An Analysis of Three Dimensional Aspects Reflected in the Movie Entitled "Barbie"

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Abstract
The study focused to find out three-dimensional aspects in movie entitled Barbie (2023). The movie produced by Greta Gerwig and written by Noah Baumbach. The story is about the stereotypical Barbie as a fellow dolls resident in Barbieland. She lives with Ken and other differents Barbie dolls. Then, while Kens spend their playing at beach, considering it their profession, the Barbie hold prestigious job such as doctor. Beach Ken ("Ken") is only happy when he has deep relationship with her, but she rebuffs him in favor of other activities. The method of this research is descriptive qualitative method. The author following several steps to get data: 1) Watching the movie to get main poit, 2) Read English subtitle based of the movie, 3) Taking-note of dialogue, and 4) Identify three dimensional aspect of main or supporting characters. This result show the main character has three-dimensional aspects such as psychological, sociological, and physiological dimension. These main character and supporting character has three dimensional aspects depends on situation surrounding themselves, that also help her/his characters could change. On the other hand, three-dimensional aspect that influences main character or supporting characters to making decision in their life. The character supporting others in Barbieland.

Keywords: *three dimensional aspects, Barbie, movie*

Abstrak
Penelitian ini fokus untuk mengetahui aspek tiga dimensi dalam film Barbie (2023). Film ini diproduksi oleh Warner Bros Studio, Amerika Serikat. Film ini diproduksi oleh Greta Gerwig dan ditulis oleh Noah Baumbach. Film ini bercerita tentang stereotip Barbie sebagai sesame boneka yang tinggal di Barbieland. Dia tinggal Bersama Ken dan boneka barbie lain yang berbeda. Di sisi lain, saat Ken menghabiskan waktunya bermain di pantai, mengingat itu adalah profesinya. Barbie memegang pekerjan bergengsi seperti dokter. Beach Ken ("Ken") hanya senang saat dia bersama Barbie dan mencari hubungan yang lebih dekat dan mendalam, tapi dia menolaknya dan memilih aktivitas lain dan persahabatan wanita. Metode penelian ini adalah metode deskriptif kualitatif. Metode ini digunakan untuk meneliti an mendalami situasi dan fenomena sederhana yang terjadi di dalam masyarakat. Peneliti mengikuti beberapa langkah untuk mendapatkan data: 1) Menonton film untuk mendapatkan poin utama, 2) Membaca subtitle Bahasa Inggris berdasarkan film tersebut, 3) Mencatat dialog dalam film, dan 4) Mengidentifikasi aspek tiga dimensi manusia pada karakter utama dan karakter pendukung di dalam film Barbie. Hasil ini menunjukkan bahwa tokoh utama mempunyai tiga dimensi yaitu dimensi psikologis, sosiologis, dan fisiologis. Tokoh utama pendukung ini mempunyai aspek tiga dimensi yang bergantung pada situasi, kondisi, keadaan yang terjadi di lingkungan sekitar, Dimana membantu tokohnya berubah dan berkembang. Sedangkan aspe

tiga dimensi yang mempengaruhi tokoh utama dan tokoh pendukung dalam mengambil keputusan, prilaku, pemikiran, dan tindakan baik tokoh utama dan tokoh pendukung yang ditunjukkan dalam sebuah film atau karya sastra.

Kata kunci: *tiga dimensional aspek, Barbie, film*

Introduction

Literature is a part of our life. Based on Wellek and Werren (1967: 01) states that literary work represent and show the life in large mediums comes from a social reality and social issues. The world has a subjective perspective of the individual humans also been object of the literary limitation. According to Klarer (2004, p. 14) states that literature comes from the word "Littera" has a meaning of letter. The meaning is related to "textile" and translated as "fabric", that also word and sentences from meaningful text. The literary works such as novel, poetry, short story, novella, movie, essay, traditional drama, and modern drama. These literatures tell the stories, dramatize the situation, express an emotion, analyze and advocate an idea, thoughts, behaviot, and emotions. There is function for education, entertainment, motivation, and communication can deliver expression of feeling as a part of learning method.

