 below, the Actor, Barbie, is realizing an action; from her left hand comes a *vector* toward the *Goal*, the horse, which receives the action.

Figure 2 – Narrative process with Actor and Goal



Source: The Strong National Museum of Play

A *bidirectional transactional structure* is when the represented participants, called *interactors*, can be the *Actor* and the *Goal* at the same time (p. 14). Figure 3 represents a *transactional structure* in which the girl and the doll are being represented as the *Actor* of the kissing action and both are the *Goals* at the same time.

Figure 3 – Bidirectional transitional narrative process



Source: The Strong National Museum of Play

However, when there is the presence of an *Actor* in which we cannot see the *Goal*, this is referred to as a *non-transactional structure*. The doll in Figure 4 below performs the action of giving / throwing the bouquet of roses in the direction of someone or something that we are not able to see.

Figure 4 – Non-transactional narrative process

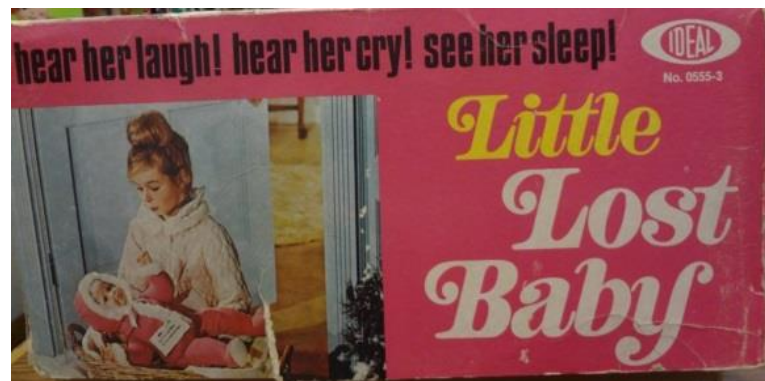


Source: The Strong National Museum of Play

In addition to an action, an image may also present a *reaction* process, which is related to the direction of the represented participants' gaze. The participant, then, is called *Reactor* and

the object of his / her gaze is the *Phenomenon*. The *reaction* process can also occur through *transactional structures*, with a visible *Phenomenon*, and through *non-transactional structures*, with no visible *Phenomenon*. In Figure 5 the *Reactor*, girl, looks at a visible *phenomenon*, her doll – *transactional structure*. Such a reaction is reinforced by the information written on the box, ‘see her sleep’.

Figure 5 – Reactor and phenomenon in a transactional structure



Source: The Strong National Museum of Play

Regarding Figure 6, both dolls are *Reactors* looking at a *Phenomenon* that cannot be seen by the reader. The image of the two girls suggests that there is someone acting or maybe something happening, and the girls are looking at it, observing, just reacting. For this reason, we can say that they are represented through a *non-transactional structure*.

Figure 6 – Reactor and phenomenon in a non-transactional structure



Source: The Strong National Museum of Play

As for *verbal processes*, they can be identified by a ‘dialogue balloon’ which connects two participants, the *Sayer* and an *Utterance*. The *Sayer* is the animated participant, while the

speech is represented by the *Utterance*. In Figure 7, the *Sayer* is the babydoll, whose speech is expressed through the verbal text, *utterance*, i.e. ‘Bananas are yummy’, in which it is located inside the ‘dialogue balloon’.

Figure 7 – The Sayer and the utterance



Source: The Strong National Museum of Play

Mental processes are characterized by a ‘thought bubble’ that connects two participants, the *Senser* and the *Phenomenon*. The *Senser* is the participant in which the ‘thought bubble’ emerges (KRESS & VANLEEUEWEN, 2006, p. 75).

Finally, there is the *circumstance*, that is, the context in which the text is located and is organized in terms of *setting*, *means* and *accompaniment* (ibid):

The Setting of a process is recognizable because the participants in the foreground overlap and hence partially obscure it; because it is often drawn or painted in less detail, or, in the case of photography, has a softer focus; and because of contrasts in colour saturation and overall darkness or lightness between foreground and background.” [...] “The Means of a process is formed by the tool with which the action is executed. It usually also forms the vector. [...] “An Accompaniment is a participant in a narrative structure which has no vectorial relation with other participants and cannot be interpreted as a Symbolic Attribute. (p. 75)

Regarding *conceptual processes*, they occur when there is no presence of vectors due to the absence of participants performing an action; instead they are represented in a static and timeless manner. These representations are divided into *classificational*, *analytical* and *symbolic* types. In *Classificational* conceptual processes, the participants are represented as belonging to the same group, to the same category, with characteristics that are common to all.

For example, in Figure 8, when all Barbie dolls are classified in category that refers to the wedding theme:

Figure 8 – Conceptual classificational process



Source: The Strong National Museum of Play

In relation to the conceptual *analytic* process, the participants are related through a structure of *part* and *whole*. There are two participants identified in this process: the *carrier* represented as the *whole*; and the *possessive attributes* represented as the *parts*. In Figure 9, Bratz doll is the *carrier* and her clothes, dog and accessories are the *parts* of a *whole*, the doll herself.

Figure 9 – Conceptual analytical process



Source: The Strong National Museum of Play

Regarding the conceptual *symbolic* processes, the participants are “represented in terms of what they mean or are” (FERNANDES; ALMEIDA, 2008, p. 17) and are subdivided into: *attributive* and *suggestive*. The attributive process considers the relationship between the carrier and the symbolic attributive. The *Carrier* is the participant which stands out in the image, in

other words, the attributes such as meaning and identity are conferred to the Carrier which assumes a virtue of great significance in the image due to its attributes. Figure 10 is an example of the *attributive* conceptual process since it is possible to see in the image the specific details of the bouquet of roses that is being held by the doll in a throwing act, in which it is part of the doll, representing a symbol of marriage. The act of throwing the bouquet works as a tradition meaning that the next person to take the bouquet will get married.

Figure 10 – Attributive conceptual process



Source: The Strong National Museum of Play

In regard to *Suggestive* conceptual processes, it occurs when there is the presence of a participant, which its meaning comes from within, being presented by the lack of details, as its characteristics derives from the carrier itself, not by its attributes. Most of time, it is only possible to see its silhouette.

4.2.2. Compositional Metafunction

The *compositional* metafunction represents the modes of organization or layout of the visual text, related to the presence or not of interconnected objects, involving categories such as: i) *Value of information*, which deals with the structuring (Ideal x Real, Center x Margin, Given x New). The *real* information comes on the lower part of the visual text, while the *ideal* information comes on the upper part. We can see in Figure 11 that the lower part of the box shows the information about what is inside the box, the doll's profile and the lack of accessories; at the top of the dolls' package comes the name of the doll and the theme, both highlighted in

large letters, and below them information about the child's age for handling the toy, besides information that this doll is two in one – the *ideal* information.

Figure 11 – Ideal / Real / Given / New information



Source: The Strong National Museum of Play

In relation to the *given* information, it comes on the left side of the image, while the *new* information comes on the right side. The given information is related to the message that is already known by the reader. For example, in Figure 12 Barbie is placed on the left side of the box which means that the reader already knows who she is before buying the doll; while the *new* information, verbal text, comes on the right side of the box, informing the reader / buyer that this doll plays the guitar “I play guitar” and comes “with 3 hit tunes from the movie”.

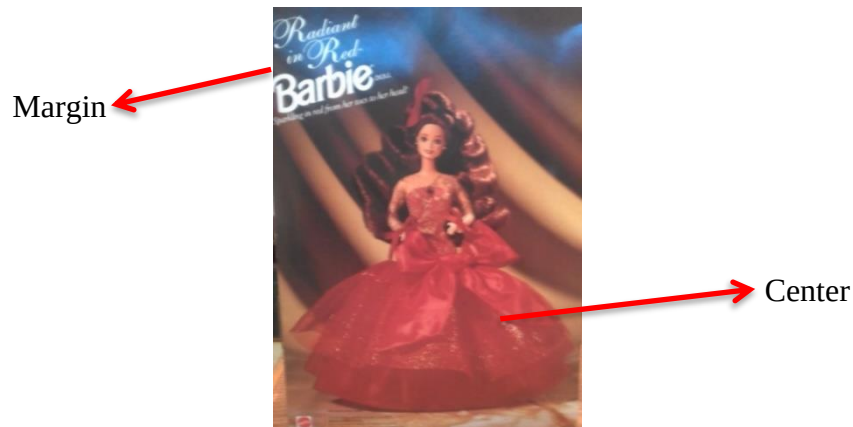
Figure 12 – Given and new information



Source: The Strong National Museum of Play

The element that comes at the *center* of the image is related to the most prominent information, while the ones that come on the *margin* are associated to the least relevant or prominent information. In Figure 13, the doll is positioned at the *center* part of the package; she represents the nucleus of the information; as for the brand with the verbal text Barbie - Radiant in red, as well as the Mattel icon, come on the *margin* part, representing the less prominent element.

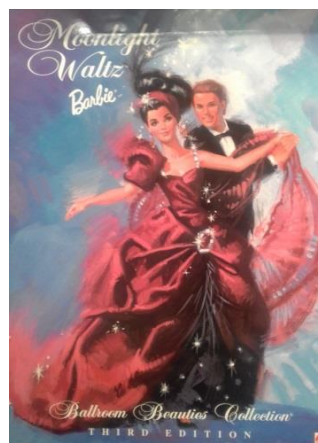
Figure 13 – Elements at the center and margin of the image



Source: The Strong National Museum of Play

Salience concerns the emphasis that the elements receive in the course of the reading, by way of example: the color tonality, contrast, brightness, etc. The element in the visual text stands out due to its contrast of colors. In Figure 14, the producer uses vibrant and eye-catching colors to emphasize the doll, which is represented in a vibrant red dress, while the background is represented in a shade of light blue, which contributes to the emphasis given to the doll. Also, the doll is exposed in exaggerated size in the image relative to the male figure behind her.

Figure 14 – Salience



Source: The Strong National Museum of Play

Structuring refers to the connection and disconnection of elements in the image and it is related to the presence or not presence of interconnected objects. The visual characteristics in an image as well as its colors, vectors, size shapes, and position can influence the element to be *weakly framed*, as in Figure 15, when Barbie is represented in a connection of similar colors of clothes, background and the package itself; and *strongly framed* as for Figure 16, when the doll and its parts are presented in pieces, separated from each other and with different colors.

Figure 15 – Weakly framed



Source: The Strong National Museum of Play

Figure 16 – Strongly framed



Source: The Strong National Museum of Play

4.3. Concluding Remarks of the Chapter

With the presentation of the two main theoretical frameworks established for the analysis of this investigation, we give credence to the fact that these linguistic tools are adequate and sufficient for the analysis of the verbal and visual elements found in the Barbie dolls' packages. Through them, we are able to look at the verbal and the visual structures from their own codes in order to reach a more comprehensive interpretation in view of the choices of the semiotic signs made by the producer.

Next, in Chapter V we present the methodological configuration for the development of this thesis.

5. METHODOLOGY: Weaving the Investigation

“With Great Power Comes Great Responsibility”

(STAN LEE, 1962)

Having established the general objective of this thesis, which focuses on checking on the representations of the feminine portrayed by Barbie doll’ packages in order to check whether or not her representations can be considered empowered, we present, then, in this chapter, some topics for the methodological configuration regarding the development of this investigation.

Therefore, this chapter is organized as follows: the nature of the study; the research context of the dolls analyzed; the criteria for the selection of data; and the analysis procedures.

5.1. The nature of the study

This investigation can be considered qualitative and interpretative in its nature as it focuses on “understanding the meaning people have constructed, that is, how people make sense of their world and the experiences they have in the world” (MERRIAM, 2009, p. 13).

The qualitative approach becomes the most relevant for this investigation, since we intend to explore human experiences by analyzing the implicit meaning behind semiotic choices made by the producer for the production of a toy, Barbie dolls’ packages. By analyzing the semiotic choices through a qualitative approach, we can become aware and also raise reader’s awareness to the meaning of these toys and thus promote possibilities of change of thoughts, ideas, etc.

In this sense, we stress what is advocated by Szent-Gyorgy (cited in MORSE; FIELD, 1996), when he postulates that a qualitative researcher needs to be

methodologically versatile, to have extensive knowledge of social science theory, to interact skilfully with others, and to be persistent, focused and single-mindedly committed to research. It requires that the researcher constantly distinguish between another's world and one's world, yet become close enough to the lives of another that it be both experienced and analyzed (p. 1, *our translation*).

Through this statement we understand that a qualitative researcher needs to be situated in the socio-historical context of their research, not only as researchers, but as social agents

themselves. As social agents, Flick, von Kardorff and Steinke (cited in GUNTHER 2006, p. 202) state that as qualitative researchers we must be attentive to the following theoretical bases¹¹, which entails:

- a) social reality is seen as the construction and social attribution of meanings;
- b) the emphasis on procedural character and reflection;
- c) the “objective” conditions of life become relevant through subjective meanings;
- d) the communicative character of social reality allows the redoing of the process of construction of social realities to become the starting point of research.

However, before these theoretical bases, we must be aware to the fact that a qualitative analysis is susceptible to subjectivities, since in the course of the data analysis, the researcher reaches to his / her own interpretation.

5.2. The Research Context of the Dolls Analyzed

Seeking to make the reader aware of Barbie production context, the following paragraphs are devoted to revealing how this doll was created, what were her initial design purposes, and how she was shaped to nowadays representations. The information found here was taken from an interview Ruth Handler gave to Eye to Eye program in 1994.

As shown through this interview, Barbie doll was created by Ruth Handler, also founder of Mattel toys. Mattel was first started by Harold Matson and Elliot Handler along Ruth, becoming famous for creating the most popular doll in the world. Although the reason for her fame was the creation of a doll, Ruth Handler reports in the interview that she did not use to play with dolls when she was young, she preferred to work in her sister’s toy store as a child. As an adult, she got married and started a business making dollhouse furniture; which makes us relate a connection between the play that has become a serious business in adult life.

As it was previously discussed in Chapter III, by that time, before the 1960s, most women stayed at home, especially those with better living conditions who did not need to work to support their families. However, this was not related to Ruth Handler, as she was “working

¹¹ a) a realidade social é vista como construção e atribuição social de significados;
 b) a ênfase no caráter processual e na reflexão;
 c) as condições “objetivas” de vida tornam-se relevantes por meio de significados subjetivos;
 d) o caráter comunicativo da realidade social permite que o refazer do processo de construção das realidades sociais torne-se ponto de partida da pesquisa.

when most of women stayed at home” (RUTH HANDLER, 1994). With her work, her company, Toy Maker Mattel, became famous with the creation of an innovative doll. Ruth created an “all grown-up doll with grown-up features”, including “breasts” (ibid.). This doll was innovative at that time because she differed from other dolls, in that the others were baby dolls. According to Ruth, her idea was with this doll allow little girls “to dream dreams of growing up and every grown-up that she saw had breasts” (ibid.). This doll, then, brings the adult world into the universe of the child world. With Barbie, the world of girls' play expands. They are no longer just those who take care of their babies, baby dolls, but they cease to play the role of mother in their imaginary world. Now they are those who act through adult representations of the Barbie doll, an adult woman.

Although at that time a long step had been taken with Barbie's arrival in the marketing for the emancipation of the feminine, Ruth reports that with the rise of the second wave of feminism Barbie came under criticism. The main critic of that time was referred to the body shape of the doll, since some feminists claimed that girls would be discontented for the fact most of them could not look anatomically shaped like Barbie.

This criticism continued to the present days. This fact was very relevant for the development of this investigation, since we analyze Barbie dolls' representations that go from her physical attributes and clothes, visual text, to the verbal text that is displayed in her package. We wanted to look critically at these dolls. One of the main reasons for that, is that they have been the subject of so much criticism.

Ruth explains that the criticism that revolved around Barbie, was also due to Barbie's clothes. She reports that at the beginning, with the first dolls, the Mattel Company only launched Barbies with clothes that represented activities women could do at that period of time, or as she declares, how women “are portrayed in society” (ibid.), the society of the 60's, the real world that shows women from the perspective of men, yet we still see this perspective nowadays. For that reason, it was not possible to see many different kinds of activities or professions in these dolls because other activities and professions concerned only men. However, it is with the passing of the years and the changes of women's place in society that other professions and activities came to be represented by Barbie dolls, which were represented through her clothes and physical attributes.

In her interview Ruth Handler, explains that while Barbie was criticized for her physique, other women saw her, the doll, as a market pioneer because she was independent, she did not need any man, father or husband, to be whoever she wanted to be. Furthermore, according to Ruth, Barbie, even in her first edition, was represented outside the kitchen.

It was with this thought in mind that Ruth Handler created Barbie with the intention that though her “the little girl could be anything she wanted to be. Barbie always represented the fact that a woman has choices” (ibid.).

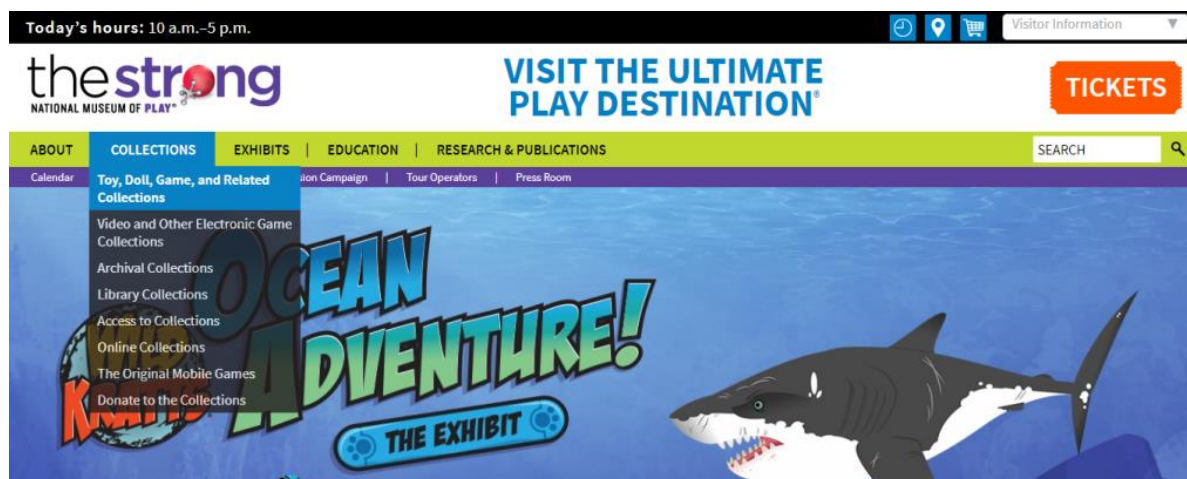
5.3. Criteria for the selection of Data

We carefully summarize in the following lines how our data was constructed, so the reader can understand step by step the path taken by us in collecting and choosing the data for the production of this investigation.

5.3.1. A brief explanation

The data of the present thesis was collected during a research fellowship at the Strong Museum of Play by Prof. Dr. Almeida, coordinator of the GPSM, in October, 2017. Before her research period, she had been asked to select, prior to her arrival, the categories of toys she would like to have available for her research. For the choice of the categories, Almeida accessed the official home page of the Strong Museum of Play with the tab that guides visitors to the collection they want to visit, as we can see in Figure 17 below:

Figure 17 – Homepage to the Collection of toys



Source: The Strong Museum of Play Website

Within the categories available, visitors can find the topic *Collection Dolls*, which leads them to collections of various dolls.

With her selection of categories done, during the five days Almeida was researching at the museum, she received a set number of dolls in their complete original packaging each day

from the choice of categories she made on the Museum's website. She photographed the dolls' packages she received each day and placed them into folders named as follows:

- 1_Day One_Baby Dolls;
- 2_Day Two_Talking, Walking, Babies from 19th Century;
- 3_Day Three_Barbies;
- 4_Day_BarbieOtherDolls;
- 5_Day_Oldie Dolls

A total of four hundred (400) images of eighty-five (84) different dolls were made available for this investigation, see Table 4.

Table 4 – Total of dolls and images in the folders

Folder of the dolls listed according to the day	Dolls	Images
1_Day One_Baby Dolls;	20	96
2_Day_Two_Talking, Walking, Babies from 19th Century;	14	57
3_Day Three_Barbies;	15	77
4_Day_four_BarbieOtherDolls;	18	84
5_Day_Five_Oldie Dolls;	18	86
Total	85	400

Source: personal data provided by Strong National Museum of Play

Given the number of images of the dolls' packages found in the corpus available by Dr. Almeida, I realized that many of them were Barbie dolls. At that moment, in the year 2018, when I was presented these images, there was a case of feminicide that reverberated throughout Brazil: the death of Councilwoman, Marielle Franco. The fact caught my attention not only because of her death, but also because she used to fight for women's right, especially the rights of black and lesbian women. It was in light of this fact that I began to think about the issue of female empowerment.

I began to ask myself about the meaning of this term and if female empowerment was also brought in the child context, since I was working within this area of study. With these

questioning, I looked at the images that were made available to me and I thought it would be a good research idea to dwell on them in order to look for traits of female empowerment.

With this in mind, I looked at all 400 images of the 84 dolls' packages and saw that among the five folders there were two folders with images of Barbie dolls' packages containing images of Barbie dolls' packages.

With this being done, given that women and dolls haven't typically been endowed with empowerment messages, I selected dolls that at first glance, in other words, from the ideal information on the package, suggested independence and the potential for empowerment. My purposive selection of dolls was made to maximize the chance of finding any evidence of empowerment, my dependent variable of interest once this is a quasi-experimental study. In other words, the inclusion criteria for this study was that the doll had to already be doing something non-traditionally feminine. In this way, given that three (03) of the dolls in the sample are presidential contenders, connecting back to the death of Councilwoman previously mentioned and representations of women engaged in politics or political struggle, we sought to go through a detailed analysis in order to understand the influence of the semiotic choices made by the producer as a persuasive strategy for the sale of the product at the same time that we looked at representations of the feminine materialized in these Barbie dolls' packages and, then, to check whether or not they signal traits of empowerment.

With that said, we analyzed the following images:

Figure 18 – Barbie® for President Gift Set (1991)



Source: The Strong National Museum of Play

Figure 19 – Barbie® for President Doll (2000)



Source: The Strong National Museum of Play

Figure 20 – Millennium Grad Barbie® Doll Special Edition Mattel NIB (2000)



Source: The Strong National Museum of Play

Figure 21 – Ava DuVernay Barbie® Doll (2015)



Source: The Strong National Museum of Play

Figure 22 – Barbie® President and Vice President Doll (2016)



Source: The Strong National Museum of Play

Figure 23 – Game Developer Barbie® Doll (2016)



Source: The Strong National Museum of Play

Once we present the Barbie dolls' packages chosen for the analysis of this investigation, we devote the next topic to the explanation of the analysis procedures.

5.4. The analysis procedures

This topic is devoted to presenting the procedures that guided us in the analysis while reading the data of this investigation. We brought back the research questions in order to explain how we came to the categories of analysis.

- What are the verbal and visual patterns encoded in the analyzed dolls' packages?
- Can we find any trait of empowerment in these Barbie dolls' packages?
- Can these Barbie dolls be considered empowered?
- Who is the woman represented by the Barbie dolls analyzed according verbal and visual semiotic signal patterns?

After establishing the research questions, we turned our gaze to what was claimed by women in each wave of feminism. By considering their claim, we created some keywords that could identify each of these waves, which encompass women's struggles for conquering their rights, according to what is presented in the topic of the theoretical chapter of this investigation dealing with feminism. The keywords created were the following ones:

- i) political and social rights;
- ii) jobs / careers;
- iii) diversity / plurality;
- iv) body

Having established these keywords, we were able to first look grammatically to what is represented through the semiotic representations of the Barbie dolls' packages according to the main metafunctions related to the two linguistic grammars used in this investigation:

Table 5 – Metafunctions of the Grammar of Visual Design and Systemic-Functional Grammar

GDV	SFG
✓ <i>representational</i> metafunction; ✓ <i>interactional</i> metafunction; ✓ <i>compositional</i> metafunction	✓ <i>ideational</i> metafunction (category of <i>transitivity</i>)

Source: adapted from Kress & van Leeuwen (2006)

Second, which had a more critical basis of interpretation, in our conclusion we took into account the four topics, or keywords created, so from the verbal and visual patterns found through the grammars we were able to discuss whether the representation of the feminine materialized in these Barbie dolls could be considered empowered given what was being claimed during the four waves of feminism.