Media is a part of our communication in the society. According to Sadiman (2002: 06) states that media is a mass media that deliver messages from sender to audiences, that it stimulates the mind, feeling, concer, and interest as well as the audience's attention to take a learning process effectively and efficiently as expected. On the other hand, media influence of the audience or the reader in literary works. Therefore, media is a communication between creator and the audiences to understanding the wide variety of media and transmit data. These many creators publish their work in movie, novel, novella, and many more. That media also has offline and online media. It can be to the development of literatures. These people like watching the movie as hobby and experiences of the cinema.

Based on Bordwell, D., & Thompson, K. (1997). Film Art An Introduction. New York: The McGrawHill companies states that movie is a combination and collaborate between creators to create a visual image or picture or act sound that additional things has some goals, either for educational, political, and society. There are many movies in another genre have a long process to produce and publish in cinema between creators, writer, actor or actress, and investor to get an many views to count and awards of the movie. These are behind process in the movie such as preparation, shooting, and assembly. Preparation is process to develop and committed the ideas to script or paper in some from it can be to make, publicize, and distribute the movies in cinema on the schedule. Shooting is a production process of images and sound begin in form a film strip. Then, assembly is a part of what the scene can be happen at the same time as the shooting phase, the images and sounds are put together in their final form.

Three-dimensional aspect is a part of main character and supporting character. Based on Egri Lajos (in Hamzah, 1985:107) states that a main or supporting characters has three dimension as a basic fundamental structure in literature work such as movie, novel, and many more. These fundamental help character has strong bond

to each other. There are kind of three-dimensinal aspect such as physiological dimension, sociological dimension, and psychological dimension.

In physiological dimension is the description physical aspect of characters such as appearance, general health, sex, age, and many more. That aspect can give a main or supporting characters cause and effect when they see themselves. Sociological dimension is related with situations and condition of characters in their environment that made them get a higher social status in society such as jobs, house, education, and social politics. And, psychological dimension related with character has own emotion, behaviot, and thoughts that influence they doing and making decision right or bad in society.

The first thesis is entitled "Analysis of Three Dimensional of Characrterization of Main Characters Found in Crazy Rich Asian Novel" by Novita (2020). The researcher aims to find out three dimension aspects of characterization used in the novel. The novel *Crazy Rich* tells about Rachel grown with single parent and she grew in United States as Chinese girl with well-background education then she meets Nick, a crazy and handsome man. The data theory proposed by Egri Lajos (1960), there are kind of three dimension aspects such as psychological, sociological, and physiological dimension. The researcher using note-taking method, qualitative method and present the result using descriptive qualitative method.

The second thesis is entitled "A Psychological Analysis of Main Character in Mastrosimone's Bang Bang You're Dead" by Paramitha (2017). The researcher aim to analyze psychological aspect and the characterization of main character. The data was taken from drama script Bang Bang You're Dead. The researcher collecting the data: 1) watching the drama to understand the script of drama, 2) identify and classified the dialogues, and 3) taking-note the dialogue related with the topic. In this research, the writer used theory proposed by Bernhardt (1953) to identify psychological aspect and William Kenney (1966) to methods of characterization. The result of this study on psychological aspect such as attitude, feeling, emotion, and human motivation. On the other hand, the result method of characterization is dramatic method and character on other character method. The similarities between the previous study and current study is the result of psychological dimension. On current study, the researcher used three-dimensional aspects such as psychological, sociological, and physiological dimension.

The next article is entitled "Three-Dimensional Aspect of The Main Character in Delia Owens Where The Crawdads Sing" by Khotimah, Syarifudin, and Paramita (2023). The researcher fosuced analyze three-dimensional aspects in main character of *Where the Crawdads Sing* movie. In this research, the researcher used a qualitative method with a narrative approach to gather and analyze the data through inductive and deductive techniques. The researcher proposed by Egri's three-dimensional theory (1923). The writer describes the main character such as physiological dimension, sociological dimension, and psychological dimension. On the other hand, Catherina Danielle Clark as main characters has three-dimensional aspects. In physiological dimension, she has beauty, long black hair, and well-proportioned body with a deep tanned complexion, improved she becomes mature as human being. Therefore, in sociological dimension, she comes from lower-class American family had several jobs such as book writer, seafood seller, poet, and had discrimination and single dom. On psychological dimension, she introversion, insecurity, sensitivity, selfishness, and

anxiety person. Moreover, she captures independence, optimism, and a determined fighting spirit for survive in dangerous world, that she has passion and talent in painting and writing. The similarities between the previous study and current study is analyze three-dimensional aspects in main character named Catherine Danielle Clark and Barbie. In this research, both of using the theory of Egri Lajos (in Hamzah, 1985: 107). However, the differences between the previous and current study is the researcher used a novel as data of the main character. Also, novel can figure out and capture of emotion, behavior, and thoughts of main character. These novel and movie has different feeling to capture the scene between main character and supporting character.