In this sense, we seek, then, from this linguistic analysis, to discuss what is brought by Toymaker Mattel regarding the representation of the female gender. It is the implications of the female representations on Barbie dolls that enable us to understand when Barbie is empowered and when she is not, since her representations are the result of the social context of production.

Given the above, we present in the next the chapter the analysis of the sample of set, Barbie dolls.

6. ANALYSIS

We believe that the analysis is the aptitude of creation through re(construction). By digging deep into any object through analysis, we re(construct) our point of view about what was previously thought. Sometimes it can be distressing, since the finding is not what we expected to find.

It is with this thought in mind that we move on to the main focus of this chapter, which lays on the multimodal analysis of Barbie dolls' packages. We chose to present the semiotic choices made by the producer by highlighting the most prominent visual and verbal elements of these fashion dolls' packages in order to understand their attached gender meanings.

Our analysis, then, is centered on the *representational* and *compositional* metafunctions of the Grammar of Visual Design of Kress and van Leeuwen (1996 [2006]); and on the System of Transitivity which is within the *ideational* metafunction of Halliday's Systemic-Functional Linguistics (1978; 1985).

We judge relevant to mention that the Barbie dolls' packages analyzed are inserted in the culture of industrialized toys. This fact indicates that not all children have access to the dolls. In Brazil, among some stores that sell Barbie dolls are Rihappy, Magazine Luiza and Lojas Americanas. Unfortunately, the prices of the original dolls do not make them affordable for everyone, they tend to vary between R\$ 100,00 to R\$ 180,00 reais, which is equivalent to the value of 10 to 18 lunch meals.

Having explained that, we move forward to the analysis of this investigation, which begins on the next page.

❖ 6.1 – Barbie® for President Gift Set (1991)

Figure 24 – Barbie® for President Gift Set (1991)



Source: The Strong National Museum of Play

6.1.1 Contextualization

Figure 24 presents the package of *Barbie® for President Gift Set* (1991) launched by Toymaker Mattel in the year of 1991 when Barbie first ran for presidency.

In the society of that year, in the United States, women started with more visibility to engage into places in politics that, as well as in other social and work spheres as mentioned in Chapter 3 of this investigation, were massively occupied by men. Two women were included in the Senate. That same year, one of them decided to run for election, thus beginning the legacy of women in politics. The action had repercussions. In the following year, 1992, there were already three women who were serving in the Senate, making this year the “year of the women” (NORRANDER; WILCOX, 2005, p. 176).

In the face of such events, at the time Mattel launched a Barbie doll that represented a woman running for the presidency. There was an attempt by the producer to include women in a high position of power, such as in real life, even though the woman represented by Barbie in that edition was presented dressed as if she were going to a ball. As we can see in Figure 24, the doll of that year of 1991 wears an Inaugural Gown in the colors of the United States flag,

suggesting patriotism, and presents a well-designed hairstyle. Besides the dress she wears, she also comes with a red suit, which looks more like the outfit of a politician, and some other accessories, such as: a brief case, also related to the profile of a politician; earrings; and a hairbrush. The doll and her accessories are placed in a package that is made of cardboard on the back with transparent plastic on the front, which makes possible to the buyer visualize her body and accessories.

By looking at the front of the package, it is possible to see that the producer chose to make it the location of the visual text, in order to grab the eyes of the buyer. It is through the plastic on the front of the package, that the buyer can have access to the contents that come inside the package. As for the back of the package, it is the place where the buyer can find more detailed information about the profile of this doll through verbal text. The verbal text that comes on the front of the package only shows the buyer the edition title of the doll, while the verbal text that comes on the back gives the buyer details about her identity, see below:

“Barbie for President – gift set”
“Barbie hits the campaign in spectacular style! Dressed in her winning red and gold suit she’s the picture-perfect candidate to get out the vote.”
“Then, at her inaugural ball, the festive crowd cheers as Barbie enters in a sensational sparkling gown sprinkled with silver stars!”
“Congratulations, Barbie!”

Given these verbal texts, we decided not to analyze the clause “Barbie for President – Gift Set” for it, therefore, refers to the doll edition title. We already have knowledge about this information through the visual text on the front of the package. In this way, we focused on analyzing the other three clauses for they give us information about Barbie’s profile, that is, who she is. So, we can better understand the verbal choices made by the producer for her presentation.

With that being explained, the following lines are devoted to, first, the analysis of the visual text and, then, to the analysis of the verbal text.

6.1.2 Visual analysis

6.1.2.1 Representational meaning

In terms of *representational* meanings, the represented participant, Barbie, is the main *actor* of the image. There is a vector that comes out from her right arm, as it is possible to see through the arrows in the cutouts 1 and 2 below:

Figure 25 – Cutout 1 – Barbie® for President Gift Set (1991)



Source: The Strong National Museum of Play

The vector symbolizes the movement that is done by the doll in the image shown on the back of the package, see below:

Figure 26 – Cutout 2 – Barbie® for President Gift Set (1991)



Source: The Strong National Museum of Play

The vector that comes out of her arm, which is slightly bent, suggests the gesture of waving that we often see in a parade of the miss universe, or even in the greetings of the royal princesses towards their people. Such a gesture reinforces the role of a model or princess that is suggested through her physical attributes, clothes and accessories. We understand that, even though there is an action that comes from her arm, it is her *symbolic attributes*, through the *conceptual process*, that might have a greater reach in the target of the buyer's eye. If it was not for her arm, she would remain static in the image, as if posing, like a model. Her representation reflects elegance since she wears a dress that makes her look like a princess, which takes the seriousness of the political role that a president often presents in her outfits. In this sense, the producer, therefore, was not as faithful as the profile of a president. Instead, s/he proposed a princess symbolism through the choice of the semiotic elements as a persuasion strategy to purchase of the product.

6.1.2.2 Compositional meaning

In terms of *compositional* meanings, we identify a very clever visual strategy thought by the producer to present the doll. S/he dedicates the front of the package to present the doll in terms of her physical attributes. The doll is the most important element of the image, being presented in an exaggerated size, in a way that she occupies prominent space in the package, even though she comes side by side with another outfit, which occupies a secondary prominent place in the image. Dressed for the celebration of victory and being placed on the left side of the image, the doll represents the *given* element, while the suit, which implies a more formal outfit and comes on the right side of the image, is represented as the *new* element in the image.

Figure 27 – Cutout 3 – Barbie® for President Gift Set (1991)



Source: The Strong National Museum of Play

This placement suggests that the producer brought the suit as a new achievement for the doll in terms of her work, however, the choice still suggests that s/he tried to win over the buyer through an image of woman as a princess, running away from what is seen in the representation of men in politics, since in the real world they do not appear as princes. We understand here that the producer could have already chosen to bring the doll dressed in the suit, but s/he preferred to represent the woman, even in the political sphere, in terms of appearance.

Moving forward, still, the bottom of the package, behind the doll's back, which it is presented in the red and blue colors, suggest at the same time, the red part a stage for the doll's thanks, and the blue part, a garment or dressing clothes, reinforced by the piece of clothing hanging, the other outfit that will be dressed by the doll during the act of play. As for the verbal information that come on the front of the package, close to the doll's feet and also on the superior edges of the stage, are part of the *subordinate information*, these are the toy titles and the advertisement of the toys store 'Toys r [are] us'. With regard to verbal text that comes on the back of the package, we deal with it in the following topic:

6.1.3 Verbal analysis

- (1) Barbie (**Actor**) hits (**Material**) the campaign (**Goal**) in spectacular style! (**Circ: manner: quality**)
- (2) Dressed (**Relational: attributive**) in her winning red and gold suit (**Attribute**) || she (**Token**)'s (**Relational: Identifying**) the picture-perfect candidate (**Value**) || [for (her)] (**Actor**) to get out the vote (**Goal**).
- (3) Then, at her inaugural ball (**Circ: location: place**), the festive crowd (**Actor**) cheers (**Material**) || as Barbie (**Actor**) enters (**Material**) in a sensational sparkling gown sprinkled with silver stars! (**Circ: manner: quality**). Congratulations, Barbie!

The sentences above reveal that Barbie is the participant who carries the attributes for the role of president. However, she is not president yet, she is on the pursue of this position, a fact that is evidenced through the *material process*, in sentence 1, chosen by the producer as a persuasive strategy to communicate the reader that the woman represented by Barbie is the agent of an action, as 'she hits the campaign'. She has the power of sharing her objectives with others in the political sphere in order to change lives. However, we can notice by reading the whole clause in sentence 1 that there is a detachment from the producer regarding the objective related to the role of the president. Through the *circumstance of manner, quality*, the producer informs that the reason why Barbie 'hits' the campaign is due to her physical appearance, especially the outfit she wears. She does not 'hit' the campaign due to her intelligence or position on matters of national interest, but due to her physical attributes, which is presented 'in spectacular style', suggesting a social appreciation in relation to the beauty attributed to women. She looks more like a princess than like a Senator or a president, a fact that is reinforced by the clause in sentence 2: 'in her winning red and gold suit'.

After emphasizing the physical attributes of the doll, the producer makes use of the *identifying relational process* in sentence 2 to explain that this woman is the best voting option. We understand through this statement that, for this woman to win the presidential race, she needed to be presented in great glamor, dressed like a princess in a bowl, revealed by clause in sentence 3 through the *circumstance of location, place*, when the producer informs the buyer the context in which the doll is inserted. It is a context that suggests royalty as the producer elucidates that this doll is 'at her inaugural ball'. There is a 'festive crowd' waiting for her to enter the ball scene, and when she does that, when she 'enters' in that place, the producer explains, through a *material process* in the first and second line of sentence 3 that the 'crowd cheers'. However, the fact that the 'crowd cheers' is not just limited to her entrance, but also to

the way in which she enters, in great quality, as she appears ‘in a sensational sparkling gown sprinkled with silver stars’, dressed like a princess.

By analyzing the producer's verbal choices related to the sentences above, we become aware of his / her concerning on affirming the woman through her physical attributes more than showing commitment to what is expected from her as president. Such importance given on showing the details of her dress indicates a social lack of empathy for women within the political context. Thus, revealing the way in which women were still seen in society at the time this doll was launched. A society that valued women more in terms of their physical beauty than in terms of their intelligence, even though this Barbie was being represented in context of high position of power.

❖ 6.2 – Barbie® for President Doll (2000)

Figure 28 – Barbie® for President Doll (2000)



Source: The Strong National Museum of Play

6.2.1 Contextualization

Figure 28 presents the package of *2000 Barbie for President Doll*. As we could see in Figure 24, it is not the first time that Barbie has been represented as a competitor for the United States presidential office, she has been running for the job of leadership since 1991.

Among those women who were occupying prominent positions in the political sphere in the 90s, as we could have knowledge in the analysis of Figure 24, there were that year's presidential candidates' wives, such as Hilary Clinton and Elizabeth Dole, who stood out in relations to others. As a result of their participation, even in the role of wives of political leaders, a few years later, in the year of 2000, Hilary Clinton ran for the first time for political office, for Senate from New York; while Elizabeth Dole was also considered as a VP candidate that year, she even considered running for president.

Always attentive to social events of each season, the Toymaker Mattel used the profile of women in the political sphere as a marketing strategy, since their producers chose to launch a doll in the year of 2000, which ran for presidency and had similar physical attributes to that of the Senate competitor, Hilary Clinton. As it is possible to see in this Figure, the doll found in the package is presented dressed in a blue suit and skirt, very similar to the style of Mrs. Clinton, a characteristic that is reinforced by the blonde color and the shape of her haircut. Furthermore, the doll also wears pantyhose and high heels in the blue color. Besides suggesting the representation of the color of the flag of the United States, the blue color also suggests the term 'Blue Wall', which is referred to the Democratic party, the one that Mrs. Clinton was part of in the 2000s.

In respect of the materiality of the package, the producer chose to use a wide package made of cardboard on the back with transparent plastic on the front in order to, not only the doll to be highlighted but also her accessories, so the buyer can visualize all the components of the toy. We will see in the course of the analysis that the producer uses the same pattern, if not similar, for all the doll's packages. In this way, the components that can be found inside the package are the plaques for election, tickets, a high heel and a glamorous red dress. Besides the outfit that is dressed by the doll, the producer puts on another additional outfit, a glamorous red dress, suggesting that it will be, or may be, dressed by the doll once she wins the presidential election.

However, far from having the purpose of only carrying the doll and her accessories on the inside that the package is there. Next to the doll, still on the front of the package, the buyer can find a small box made of cardboard with the following verbal text – *White House Project*,

name given to an American non-profit organization founded in 1998 by Marie C. Wilson, which was concerned on increasing female representation in different social areas, such as: institutions, businesses, and government. This information can be found in details on the back of the package through the verbal text that is available for the buyer. We, then, that the Toymaker Mattel has incorporated such project as a persuasion strategy so that parents would be interested in buying their products in order to boost their sales, since this topic was being discussed and experienced at that time. This interpretation is corroborated through the verbal text that comes under the verbal text ‘The White House Project’, which informs the buyer that Mattel will donate \$ 20,000 dollars to this project. However, the producer also informs the buyer with a verbal text that comes on the back of the package, that this Barbie doll has a partnership another non-profit organization, Girls Inc., which seeks to embrace gender equality and female empowerment so girls can “explore their world and their potential”.

6.2.2 *Visual analysis*

6.2.2.1 Representational meaning

In terms of *representation* meanings, we cannot relate the doll doing any action. The process that stands out is the *conceptual* since she is being represented through her accessories and physical attributes. Her *symbolic attributes* reveal her identity, she is the woman who, through the image presented to us, is fighting to be the president of the United States, or already is, once is not clear for us. The image of the doll itself with her accessories does not give us a clear indication of whether she is in fact the president of the United States or she is still running for office. However, when looking at the verbal text that is in front of the package, we can infer that maybe she already is the president of the year of 2000, so we infer that she might have won the electoral race. Either way, her identity is revealed through her attributes. She is presented as an elegant woman, which can be seen by her clothes, suggesting someone who is in a high social position of power. What draws our attention here is the fact that her suit and blue skirt is very similar, if not a copy, of the outfit worn by the nominated senator in 2000, Hilary Clinton. Below, in Figure 29, we can see Mrs. Clinton in one of her election campaign moments in the year of 2000.

Figure 29 – Hillary Clinton in election campaign for Senator in the year of 2000



Source: encurtador.com.br/ouHS4

The image above shows Mrs. Clinton in an election campaign for Senator in the year of 2000. Through this image we can infer the producer's intention, albeit implicitly, to launch a doll referring to a woman who stood out at that time and was an agent to drive other women to activism. Although the doll represents someone who is in power, through her profession, she is not visually presented through movement, but in a static position, just by her physical appearance, as it is possible to see in the cutout below:

Figure 30 – Cutout 1 – Barbie® for President Doll (2000)



Source: The Strong National Museum of Play

The doll wears a necklace made of pearls and high heels, and she is blonde with blue eyes. Also, she is slim and beautiful according to the standard of beauty that is imposed by

society. These characteristics are in line with the life of Hilary, who was raised in a conservative environment, which may be reflected in her way of dressing, but who is engaged in the fight for the rights of all citizens, especially women.

6.2.2.2 Compositional meaning

In terms of *compositional* meanings, it is possible to find the most verbal text on the back of the package and visual text on the front of the package. As for the visual text, the doll and her second outfit, the red dress, seem to be the most important elements for the child to play with, that's why they occupy the most prominent places on the package. They are the *information value*, since they are positioned on the center of the image, side by side, suggesting the core of information. The positioning strategy made by the producer is similar to the previous image analyzed. However, this time, the dress, which we infer that comes to be used for the "coronation" moment, is placed as *given* information, while the doll, who comes dressed in a more formal suit, to work, is represented as *new* information. See below:

Figure 31 – Cutout 2 – Barbie® for President Doll (2000)



Source: The Strong National Museum of Play

Her positioning in the image dressed in a formal suit and being represented as *new* information suggests a woman who won the presidential race due to her knowledge, her hard work and her commitment to the nation, not because she was dressed in a glamorous as seen in the previous analyzed doll. In this image, the dress, as *given* information, suggests what is expected by someone who conquers some victory, in other words, that she will dress glamorously to celebrate, but it does not mean that she is dressed that way in order to win the election campaign; once again, what made her achieve this victory was her hard work.

Regarding the choice of colors, the red color of the dress and the blue color of Barbie's outfit contrast with the white color of the packaging background, enhancing their visibility. The other elements inside and outside the package, such as the electoral plaques, high heels, tickets, the red cardboard box and the name Barbie 2000 are the *subordinate information* that appear around and between the two prominent elements. All these visual and verbal elements work together to give identity to the doll, who is the most important element in the image. She is the character who was chosen to persuade the parents, that's why the subordinate elements are also so important to the construction of Barbie's identity.

6.2.3 Verbal analysis

Segment 1

(1) You (**Carrier**) can be (**Relational: attributive**) president (**Attribute**).

The first verbal text that might have a great impact for the buyer as s/he turns the package and looks at its back, is: "*You can be president*". This may happen first, because of the existing multimodality in the visual formation of the clause, which was not a random choice, but a thought out one, articulated attempt made by the producer. Second, because of the modal verb 'can' followed by the verb 'be'. Through a *relational attributive process*, the producer tries to persuade the buyer, so that s/he feels instigated to purchase a product that can apparently exert some positive influence on his / her daughter through play, leading her to the possibility of also being a president, since the attributes of the doll and the package itself deal with the presidential theme which is the main plot of the toy.

After this first clause, the buyer can find the following one:

(2) Barbie doll a dream of becoming President of the United States (**Actor**) can come true (**Material**)!

The producer reveals, through a *material process*, the existence of a world, an imaginary place, where dreams come true. This possibility happens through the play with Barbie. It is almost as if the producer were saying: "Girls, you can dream. Barbie exists to make your dreams come true". In this respect, we understand that the accessories, which are part of the plot of the toy, can be performed by the child in the act of playing. Through them, the producer gives the child possibilities to play according to the theme that is offered by the accessories presented inside the package and the visual components on it. In this way, the dream of becoming a

president can come true through the play with this Barbie, since she carries in her body, on the package and with her accessories the semiotic resources of the presidential theme.

The theme is also reflected in the doll's speech, as we can see in the sentence below:

(3) Washington D.C. As a candidate for President of the United States (**Circ: role**), Barbie (**Sayer**) gave (**Verbal**) an inspirational speech (**Verbiage**) before an enthusiastic audience of her supporters (**Circ: location**).

As we can see above, the woman represented by this edition of Barbie has the power of speaking, she is no longer silenced in society by the fact she is a woman, as seen in so many contexts that were presented in Chapter 3 of this thesis, such as in ancient Greece, in Rome, in the Age Media, etc. Women in those societies were kept silenced in countless ways, with no right to express their opinions or have their rights secured. However, we see through the representation of this doll, that women of the society in which she was produced appears to be and have more freedom compared to women of those eras. Women in this era not only did earn the right to vote, but they can be part of the political sphere, a position that has always been guaranteed for men, in which implies maximum power, specially through discourse. This means that somehow women have achieved what they have been claiming for a long time, ever since they began to really fight for their rights at the time of the Industrial Revolution. This is even more especial for the fact that the representation of women in politics is being now portrayed in a toy. Here is the segment that deals with Barbie's speech:

Segment 2

- (1) [I] (**Sayer**) Thank (**Verbal**) you (**Receiver**) very much for your support (**Circ: Cause: reason**) during this important presidential race (**Circ: Extent: time**).
- (2) We (**Senser**) know || (**Mental**) you (**Senser**) care (**Mental**) about health, fitness and education issues (**Circ: matter**).
- (3) Your voice (**Carrier**) counts (**Relational**) || and so does (**Relational**) your vote (**Carrier**); || that's why || I (**Actor**) am standing (**Material**) before you (**Circ: Location: place**) as candidate for President of the United States of America (**Circ: role**) – and with the nation's support (**Circ: Accompaniment: comitative**), a leader for the 1st century (**Circ: role**).
- (4) As we (**Actor**) begin (**Material**) this millennium (**Goal**), || I (**Senser**) hope (**Mental**) || that one day (**Circ: Location: time**) you (**Sayer**), too, will be able to declare (**Verbal**) yourself (**Verbiage**) as a candidate for U.S. President (**Circ: role**).
- (5) [You] (**Actor**) Follow (**Material**) your dreams (**Goal**) || and [You] (**Actor**) reach (**Material**) for the top (**Scope: entity**).

Barbie begins her speech thanking the audience, which indicates that she reached the presidency, not only by herself, but with the support of others. Others that, just like her, as it is

explained through a *mental process* in sentence 2, are concerned with a greater good, with the change and care that contemplate everyone. We interpret the use of the *mental process* as a sentimental appeal to conquer the buyer. By making use of the *mental process* ‘know’ in sentence 2, the producer demonstrates his / her concern for the needs of the public, such as: ‘about health, fitness and education issues’. A fact that is reinforced by the *relational process* in sentence 3, when Barbie says that her audience’s ‘voice’ ‘counts’, in other words, it matters to her. However, not only do their voices count, but also their ‘vote’, which for us, it sounds like an appeal, a persuasive strategy to collect votes. Barbie goes further, and says that with the ‘nation’s support’ she is not going to be only the president of the United States, but “leader for the 21st century”. Again, trying to convince the buyer to buy the toy, the producer makes use of the mental process in Barbie’s speech to declare that the girl who is playing, can also be “a candidate for U.S. President”.

By analyzing these segments, we noticed that the producer did not appeal this time to Barbie’s physical attributes in order to win over the audience, but s/he brought to Barbie’s speech a concern in taking care of important matters that contemplates the good of all citizens in a country, as Barbie quotes: health, fitness and education issues, for example.

❖ 6.3 – Millennium Grad Barbie® Doll Special Edition Mattel NIB (2000)

Figure 32 – Millennium Grad Barbie® Doll Special Edition Mattel NIB (2000)



Source: The Strong National Museum of Play

6.3.1 Contextualization

This image portrays the package of the ‘*Millennium Grad Barbie doll Special Edition Mattel NIB (2000)*’ which is represented through her physical attributes as a graduated young woman in the new millennium. The producer, toymaker Mattel, enabled the buyer to have through the female representation of this Barbie doll another idea of what it means to be a woman in the new era.

When looking at the millennium Barbie doll’s package, it is possible to see both verbal and visual text inside and outside of it. As for the materiality of the package, this one is narrow, with transparent plastic on the front and cardboard at the back. Despite the small width of this package, there is the presence of a doll on the inside dressed in a sash and gown, representing graduation clothes. As the name ‘Grad’ shows, the buyer can also find the doll’s accessories related to the theme, which are: a certificate with a yellow ribbon with a butterfly tie around it, a book and a sash with the phrase ‘2000 graduate’ written in golden color. Not only on the sash, but also on the cover of the book there is verbal text information, with the sentence ‘year book’ written on it. The package also brings a brush for combing hair and a pair of shoes to be worn by the doll. As for the back of the package, it is the place where the most prominent verbal texts are located, especially in the central part, where there can be found the following sentences: ‘*It’s graduation day and everyone is proud of you and Barbie*’ and ‘*You’re one in a millennium*’. These verbal texts caught our attention for the fact that the producer tells us that everyone is proud of Barbie, but s/he does not inform if she also is.