The next article is entitled "An Analysis of Psychological Aspects of The Main Character in Cruella Movie" by Aryanti, Winarta, and Santika (2022). In this research, the researcher aims to analye behavior and identify the psychological aspects of the main character in *Cruella* movie. The data was taken from Cruella ovie that published and released in 2021. The movie contains from scene and dialogue capture the psychological dimension of human motivation. In this study, the researcher using theory propose by Benhardt (1953) that can be identified several problems in movie. The researcher using an observation method. In observation method, the researcher observed and identify using a note-taking techniques. These studies finding the result of each character such a aspect of want, aspect of emotion, aspect of social motives, and aspect as dominant psychological aspect influence the society itself. The similarities between the previous study and current study is the researcher analyze three-dimensional aspect included psychological aspect of main character in the movie. Therefore, the differences between the previous study and current study is theory proposed by Bendhardt (1953) and Egri Lajos (in Hamzah, 1985: 107).

The next article is entitled "The Influence of Three Dimensional Aspects of Main Character in the Plot of "Birds of Prey" Movie" by Pramurti (2022). The aims of study to analyze three-dimensional aspects captures in the main character and analyze how the plot developed on three-dimensional aspects of the main character in *Birds of Prey* movie. The researcher used a descriptive qualitative method. These are following some steps: 1) Analyze thre-dimensional aspect in Harley Quinn using theory by Egri Lajos (1946), 2) Identify the progresses of the plot from he beginning until the end of the movie using theory of plot proposed by Freytag (1985). In this study, the researcher using a formal and informal method, that can give a clear explanation presented in the form of pictures and words based on the research question in this article. The result show that threed-dimensional aspects influence main character in exposition and climax of the movie.

The researcher chooses Barbie movie because the researcher watch the movie related with issue problem in our society especially for woman. It is interesting to discuss the topic about the pros and the cons of three-dimensional aspects in the movie. Besides that, the reader also can learn the topic and get a new perspective from the others. Bassed on background study focused to identify and discussing three-dimensional aspect found in the movie entitled Barbie.

Method

In this research, the data was taken from movie entitled *"Barbie",* a 2023 fantasy and comedy movie by Warner Bros Studio, with a duration of 114 minutes running time. Noah Baumbach and Greta Gerwig collaborate to making this film. The movie was composed by Noah Baumbach and directed by Greta Gerwig. The movie was a collaborati between Margot Robbie, Ryan Gosling, Simu Liu, and many more. This movie has many awards such as Best Picture of The Year, Top 10 Film in 2023 by the National Board of Review and American Film Institute, and Best Original Song "What Was I Made For?". This song won Golden Award for Cinematic and Box Office Achievement.

The story is about Barbie Margot get an unexpected mission from Weird Barbie to save and protect Barbieland from Mattel Company. She risking her life with Ken Ryan to create their journey go to Earth and feeling an human life. On the other hand, Barbie Margot assisted by Gloria and Sasha. Barbieland has changed according to Ken's wishes, so Barbeiie and fellow dolls doing fight and unite for the feminist movement to Mattel CEO and the Kens in Barbieland. The reason why the researcher choose *Barbie* movie because of the movie showing stereotype and injustice of woman in the society. And, she and another woman doing feminism movement that help woman realize they has values themselves. Moreov, Ken Ryan want to show the power of main in Barbieland, which cause conflict and change the values of each character due to circumstances.

The study using method of collecting data was used the observation method. There are some steps to collecting the data in the *Barbie* movie: 1) Watching the movie several times to get main point of conflict, 2) Reading English subtitles based of the movie, 3) Taking-note of the dialogue in the movie, and 4) Identifying how three-dimensional aspects of the main and supporting characters. This data was analyzed using the descriptive qualitative method, based on the theory of three-dimensional aspects of the main character and supporting character. By understanding three dimension of each characters, the researcher describing with the word and sentences. The data was classified and analyzed descriptively. There are three dimensions of the main and supporting character analyzed found in *Barbie* movie.

The data applied in the movie based to find out three-dimensional aspect of each character reflected in *Barbie* movie proposed by Egri Lajos (in Hamzah, 1985:107) to finding three-dimensional aspect of the main and supporting characters reflected in *Barbie* movie. The researcher used a formal and informal presentation. The formal presentation is done by showing the result of three-dimensional aspects in the form of table. However, the informal presentation is descriptive words such as table and sentences to describe three-dimensional aspect using an picture to give an reader understanding of the dialogue in the movie.

Result and Discussion

In this study, the reseaher used an descriptive qualitative method. These method helped the researcher to descriptively dalogue between main character and supporting characters.

Table 1. Data of Three Dimensional Aspect

No	Name	Occurance	Percentage
1	Physiological dimension	8	40%
2	Sociological dimension	4	20%
3	Psyhological dimension	8	40%
Total		20	100%

Based on table above, there are 20 data found in Barbie movie. These analysis, the researcher will present in next station. There physiological dimension counts 8 (40%), psychological dimension counts 8 (40%), and sociologic dimension counts 4 (20%) of the total data 20 (100%). The data shows that physiological dimension and psychological dimension commonly used in Barbie movie between main character and supporting character to create an appearance such as hair, body shape, body gestures, and many more. On the other hand, psychological dimension shows that mental and conditio of main character or supporting characters. Besides that, sociological dimension shows us main or supporting characters has social status and social position in the society such as doctor, politician, and many more to given an impact for the society.

A. Physiological Dimension

The physiological dimension is a basic fundamental of the character. The dimension pertains to the physical and biological attributes of a each character or individual, which include observable traits such as age, gender, body shape, facial features, voice, physical strength, and overall appearance. Egri Lajos (in Hamzah, 1985:107) explains that these physical characteristics play a crucial role in shaping how a person or individual is perceived by others and can also infuence their behavior, opportunities, and roles within a narrative or social context.

Data 1
Weird Barbie: Thoughts of death
Barbie Margot: Is that a problem?
Weird Barbie: Oh...

Barbie Margot: What?
Weird Barbie: I've heard this. Of course, I didn't think it was possible, but it's real. Oh, you've done it. You've opened a portal.
Barbie Margot: I didn't open a portal
Weird Barbie: Someone did. And now, there is a in the continum that is the membrane between Barbieland and real world, and if you wanna be stereotypical Barbie perfect again, then baby girl, you gotta fix it. Or you're gonna keep going funny. Look at your upper high.

From the data 1 above, the conversation scene between Weird Barbie and Barbie get a bad news about real world and Barbieland. She told Barbie opened a portal between Barbieland and real world. Because of that, she has a big ambition if she wanna be stereotypical Barbie perfect again.

In this conversation, Weird Barbie said, *"Or you're gonna keep going funny. Look at your upper high."* The dialogue represent physical appearance of Barbie like the skin of the leg. It was categorized physiological dimension because it is body shaming and show the body of each character in the movie. The theory proposed by Egri Lajos (in Hamzah, 1985:107), that means show skin, weight, height, eyes, body, hair color, and other physical appearance of the main character.

Data 2
Barbie Margot: Oh, great! A construction site! We need that good feminine energy
Co-worker 1: Do fires come with that sake?
Co-worker 2: If I said you had hot body, would you hold it against me?
Co-worker 3: Have I died and gone to heaven because you're an angel
Co-worker 4: Is that a mirror in your pocket? Cause I can see myself in your pants!
Barbie Margot: I don't know exactly what you meant by all those little quips, but I'm picking up on some sort of entendre which appears to be double, and I would just like to inform you that I don't have vagina and he – (pointing at Ken Ryan) – doesn't have a penis. We don't have genitale.

From the data 2 above, the conversation between Barbie Margot, Ken Ryan, and construction worker at construction site. Barbie Margot and Ken Ryan going to real world because of her reason. They arrive at real world, then Barbie Margot get a body shaming jokes from construction worker.