6.3.2 Visual Analysis

6.3.2.1 Representational meaning

In terms of *representational* meanings, it is possible to observe that Barbie occupies the entire space inside the package as the *actor* performing an *action* in a *narrative process* that tells us a story through it. Her right arm indicates that she is moving it to an upward direction as if she wanted to celebrate her graduation through this gesture, suggesting the celebration of an achievement. We are unable to see the *goal*, we only see that she is holding a certificate, but we cannot see to whom or where she is pointing at, which results in a *non-transactional action process*. This celebration is also demonstrated by another *narrative process*, a *reactional* one, through her gaze, in a *non-transactional reactional process*. The doll’s gaze is the vector, but

there is no explicit evidence of the phenomena. From this information we understand that Barbie demonstrates through this narrative that she is celebrating the achievement of graduating. See the vector that comes from her arm in the cutout below:

Figure 33 – Cutout 1 – Millennium Grad Barbie® Doll Special Edition Mattel NIB (2000)



Source: The Strong National Museum of Play

With regard to the *conceptual process*, we can see that in this image the *symbolic* and *analytical conceptual processes* become more evident. Through *symbolic attributes*, the doll is represented in a salient way, by being positioned in the center of the package. The lightning, the focus and the salience are associated with its *symbolic values* like Barbie's hair, skin, color and accessories which define who this new millennium woman is. Her garments suggest that the woman represented by the Barbie doll is, not only, studious and intelligent, but she also persevered to reach this achievement, to look after herself and to her financial achievement and space in the labor market. Her identity is established in the relationship between the *carrier*, Barbie doll, and the *symbolic attributes*, dark clothes: a vest and a cape / certificate, her accessories: certificate with a yellow ribbon with a butterfly tie around it, a book and a brush. However, between these accessories, there is one that most intrigued us by the fact that it was highlighted, the brush, the comes next to the doll's feet, as it is shown in the cutout below:

Figure 34 – Cutout 2 – Millennium Grad Barbie® Doll Special Edition Mattel NIB (2000)



Source: The Strong National Museum of Play

Although it is at the bottom of the box, it is out of context. The context of the toy concerns the graduation ceremony, so it could have any other object that honored this moment, but the producer chose to put a hairbrush. This suggests that toy producer is still concerned with maintaining the woman's standard of beauty in Barbie, which is emphasized throughout the representation of the doll's physical attributes: slim, blond-haired, blue-eyed and wearing high heels.

We see then, through this image, that in this new millennium, Barbie has more opportunities, but also takes care of her physical appearance. Her *symbolic attributes* like her blonde hair and her slender body suggests that she belongs to higher social class because of her elegance. And as for the *analytical conceptual processes*, her accessories such as the book, brush, certificate and dress are integrative *parts* of a *whole* that is herself.

6.3.2.2 Compositional meanings

In terms of *compositional* meanings, Barbie is the most *prominent* element of the image. She is positioned in the foreground, with an exaggerated size and wearing black, which differentiates her from the background of the package that it is in golden color. We can see her clearly in the image of the package since she is fully exposed. Regarding the information *value*, her position suggests the core of the information of the visual text, being represented as the most important element, Barbie herself, since she is the object that will be manipulated by the children during the playing activity. Her central position reverberates an emphasis on the toy, while the least prominent elements are displayed on the margins of the package, presenting a lower value and subordination to the doll placed at the center. By way of example, the Mattel logo and the warning advices come at the bottom in the front of the package. Barbie's representation as a graduate student can also be confirmed outside of the package, in the central part of the front part of the package, through a verbal text, that says: '*Barbie Millennium Grad*'.

In terms of kinesthetic configuration, the movement of Barbie's arm suggests a *naturalistic modality* similar to a real movement of a woman's arm, since she can be seen performing an action. Also, Barbie looks at the buyer through a demand of kind of gaze, which suggests that she establishes a sort of social affinity with the child, that just like her, can also graduate in the future; and with the parents, who can buy her in order to encourage their child to a future with hope when it comes to career for women.

Given the above, in the next paragraphs we turn our eyes to the verbal part of the image.

6.3.3 Verbal Analysis

- (1) It (**Carrier**) 's (**Relational**) graduation day (**Attribute**) || and everyone (**Carrier**) is (**Relational**) proud (**Attribute**) of you and Barbie (**Circ.: Cause: reason**).

We can see at the beginning of this sentence that through a *Relational attributive process*, “it’s graduation day”, the producer gives the reader an explanation of the toy context. Barbie will graduate, and because of that “everyone is proud of you and Barbie”. When analyzing the second part of this sentence, more specifically the clause “everyone is proud of you”, we realize that the producer uses the pronoun ‘you’ to refer at the same time to the doll and child who plays. As it was previously said at the beginning of the analysis, the accessories that comes with the doll, give the child the possibility to play by acting in accordance to the theme brought by the toy. However, this is very subjective since children can also use their creativity in playing, and make not only the doll a president, but several other roles (ALMEIDA, 2006).

- (2) You (**Carrier**) 're (**Relational**) one in a millennium (**Attribute**).

Regarding sentence 2, through a *relational attributive process*, the producer exposes the identity of the personal pronoun ‘You’ by saying that this person is ‘one in one millennium’. Knowing that the producer has already used the personal pronoun ‘you’ in the previous analyzed clause, we understand that like the doll, the girl who plays with her is also considered unique; she is also the individual who stands out in the millennium by incorporating in the act of play the same values that is given to the doll. Both, the doll and the child, are positioned in a place of evidence.

In this way, both sentences, the first and the second analyzed, suggests that the toymaker Mattel launched a doll that marks a new achievement for women in the new millennium, inviting the child, at the same time, to be part of this new world with new possibilities for women, although available in the act of playing.

We see, then, that the producer is not only concerned to present a Barbie with a new achievement, but also to influence girls to be just like the doll, to do what she does; which in the case of this doll, this is a positive fact since by playing with the doll, the child can be somehow influenced to go beyond what is expected from her in society, she can be ‘one in a millennium’, being placed in a prominent position.

However, there is a relevant point in this sentence that we must to be aware of, it concerns Barbie's dependence on someone else's opinion. The sentence 'everyone is proud of you and Barbie' suggests that Barbie's identity depends on the judgment of others to be approved. The producer states that 'everyone is proud' of her, but we wonder if she is proud too. We understand that the moment of the ceremony of graduation does not indicate that a person will be successful; there will still be obstacles to be overcome ahead, so we wonder if Barbie is proud with achievement, as the producer has not made that clear. Instead, s/he placed a hair-comb brush as a toy item and represented this woman formed with attributes that delight the look of men, that is, a woman whose body follows the standards of feminine social beauty. That way we understand that the text suggests that if nothing works, the woman represented by Barbie doll can still be beautiful and successful since she lives up to the standards of beauty that society imposes.

In consideration of the foregoing, with the analysis of these sentences we observe that the producer remains the same goal as when Barbie doll was launched in 1959, which is to encourage women to be what is expected of them to be in society. In the case of this doll, it is a good aspect, since the society of the new millennium, from what we can see through the analysis of doll, expects women to the pursue of their dreams.

Regarding the purchase of the product, we understand that most of time is not the children who give importance to this achievement, graduation, but their parents. Consequently, this message is not only directed to the child, but to her parents, considering that some children do not know how to read. In this way, when bringing these sentences, we infer that the producer also intended to draw the attention of the parents to the purchase of a toy that might positively encourage their child in the play to study, preparing her for a possible promising future, in the pursuit of her achievements, where she can be whoever she wants. Once again, fulfilling the initial proposal of production of Barbie by its founder Ruth Handler.

Given this information, we proceed in the next paragraphs to the analysis of the doll's package named Ava DuVernay Barbie® Doll.

❖ 6.4 – Ava DuVernay Barbie® Doll (2015)

Figure 35 – Ava DuVernay Barbie® Doll (2015)



Source: The Strong National Museum of Play

6.4.1 Contextualization

Figure 35 presents the package of *Ava DuVernay Barbie® Doll* launched in the year of 2015. Ava DuVernay is not only a famous American filmmaker but also director, screenwriter, film publicist and film distributor. She got very famous for being one the first Afro-descendant woman to win the Best Direction Award at the 2012 Sundance Film Festival. The producer brings this information on the back of the package so that the buyer can have access to Miss Ava's story.

McLean (2015) reports that this Barbie doll had its purchases sold out in a sentence that was from 1:00 pm to 4:00 pm. We understand that this might have happened due to Ava's fame, but, above all, because she showed herself a woman who did not let herself be silenced. Being black and female, she did not victimize herself, but she went to fight for her dreams. A fact that

meets the initial proposal of Barbie defended by its creator Ruth Handler, as we saw in Chapter 5.

As for the doll herself, the producer represented Miss Ava at her work environment as a filmmaker. The image shows a black woman, representing Ava's ethnicity. She is dressed in black clothes, as well as in the original image that comes on the back of the package, and is represented together with filming equipment. Her hair is represented long and braided, a copy of Ava's hair. As for what she wears in her feet, she does not wear high heels, but sneakers.

Regarding the materiality of the package, once again it is presented in cardboard on the back and transparent plastic on the front, so that the buyer can visualize all the accessories contained within it. It is wide so that it fits not only the doll, but also the accessories that come with her. The back of the package is the place where the buyer can find information about who is the woman represented by Barbie in this edition.

6.4.2 Visual analysis

6.4.2.1 Representational meaning

In terms of *representational* meanings, Ava's doll is the main *actor* of a *narrative process*. Although it seems very subtle, there is an action vector that comes out from her right hand towards the director's chair, as it is shown in the cutout below:

Figure 36 – Cutout 1 – Ava DuVernay Barbie® Doll (2015)



Source: The Strong National Museum of Play

This action is performed through a *transactional action process*, since it is possible to see the *goal*. She is the most prominent element of the image, suggesting us that she has the power, she is in charge. Through the image we understand that she is the woman who supervises

and directs the execution of the filming, using technical and artistic resources. These resources are represented in the images through the accessories that come with her, such as a filmmaker's chair and doll stand.

It is, firstly, due to the highlight of her accessories that we acknowledge that this doll stands out, above all, through the *conceptual process*, for her *symbolic attributes*. However, her physical attributes also draw out attention, and, consequently, the buyer's attention. As we can see in the image, she presents an articulated body, not only is her hand or thighs articulated, but in this edition the producer chose to produce a doll that infers, through the crossing of her legs in the image, that she can have a sit, a fact that is reinforced by the filmmaker's chair that comes as an accessory, see below:

Figure 37 – Cutout 2 – Ava DuVernay Barbie® Doll (2015)



Source: The Strong National Museum of Play

She is singular in relation to have an articulated body. The producer was very clever when s/he chose to make a Barbie doll with an articulated body, that looks like she can move her legs to any direction, even cross her legs as we have pointed out. Such a characteristic is very important for gender representation, since Barbie is mostly represented in a static form, without body movement, without being able to sit.

As for her skin, she represents the profile of a black woman. Notwithstanding, we realize that this choice was intentional, since the doll represents Ava's profile. However, this is not the first Black Barbie Mattel has produced, the first one was produced in 1980, and there were other black dolls before then, friends of Barbie. It does seem that it has taken the popularity of some black stars to break the color barrier for Barbie (e.g., Dianna Ross Barbie).

6.4.2.2 Compositional meaning

Regarding the *compositional* meanings, the front of the package, which deals with the visual appeal of the product, represents the workplace of Ava's DuVernay. The *subordinate information*, that is, the elements around the doll, such as the filmmaker's chair and images that come as a background, which bring filming equipment and form a supposed wall, are distributed in order to build the recording set. As for the doll herself, she is the one where the attention is focused, the representation of Ava DuVernay as Barbie, that might will influence the purchase of the product, so the producer put her in the spotlight.

6.4.3 Verbal analysis

By reading the verbal text that comes on the back of the package, we noticed that some verbs stand out throughout the text, such as: [She was] *nominated*, she *won*, she *founded* and [She] *worked*. It gives us the impression that the producer does not follow a chronological sequence of events, but s/he first is committed to present Ava's life through her achievements, suggesting a persuasive strategy for the buyer to start reading the verbal text by getting to know who this woman is, so s/he feels flattered by the doll's achievements. After presenting her achievements, the producer reaches the starting and most intimate point of her personal life, her birthplace. It is at that moment that other verbs appear, such as: (to be) born, raised and loves.