In this conversation, constructin worker said, *"If I said you had hot body, would you hold it against me?".* These dialogue show that he think every woman had hot body like Barbie. And, another worer said, *"Is that a mirror in your pocket? Cause I can see myself in your pants!".* These dalogue show jokes for Ken Ryan. He just silent without doing anything. Then, she repy, *"I don't know exaclty what you meant by all those little quips, but I'm picking up on some sort of entendre which appears to be double, and I would just like to inform you that I don't have a vagina and he doesn't have a penis. We don't have a genitale."* These dialogue show Barbie Margot angry with construction worker because of what they said for them judge people by it's cover. It was categorized as physiological dimension proposed by Egri Lajos (1985:107) show that sex, appearance, and body shape.

B. Sociological Dimension

The sociological dimension refers to the aspects of a character or individual that are shaped by their position and interactions within a social environment. According to Egri Lajos (in Hamzah, 1985:107) states that the dimension includes a character's occupation, social status, level of education, nationality, ethnicity, religion, political ideology, economic situaton, and relationship with other people. It essentially contextualizes how a person functions within the structures of society and how external social forces influence behavior, decisions, and worldview.

Data 3
Hellen Mirren (V.O): She has her own money, her own house, her own car, her own career. Because Barbie can be anything, woman can be anything. And this has been reflected back. Onto the little girl of today in the real world. Girls can grow into woman, who can achieve everything, and anything they set their mind to. Thanks to Barbie, all problems of feminism and equal right have been solved.

From the data 3 above, the conversation between Barbie Margot, Ken Ryan, and construction worker at construction site. Barbie Margot and Ken Ryan going to real world because of her reason. They arrive at real world, then Barbie Margot get a body shaming jokes from construction worker.
The monologue above spoken by Hellen Mirren's voice over presents a compelling reflection on the symbolic role of Barbie Margot as a main character in shaping social perception of gender roles, independence, smart, and professional aspirations. The monologue sentences, *"She has her own money, her own house, her own car, and her own career,"* reflects the roles of Barbie represents an autonomous and self-sufficient woman who does not rely on traditional patriarchal social structures for financial stability and personal fullfillment. Furthermore, *"Because Barbie can be anything, women can be anything,"* emphasizes Barbie as a role model for young girls and teenager approach their potential and capabilities. Moreover, the statements, *"Thanks to Barbie, all problem of feminism and equal right have been solved,"* reflects ironic and somewhat idealistic perspective as women in the society on political, economic, and social status. Based on Hamzah (1985:107) states that sociological dimensions are representations of empowered women is important, then accompanied by systemic changes in education, labor politics, and social attitudes to truly realize that feminist ideal of equal rights. On the other hand, Barbie Margot's role expanding the capabilities for women and a critique of the oversimplified assumption that representation alone is sufficient achieve a freedom.

Data 4
Barbie Dignitary: The Nobel Prize in Journalism goes to "BARBIE!"
Barbie Ritu: I worked very hard, so. . . I deserve
Barbie Dignitary: The Nobel Prize in Literature goes to "BARBIE!"

Barbie Announcer: You're the voice of generation
Barbie Alexandra: I know

The character of Barbie Dignitary serves as a protagonist who expemlifies women's empowerment and equal opportunities in the society. The dialogue takes place in Barbieland, where various Barbie dolls gather at auditorium to celebrate achievements. As the master of ceremonies, Barbie Dignitary announces the winners in different categories, such as literature and journalism, and leads the applause for the winners.

The dialogue between the Barbie characters presents an intriguing lens through which to examine the sociological dimension of characterization, as theorized by Egri Lajos (in Hamzah, 1985:107). Based on Egri Lajos, a character's sociological dimension consist of their position within society, which includes occupation, education, economic background, social class, religion, nationality, and their relationship with others. The framework not only contextualizes how a character behaves but also how they are perceived within the social hierarchy they inhabit. In the Barbie universe, characters such as Barbie Dignitary, Barbie Ritu, Barbie Announcer, and Barbie Alexandra appear to occupy elevated social statues. The recurring award announcements in the dialogue suggest a utopian or hyper-idealized community where each Barbie embodies excellenece in various field, highlights the sociological implication of status, recognition, and collective identity.