When looking at the first four verbs, the buyer can acknowledge that this woman was nominated for two Academy Awards and four Golden Globes. This means that what she has done in her life reveals work worthy of honor. We can realize, then, that she, being a woman, has the possibility to act; there is action in her life, which is revealed through the verbs 'founded' and 'worked', both of which represent *material processes*. See her biography below, now with the analysis of the processes:

- (1) Ava DuVernay (**Carrier**) [has been] Nominated (**Relational**) for two Academy Awards and four Golden Globes (**Scope**).
- (2) Writer/director Ava DuVernay's most recent film "Selma" chronicled (**Verbal**) the historic 1965 voting rights campaign led by Dr. Martin Luther King Jr. (**Verbiage**)
- (3) She won (**Material**) the Best Director Prize (**Goal**) at the Sundance Film Festival (**Circ: location: place**) in 2012 (**Circ: location: time**) for her acclaimed feature "Middle of Nowhere" (**Circ: cause: reason**).
- (4) Her previous narrative and documentary work (**Carrier**) include (**Relational**) the feature film "I Will Follow" and the documentaries "Venus Vs.", "My Mic Sounds Nice" and "This is The Life" (**Attribute**).

- (5) In 2010, she (**Actor**) founded (**Material**) ARRAY, an independent film distribution and resource organization (**Goal**) for filmmakers of color woman filmmakers (**Circ: cause: behalf**).
- (6) Prior to her directorial career, DuVernay (**Actor**) worked (**Material**) as a film marketer and publicist (**Circ: role**) for more than 14 years (**Circ: Extent: time**) through her company, The DuVernay Agency (**Circ: location: place**).
- (7) She (**Actor**) was born (**Material**), || [she] (**Actor**) raised (**Material**) || and [she] (**Sensor**) loves (**Mental**) life (**Phenomenon**) in Los Angeles, California (**Circ: location: place**)."

The producer informs the buyer in sentence 5, through a *material process* and a *circumstance of cause, behalf*, that Ava DuVernay was the person responsible for founding the ARRAY organization, which got very famous for supporting woman of color filmmakers. But more than that, the producer reports in sentence 6, through a *circumstance of role* "as a filmmaker and publicist" highlighted by the *circumstance of location, place* "through her company", that she has the right to property, which evidences goods conquered as a result of her work. A fact that, some years ago, was a reality that could be considered as a utopia for women, due to oppression towards them. However, we can see that, nowadays, women, especially black women represented by this doll, have the possibility to fight for what they want to be, event though, they still suffer with prejudice as we could see during the Pandemic with the *Black Lives Matter* movement many reports of prejudice against black people.

In the face of these facts, we can see that Ava is an example of a woman who has obtained results from her work. The story told by the producer suggests that, for the fact that she is a black woman who has fought in life for the conquest of her ideals and has great visibility in the media, other women felt influenced by her and recognized her work. We refer to women here, because this investigation deals with the theme of female empowerment, but certainly the recognition of her work was not only in the field of the female gender. This fact is evidenced through a *relational process* in sentence 1, [has been] 'nominated', when the producer implicitly shows us that the results of her work have inspired other people, and for that reason they nominated her 'for two Academy Awards and four Golden Globes'.

Public recognition of her work becomes even more explicit when the producer uses a *material process* in sentence 3 to inform the buyer that Ava was not only 'nominated' 'for two Academy Awards and four Golden Globes', but she 'won' 'the Best Director Prize' 'for her acclaimed feature "Middle of Nowhere"'. Not only Ava, but also the public did action, since they voted for her.

By analyzing these sentences, we understand that the producer aimed to communicate the buyer that this doll, that is on sale, represents the image of a woman that did a great job at working, at influencing other people, at being successful in life. But not only that, at the end of

the verbal text, in sentence 7, the producer makes it clear, through a *mental process*, that she 'loves' the place where she lives. The chosen of the verbs suggests an aspect of affection from her towards the place of her birth, since from a *relational* and *material process*, the producer explains that it was in Los Angeles, California, the place where she was born and raised. Which is not so difficult to find the opposite, since Los Angeles has at the forefront of promoting gender equality through career opportunities (YAARA SCHATTNER, 2017).

We can see, then, through the representation of this doll, that women have achieved their rightful place as a citizen at work. Not only white women, but also black women, a fact that indicates the victory of feminist struggles, especially of what was claimed in the third wave of feminism in the 90's. However, it is relevant to mention that this is not related to a hundred percent, since there are still few women who stand out, that's why Ava became so famous and was represented by Barbie. She is an example of the freedom and voice that women have always longed to be, and that now is only possible to be this woman due to the struggle of other women throughout history.

❖ 6.5 – Barbie® President and Vice President Doll (2016)

Figure 38 – Barbie® President and Vice President Doll (2016)



Source: The Strong National Museum of Play

6.5.1 Contextualization

Figure 38 presents the package of *Barbie President and Vice President* which was produced in the year of 2016 by toymaker Mattel. The company launched the toy version named PBOTUS and VPBOTUS, both acronyms related to the shortened version of the phrase President Barbie of the United States and Vice President Barbie of the United States. The launch was made in partnership with She Should Run, an organization that is concerned with encouraging women's running for office.

The release of these dolls suggests a concern by the producer to include once again women in a profession which is related to high position of power. For us, this concern relates to what was happening in the United States by that time, the year of 2016, when Mrs. Clinton, for the second time in history, was running for the post of president of The United States. We infer from these facts that such event had great repercussions in America so that the Toymaker Mattel chose to bring once again the role of candidate for the presidency in Barbie's female representations. Which is not surprising, since the United States has one of the lowest numbers of women involved in election campaigns worldwide, according to O Globo newspaper in 2018.

Moving forward, regarding the elements of the doll's package, it is possible to see that there is the presence of two dolls which are placed together in the same package. The colors distributed around the doll's package suggest the colors of the United States flag, reflecting what is used by presidential candidates in the adult real world. However, we notice that the producer played with the red color of the flag by mixing it with the pink color, making it clear that he is representing PBOTUS and VPBOTUS through Barbie doll, and that, somehow, s/he had to leave his / her trademark of the female world, although in a way we can say implicitly for many buyers.

As for the materiality of the package, it is possible to see that this one is large surrounded by a range of verbal and visual information around it. The front of the package is made of transparent plastic with some details regarding the profile of the dolls, however, the details do not impair the visualization of the dolls and the elements contained within it. Around the plastic the buyer can find visual text regarding the election campaign, such as balloons in the colors of the United States flag, still with the color red mixed with the pink color. There is also a bottom with the name president and vice present, which we talk more about it later in this analysis; and a written symbol with the name Barbie. In the inside part of the package there is the presence of two dolls holding hands dressed in elegant and formal clothes, representing candidates who stand for some political electoral office. As in the election campaigns, there is also a pulpit

where the candidates give their speech with a verbal text informing: first all-female ticket. Regarding the back of the package, it is the place where the buyer can find out more information about who these dolls are through verbal text.

Having explaining what can be found in the package, we proceed to the visual and verbal analysis of the texts in the following lines.

6.5.2 Visual analysis

6.5.2.1 Representational meaning

In terms of *representational* meanings, the two Barbie dolls are represented as the main *actor* of a *narrative process* by means of action. There is a vector emerging from their arms since they are both holding hands in an upward motion. However, it is not possible to see the goal direction by the fact that the movement is being performed in a *non-transactional action process*.

Figure 39 – Cutout 1 – Barbie® President and Vice President Doll (2016)



Source: The Strong National Museum of Play

It is interesting how particularly in this package the visual text and the verbal text walk hand to hand in terms of meaning. This is first reflected by the movement of the dolls' hands. Such a movement reminds us of what most candidates do after a speech, we always see candidates holding each other's hands and raising them. In this way, according to the context in which these two Barbie dolls are involved, this demonstration suggests both a message of union, in which they are there for the same purpose; and the idea of victory, celebration, joy and conquest. A conquest that is confirmed by the written text: 'the President and Vice President are elected leaders who run our country'. Women are, again in history, together to fight for their rights, however, this time they are not only fighting for women's right, but the rights of

everyone in a country, including men, as they represent President and Vice President of a country.

Regarding the *conceptual process*, both Barbie dolls are categorized in terms of the accessories they wear. They are represented by *symbolic attributes* that reveal their identities, such as clothes, accessories, their image placement, exaggerated size and focus that is given to them. As for their clothes, in terms of appearance, her elegance predominates by wearing formal clothes. Barbie President wears an elegant red flag-colored suit and skirt without losing femininity. Not differently, Barbie Vice President wears a yellow medium-sleeve blouse with a black belt and formal black pants. As for the yellow color of Barbie Vice President's blouse, it suggests that the producer sought to contemplate through this doll meaning of happiness, luxury and wealth which can be inferred by the yellow color according to what is permeated by the American society, including in Brazil.

We see through the representations of these two dolls that they still corroborate the standard of beauty that is imposed by society. This fact is evidenced by their design of bodies, which does not differ from Barbie's slim and beautiful always-made-up and slender pattern. Both dolls have brown and dark brown hair, yet still predominating straight hair style pattern.

6.5.2.2 Compositional meanings

In terms of *compositional* meanings, the package brings verbal and visual information about the identity of the dolls. Regarding the external elements of the front of the package, the *subordinate information* in the margins brings the release year, 2016, top left; the Barbie doll logo, bottom left; the bottom named President and Vice President, bottom right; the United States flag on the left; and balloons with the color of the United States flag on the right.

Figure 40 – Cutout 2 – Barbie® President and Vice President Doll (2016)



Source: The Strong National Museum of Play

As for the *information value*, the two Barbie dolls are positioned in the center of the image, suggesting the core of the information, making possible for them to be enhanced by their placement, size and colors, while contrasting with the blue background, typical of an electoral stage with the color of the flag of the United States. In this way, the organization of the semiotic elements around the package, its background, verbal and visual elements work as the setting while the dolls the actors and were strategically used as a way to identify the dolls' profile in order to seduce the buyer into buying a doll that might influence their daughter to reach the highest office one could ever achieve, that is the presidency of the United States.

6.5.3 Verbal analysis

By looking at the verbal text on the back of the package, we notice that the producer followed some steps to persuade the buyer in order to 'win the his / her heart', that is, to purchase the product. S/he followed a sentence configuration order, which comes from the presentation of the doll to a direct message to the buyer, the child and his / her parents.

In the following lines we start to understand his / her persuasion strategy:

- (1) Did you know (**Mental**)?
- (2) The president and vice president (**Carrier**) are (**Relational**) elected leaders (**Attribute**) || who [they] (**Actor**) run (**Material**) our country (**Goal**).
- (3) Some of the topics [[they (**Senser**) focus on (**Mental**)] (**Identifier**) are (**Relational**) health, economics, the environment and the safety of our nation (**Identified**).
- (4) Some qualifications for president (**Identifier**) include (**Relational**) being a natural-born U.S. citizen and being at least 35 years old (**Identified**).
- (5) Throughout history, presidents (**Actor**) have come (**Material**) from all walks of life, and all parts of the country (**Circ: location: time**).
- (6) Nowadays, there are (**Existential**) more women (**Existent**) running for (**Material**) public office (**Scope: entity**) at all levels (**Circ: Extent: place**) || and [they] (**Initiator**) [are] inspiring others (**Actor**) || to do (**Material**) the same (**Scope**)!
- (7) Are you (**Senser**) interested (**Mental**) in making the world a better place? (**Phenomenon**)
- (8) You (**Carrier**) could be (**Attributive Relational**) president or vice president (**Attribute**), one day (**Circ: location: time**), too, just like Barbie doll (**Circ: manner: comparison**).

In sentence 2 the producer uses as a decisive factor of persuasion strategy the *relational* and *material process* by explaining that these two Barbie dolls 'are elected leaders who [they] run our country'. By choosing these two Barbie dolls to govern their country, people give women credibility. They trust in relying on these women to govern their country, the United States, the Promised Land, where everyone desires to live, not to mention, to govern it.

We find relevant to mention the fact that the producer does not only launch these dolls, represented by women, for girls to feel included in such a context of power, but s/he emphasizes through the *existential process*, as it is shown in sentence 6, that ‘there are women running for public office’. We can infer, then, by this clause, that women are also running for public office in real world, since toys are “social actors [...] always conditioned by the social contexts and ideologies of the time of production” as Caldas-Coulthard & Van Leeuwen (2002, p. 91) state. This fact is mentioned by Ruth Handler when she explains in the interview granted to the EYE TO EYE program in 1994 that these dolls / women are represented as how they are portrait in society.

We see then, through the representations of these dolls, that there was by that time in the society in which they were produced a concerning in including women in a position of power, however, not in any position of power, but the highest position of power in which anyone could be included, the President of the United States.

Further on, by reading the clause in the second part of sentence 6, ‘are inspiring others [other women] to do the same’, we infer that the producer attempted to inform the buyer that women’s struggle for conquest in the political sphere is not a lonely struggle, but a joint struggle, as s/he declares through the *material process* that women are the agents of action, struggling in order to achieve the public office, a high office of power. After saying that, the producer instigates the child, through an *attributive relational process* in sentence 8, to the possibility of also being a ‘president or vice president’ of the United States. This possibility is given through the use of the modal verb ‘could’ together with the verb ‘be’ in the same clause.

We notice with the analysis of theses clauses that the producer first explains ‘who’ the two represented dolls are, their context of situation; later on reports that ‘women are fighting’ for others to achieve ‘the same ideal’ as well; and, soon after, s/he informs the child the ‘possibility of her being the same’ as these dolls. However, s/he does not stop there. There is another sentence that s/he uses to reinforce the purchase of the product. Through the *attributive relational process*, the producer once again to say this time that ‘you’, *the carrier*, the girl, have the possibility of being ‘anything’ she wants to be. The producer makes use of the main proposal of Barbie founder Ruth Handler as a persuasion strategy when she states that a little girl ‘could be anything’ she wanted to be.

❖ 6.6 – Game Developer Barbie® Doll (2016)

Figure 41 – Game Developer Barbie® Doll (2016)



Source: The Strong National Museum of Play

6.6.1 Contextualization

Figure 41 features the package of *Barbie Game Developer Doll 2016* produced by Mattel. When analyzing this doll's package, we found information about a book's publication in the year of 2010 entitled *Barbie: I can be a computer engineer*. There were several criticisms raised around this book for placing women in an unfavorable role as a computer engineer. According to Fiesler (2016), in this book being a female computer engineer meant:

“coming up with “design ideas” for a game but then requiring the help of boys to make it “real”; infecting both your computer and your sister’s computer with a virus through sheer incompetence; and getting boys to help you fix that, too”.

As well as the book, the first version of the *Barbie computer engineer doll*, launched in 2010 at the New York Toy Fair, which had two versions, one white and one black, placed women in an unfavorable environment, which according to Fiesler (ibid.) did not match reality. The black version of the doll came with a laptop and headset pink, following the conventions

established by society of color differentiation and gender demarcation. Due to criticism for reasons like this, in the year of 2016 the toymaker Mattel launched a new version of the doll, entitled *Barbie Game Developer*, which is the one we analyze in the next paragraphs.

In this new version, Barbie is presented wearing blue jeans and a denim jacket, but, still with the presence of pink colors in the package, showing the public that she can use a range of colors on her configurations. As for the package itself, it is possible to see that, once again, it is narrow with clear plastic at the front and cardboard at the back. There are visual texts inside and outside the package. When looking at the inside of the package, the buyer can find a Barbie doll that occupies almost the entire space. She comes with accessories such as laptop, tablet and a headset. These are the visual elements that we took into consideration for the visual text analysis.

As for the analysis of the verbal text, we look at the elements that are found at the back of the package, which led us to get information about the context in which Barbie is situated and, also, about her identity.

6.6.2 Visual Analysis

6.6.2.1 Representational meaning

In terms of *representational* meanings, Barbie is represented as the main *actor* of a *narrative process* by means of action, as a vector emerge from her own body, from her right hand toward the laptop and the tablet, see below:

Figure 42 – Cutout 1 – Game Developer Barbie® Doll (2016)



Source: The Strong National Museum of Play

The representation of this woman in *Barbie Game Developer Doll (2016)* breaks the previous paradigm, pervaded by the first version of this doll, which portrayed the woman as if she was not intelligent enough to look for a positive future in relation to professions. In the previous version, Barbie depended on a man to do her job, now we can see her, through the visual text that we just analyzed, as an independent and sufficient woman to carry out the profession of Game Developer.

As for *conceptual process*, Barbie is categorized in terms of the accessories she wears. She is represented wearing jeans, a gray blouse and a jacket on top, assuming an identity of a true *Game Developer*, simple and casual, as we can see in real world. She does not totally match the beauty standard imposed by society for women in the 60s, which are, according to BuzzFeedVideo (2015), willowy, thin, long, slim legs and adolescent physique. Relating to her physique, her skin is a little darker than the previous ones, launched during the course of her history, and now, she is no longer blonde.

Regarding the color of her accessories, her clothing, computer, headset and table setting are being represented in colors that match the colors of the real accessories used by Gamer Designers, although we know that there are accessories of all colors, for all tastes. But our intention here is to draw the reader's attention to the fact that Barbie is no longer only using or wearing pink accessories, formerly referred to the female gender. Now she moves beyond the color that is 'imposed' for women in society. At last, in relation to the *analytical conceptual process*, we can say that her accessories, computer, headset, tablet and clothing are *parts* of a *whole* which attaches meaning to the *Game Developer* theme.

6.6.2.2 Compositional meanings

In terms of *compositional* meanings, with respect to the internal elements of the front of the package, we observe that they suggest a role of presenting and identifying the product to the buyer. Barbie is positioned in the center of the image, as the *information value*, suggesting the core of the information. She is surrounded by visual and verbal texts located in the most peripheral part of the package, with the function of presenting the toy in terms of its use, such as warnings and the brand of the doll. The information is written and / or followed by drawing, as it can be seen next to the doll on the upper left side of the package, which displays the message '*career of the year – 2016*', and below it, on the lower peripheral part, next to the right of the image, where comes a warning that highlights the lower age of the child for the use of the product. As for the accessories located in the center of the doll's package, they carry the

meaning of the most significant and salient elements for the purchase of the toy, since the child has the possibility to play with them, which represent the accessories of the newest profession of Barbie, Game Developer.

We can infer, then, by looking at this doll's accessories and her placement in the package, that she breaks the beauty standards of women represented by Barbie. She is no longer formally dressed, but representing a woman in a profession that was once dominated by men, just like many others. The format of the package and its configuration allow us to view the elements that come with it.

In this sense, by looking at this doll and her package, we can infer that she is the result of a society that has also changed the way of seeing women in the job market. We highlight what was said by its creator, Ruth Handler, when she stated that at the time, she produced the first Barbie, she did not embrace other professions because the society of the time did not include women in a particular profession. However, we see that this Barbie represents the woman as a Game Developer professional because today's society has made it possible. Therefore, the visual text suggests by that reason, the producer lives up to the launch and places the doll as the most prominent element of the semiotic space, in the center of the package. Such a choice also suggests an appeal to purchase the product as the producer puts the doll and her accessories in prominence to show that this doll reflects the woman of the current society who may influence girls / daughters to achieve any professions they want, including being a Game Developer.

6.6.3 Verbal analysis

(1) Did you (**Senser**) know (**Mental: cognition**)?

You (**Carrier**) can be (**Relational: Attributive**) a game developer (**Attribute**) just like Barbie (**Circ: manner: comparison**).

(2) Game development (**Carrier**) involves (**Relational**) storytelling, art & graphic design, audio design, & computer programming (**Attribute**).

(3) Because there are (**Existential**) so many aspects (**Existent**) to creating a game, || team work (**Carrier**) is (**Relational**) important (**Attribute**).

(4) Game developers (**Carrier**) are (**Relational**) creative (**Attribute**) || and [they] (**Senser**) understand (**Mental: cognition**) technology, math, storytelling, and art (**Phenomenon**).

(5) Games (**Actor**) can be created (**Material**) for consoles, handheld systems, computers, tablets, smart phones, and even table-top (**Circ: cause: purpose**).

(6) There are (**Existential**) so many types of games (**Existent**), from action and adventure to role-playing & puzzles (**Circ: Extent**).

(7) If (**Circ: cause: condition**) you (**Carrier**) were (**Relational**) a game developer (**Attribute**), || what kind of game (**Goal**) would you (**Actor**) create (**Material**)?

The sentences above reveal an attempt by the producer to present Barbie's identity to the buyer. By making the use of the modal verb 'can' in the line 2 of sentence 1, together with the verb 'be', the producer infers that there is a possibility for the child to appropriate the same attributes of a Game Developer. Such a possibility is accomplished through the *circumstance of manner, comparison*, that is when the producer persuades the child to be 'like' the doll, by comparing her with the doll.

Given this possibility, we ask ourselves: 'How could the child appropriate the attributes of a Game Developer given to Barbie?'. The answer could be: by purchasing the product and playing with her. The producer not only used the sentence as a strategy for the parents to purchase the product, but also influenced the child to desire the product by stating that it is possible for her to also be a Game Developer and incorporate the same attributes of the doll.

Further on, in sentence 4, by making use of the *relational attributive process* and the *mental process*, the produce praises the profession of a Game Developer. According to what is reported through the verbal text, we infer that being a Game Developer is a good thing due to the fact the producer give to Game Developers an attribute such as 'creative' and, not only that, s/he states that Game Developers 'understand', other several areas of study such as 'technology, math, storytelling, & art'. The sentence suggests that, being Barbie a woman with the characteristics of a Game Developer means that she holds the knowledge; and, nowadays, someone who has the knowledge holds the power.

Throughout the verbal text, the producer continues to persuade the child to buy the product, considering that just like in the first clause analyzed in sentence 1, s/he makes the same proposal designated to the girl as being a Game Developer in sentence 7. This time, by making use of the *circumstance of cause, condition* 'if' and the *attributive relational process* 'were', the producer provides the child, through imagination, the possibility of being a Game Developer. But s/he does not stop there, s/he goes further in his / her persuasion strategy. S/he draws the attention of parents to purchase the product by stating that with Barbie the child can be not only a Game Developer, but she can take any attribute she wants, she 'can be anything'. Once again, the producer corroborates, as a persuasion strategy, to the spread of the main proposal of Barbie founder Ruth Handler: the girl can be anything she wants to be, she has the power to choose.

CONCLUSION

The present thesis aimed at investigating the representation of women through Barbie doll's packages in order to understand of what it means to be a woman through the eyes of Barbie's producer, considering the society in which they were immersed and whether their representations can be considered empowered or not. We started from the initial question to understand the meaning behind the choice of the semiotic elements distributed on the package itself. The visual and verbal text guided our path side by side with the theoretical tools used in this investigation, the Grammar of Visual Design (KRESS; VAN LEEUWEN, 1996 [2006]) and the Systemic-Functional Linguistics (HALLIDAY, 1978; 1985), so we could understand the message that was being passed through the discourse. These theoretical horizons promoted an understanding span as to the discourses pervaded by the visual and verbal configuration of the doll.

As a mean of strengthening our debate with the representations of women through Barbie dolls, we established a dialogue with some theorists dealing with topics such as: concept of childhood (ARIES, 1981), childhood in modernity (SARMENTO, 2002), childhood and toy (CALDAS-COULTHARD; VAN LEEUWEN, 2002), play (BROUGÈRE, 1998), empowerment (CHARLIER & CAUBERGS, 2007), and the role of woman in human history through the studies of Murray (1915); Morley & Salariya (1999); Caballero (1999); Cockroach (2016); Georges (1993); Toledo (2008); Aleksiévitich (2016); Almeida & de Jesus (2016); Offen (2012); Burkett (2012); Charlier & Caubergs (2007); Horochovski & Meirelles (2007); and Walsh (2010).

These paths that we chose to take were considered as an additional knowledge for a better understanding of what was analyzed. It is through this study that we become aware of the social role of childhood and women throughout history. We also chose to bring a brief explanation related to the meaning of the term feminism, that is, how women were treated and behaved during the years they started to fight for their rights and the achievements they have achieved since then, so that we could have a more clear understanding of the representations of women materialized in the Barbie dolls and, then, check whether they could be considered as empowered.

With regard to the methodological configuration, this present thesis is centered on the qualitative-interpretative perspective of investigation, since we used images of Barbie doll's packages as the corpus of the analysis. As previously explained in Chapter V, the methodology chapter, our corpus was collected during a research fellowship at the Strong Museum of Play

by Prof. Dr. Almeida, coordinator of the GPSM, in October, 2017. In this way, once we established the images to be analyzed and worked on their analysis, given this organizational framework, and the general objective of this thesis, which concerns about finding traits of empowerment in the representations of women in Barbie dolls, and this way, check whether they can be considered empowered or not, we believe that we achieved the answers to the research questions that we listed in the introductory chapter of this present thesis. Thus, below, we brought them back in order to promote an easier understanding of what will be discussed later.

- What are the verbal and visual patterns encoded in the analyzed dolls' packages?
- Can we find any trait of empowerment in these Barbie dolls' packages?
- Can these Barbie dolls be considered empowered?
- Who is the woman represented by the Barbie dolls analyzed according to verbal and visual semiotic signal patterns?

Once we have listed them, we devoted the following lines to reflect on the specific points mentioned above in order to provide the reader a broader and more concise view of our findings.

In this way, starting from the first and second research questions, regarding the traits of power that we could find and contemplated the analyzed images, first related to the visual text, we noticed that they were more evident in the face of analysis through the *representational metafunction*, since it concerns the “world experiences” of the represented participants in the image (FERNANDES; ALMEIDA, 2008). However, we cannot fail to mention that the *compositional metafunction* worked in our analysis as a way of reflecting on the distribution of the elements distributed on the package. We could understand through it that, even though, the doll was the most prominent element in the image, as the *information value*, it is her *symbolic attributes* such as accessories and elements on the package through a narrative that is being told that might draw the buyer's attention to the purchase of the toy. These considerations were essential to our understanding of the message conveyed by the producer.

For instance, that are some characteristics of these dolls that helped us to check whether they can be considered empowered or not, such as: a) The movement of the dolls' body, which removes them from only the *conceptual process*. A very relevant aspect that shows change in doll production in kinesthetic terms. Before, as mentioned by Caldas-Coulthard & van Leeuwen (2002), by that time, there was a ‘a sex-stereotype in dolls for girls’, which they were remained

‘static’, with their physical attributes being highlighted, however, now, through this investigation, we can see that the producer provided movement to their body, thus enabling a variety of choices of acting in different environments and roles; b) The environment they are placed in, which is no longer the domestic one. Barbie is placed in different context throughout her editions as we could see in our data; c) The colors of their clothes and accessories, which are no longer limited to pink, but the producer chooses to use other colors besides pink, although this one is still predominant; d) The dolls’ profile, which are no longer just presented wearing high heels or in a glamorous dress, however it is still possible to find, but the producer attempted to represent women’s diversity through Barbie. We could see examples of women who did not wear high heels, who did not have blonde hair, who were not models and above all, and above all, we could see the representation of a black women through Barbie.

Regarding the visual aspects, through *material, relational, mental, existential* and *verbal* processes of the *ideational process* of Halliday (1978; 1985), we could see that these women represented by Barbie are acting in society, they have voice, but not only that, they are influencing other women to be like them. Barbie, is aware of what is happening around her, in the social world, since by analyzing the segments we could observe that Barbie understands her role as a world citizen, a role that is revealed by the theme, chosen by the producer for the edition of the toy. Among the most striking phrases, which are part of the purpose of the toy, we highlight ‘I can be’. The *Relational process* ‘be’ gives the dolls ownership of ‘power’, the possibility of choosing. Once they have the control of their lives on their hands, they can do action, which can be seen through the *Material Processes*. Such a power is distributed over the use of the other processes, for instance, Barbie can feel, can understand, *Mental Process*, and also can speak and give a speech in front of everyone, *Verbal Process*. There is, *Existential process*, the possibility of Barbie influence other women and is already happening through her.

Through the visual and verbal analysis, we acknowledge that the representations of these dolls can be considered *empowered* at the linguistic level since they presented power through the applicability of a variety of process. However, we go further and also find necessary to reflect on what was being claimed by women in the waves of feminism at the same time that we discuss what was already found in our analysis.

Among the themes that were reported during the analysis, regarding the representation of women in Barbie dolls, we could find the following ones: a) women in presidency; b) graduated women; c) women as game developer; d) women in tech career; e) women as filmmakers. This thematic classification based on the profiles that were presented in our data allowed us to organize the interpretation of women's representations through the Barbie doll, as

well as to construct meanings that guided us to understand about our initial research desires. Through the analysis of the semiotic elements chosen by the toy producer, we were able to access the message that was transmitted by the producer, enabling us to observe that their visual and verbal texts, reinforced by the themes, evidenced, again, traits of empowerment.

But beyond that, regarding the themes brought in the dolls, we noticed that the topics listed in Chapter V of the methodology, which concerned what women wanted to achieve, are also evidenced through their representations. There is a variety of women's profiles that, even with a limited data, due to the number of images that was made available to us, it could be possible for us to see that the producer varies in the representations of the female profile. Women represented by these dolls are no longer placed in only one environment, for example, in the domestic environment, in the kitchen, as mentioned by Carmen Coulthard (2002) in her initial studies. But they are represented by Barbie dolls in different social contexts. There has been a change in the way women are represented in toys. A change that only happened and has happened due to the fact that toys are “social actors [...] always conditioned by the social contexts and ideologies of the time of production” as Caldas-Coulthard & Van Leeuwen (ibid, p. 91) state. The way in which people are represented through them are the result of the reality in society. In this way, if the way in which people act in society changes, such a change will also impact toys.

Following this line of reasoning, we could see throughout this thesis that the waves of feminism had a great impact on the social sphere, not only in the lives of women, but in men as well. Men and women began to share tasks in the social sphere that is reflected in our analysis through the themes that were represented by these dolls concerning was claimed by women in the waves of feminism, such as: i) political and social rights, ii) jobs / careers, somehow iii) diversity / plurality and also taking into account the matter iv) body. Not all of the dolls analyzed contemplate all of these topics, however, what matters for us is that all of them bring at least one of these topics which reveals that the role of women has changed in a good and very hopeful way. Women, through the representations brought by these Barbie dolls, carry the levels of power that is defended by Charlier and Caubergs (2007): *power over*; *power to*; *power with*; and *power within*. The analysis of the representations of these dolls showed us that these women represented by Barbie have the *power over*, that is, the power to be leaders and guide others who have less power in order to achieve their goals. But not only that, they have *power to* make decisions, to go after their dreams, find solutions to problems and to be creative. Also, they have *power with* others, they can share objectives with other for a common good to all. And,

finally, they have the *power within* themselves, that is ‘change their lives and make changes’ (ibid., p. 10).

We conclude, then, with these considerations, answering that two last research questions of our thesis. Can these Barbie dolls be considered empowered? Yes. The representations of these dolls do present several traits of empowerment. A fact that guide us to answer the last question: who is the woman represented by the Barbie dolls analyzed according to verbal and visual semiotic signal patterns? These women represented by Barbie are women that can do everything they want, they are no longer restricted, silenced or dependent on someone, man, to do something as we saw in Chapter 3. Yet, the analysis of the presidential Barbie evidenced that Barbie did not get elected on her own, but rather her success was dependent on the voters. In this sense, we could see that these Barbies can do action and they can influence others through the spread of their word. And these achievements were only possible due to the struggle of women who came before us. Women have achieved many victories. However, this fight does not stop, it needs to continue. That is why we decided to carry out this investigation, so that we become aware of what happened over the years.

Thus, when playing with these dolls, girls will be able to take as their theme of play what is brought by these dolls, since their physical attributes make this possible. However, we are aware that children can assign any role to the doll in the play, as mentioned by Almeida (2006). But, since the doll has an identity, it will influence the way the child will play. Thus providing, even if it is implicit for the child, the desire to act, since she is in contact with a toy that presents the four levels of power proposed Charlier and Caubergs (2007).

We finish this chapter, then, with the reflection that although there is always a marketing intention behind the toy, Barbie complies with the initial proposal of its production established by its creator Ruth Handler, which is: “the little girl could be anything she wanted to be. Barbie always represented the fact that a woman has choices” (1994).

With that said, the production of this thesis, which was intended to find traits of female empowerment in Barbie dolls’ packages through a linguistic analysis, and in fact we saw that it exists, can be expanded to continue the research in relation to play in practice itself. We think about a future investigation where we could take these dolls to a classroom and handing them out to boys and girls and, thus, see what happens, checking if the female empowerment in the representations of these dolls is enough to make boys want to play with them too.

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ATTACHMENTS



Source: The Strong National Museum of Play



Source: The Strong National Museum of Play



Source: The Strong National Museum of Play

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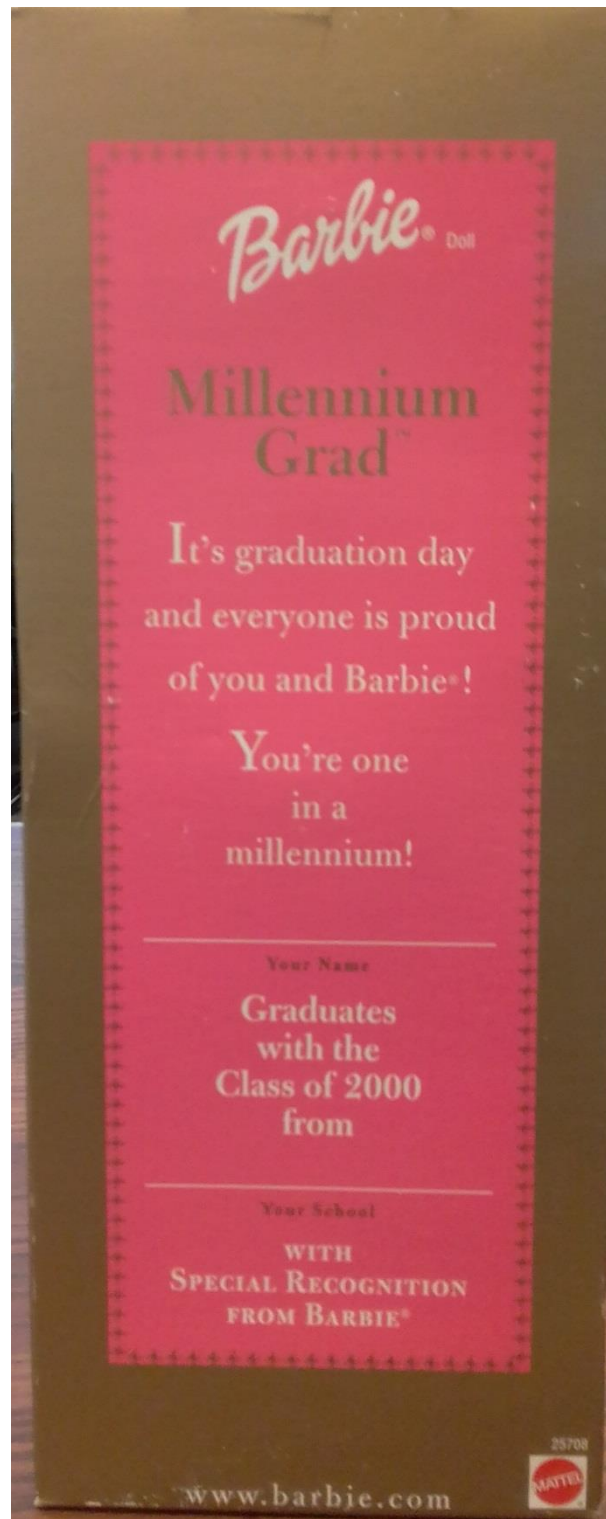
MEET OTHER WOMEN LEADERS ON OUR WEB SITE; LEARN ABOUT GIRLS WHO ARE LEADERS, TOO!

Podium not included. Doll cannot stand alone.

Source: The Strong National Museum of Play



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Source: The Strong National Museum of Play



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AVA DUVERNAY



Credit line: Jennifer Livingston / Think Artiste

Nominated for two Academy Awards and four Golden Globes, writer/director Ava DuVernay's most recent film "Selma" chronicled the historic 1965 voting rights campaign led by Dr. Martin Luther King Jr. She won the Best Director Prize at the Sundance Film Festival in 2012 for her acclaimed feature "Middle of Nowhere." Her previous narrative and documentary work includes the feature film "I Will Follow" and the documentaries "Venus Vs.," "My Mic Sounds Nice" and "This is The Life." In 2010, she founded ARRAY, an independent film distribution and resource organization for filmmakers of color and women filmmakers. Prior to her directorial career, DuVernay worked as a film marketer and publicist for more than 14 years through her company, The DuVernay Agency. She was born, raised and loves life in Los Angeles, California.

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Barbie doll

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