In the opening line, Barbie Dignitary declares, *"The Nobel Prize in Journalism goes to 'BARBIE'!"*. This statement immediately places Barbie within prestigious occupational and social context. Based on Egri's sociological dimension, the title reflects not only Barbie's profession but also the societal value attached to it. Journalism, traditionally associated with truth-telling and influence, positions Barbie as a figure of authority and credibility in this imagined world. The conferment of a Nobel Prize signifies elite status and an acknowledgement by society's highest institutions, thereby reinforcing Barbie's position at the apex of the social hierarcy. The dialogue's use of hyperbole reflects how contemporary media and popular culture often construct idealized versions of success, where characters like Barbie are envisioned as a paragons within their respective social roles.

The character Barbie Ritu further illustrates Egri's sociological concept through her declaration, *"I worked very hard, so . . . I deserve it."* This line subtly implies the sociocultural narrativeof meritocracy – the belief that success is a result of individual effort within a structured society. Egri Lajos's framework considers how such beliefs shape characters worldviews and interpersonal dynamics. Moreover, Barbie Ritu's confidence is her deserving status reveals a competitive social environment where recognition is closely tied to personal achievement. This reflects broader societal values where individuals are often judged and valued based on professional accomplishments and public accolades. The potrayal of this sentiment in the Barbie dialogue emphasizes how sociological contexts, like career achievement and the cultural importance of awards, influence personal identity and social standing.

Barbie Announcer's declaration, *"You're the voice of generation."* This statement not only recognizes Barbie's individual talent but also assigns her a representatve role within the cultural collective. Based on Egri Lajos (in Hamzah,

1985:107) states that characters are shaped by their relations with others and the social expectations imposed upon them. Being labeled as the 'voice of a generation' situates Barbie Announcer within a sociocultural narrative, where she transcends personal identity to embody the hopes, values, and ideals of entire group. It positions her within a historical and societal moment, reinforcing the idea that individual success in such societies often carries communal implications. This aligns with the recurring media trope of an individual becoming a symbolic figure for their era or movement, further illustrating how social roles are crafted within cultural storytelling.

However, Barbie Alexandra's succinct response, *"I know,"* subtly affirms her awareness and acceptance of her elevated social role. Based on Egri Lajos (in Hamzah, 1985:107) reflects a character's internalization of their social status and the expectations tied to it. Barbie Alexandra's brief acknowledgement signifies a self-assuredness that comes from being socially validated and celebrated. This highlights how charaters shaped by sociological dimensions not only occupy specific social positions but also consciously navigate and affirm those roles. In a world where success is constant and communal acknowledgement is unceasing, such characters naturally align their personal identity with the social accolades bestowed upon them. The dynamic interaction between personal acceptance and public expectation exemplifies Egri Lajos's idea that sociological factors are pivotal in understanding character development and narrative structure.

C. Psychological Dimension

The psychological dimension encompasses the internal, emotional, mental, characteristic of a person or individual that drive their motives, attitudes, and behaviors. Based on Egri Lajos (in Hamzah, 1985:107) identifies this dimension as involving an individual's temperament, desires, moral values, complexes, ambitions, and emotional tendencies. It concerns how a person feels, thinks, and reacts to various life circumstances, revealing the underlying psychological makeup that motivates their actions and responses.

Data 5
Barbie Margot: You can go now
Ken Ryan: I thought I might say over tonight
Barbie Margot: Why?
Ken Ryan: Because we're girlfriend/boyfriemd
Barbie Margot: To do what?
Ken Ryan: I'm actually not sure
Barbie Margot: Oh, but I don't want you here
Ken Ryan: Mmm-hmm. It is Ken?
Barbie Margot: Ken's just a really good friend. And this is my dream house. It's Barbie dreamhouse. It's not Ken's dream house, right?
Ken Ryan: Right. As always.
Barbie Margot: Okay. And, it's girl's tonight.

The conversation between Barbie Margot and Ken Ryan scene reflects a significant moment of emotional negotiation, situated with Hamzah (1985:107) identifies as the psychological dimension of character development. Based on Hamzah, the dimensions concern how a character's emotions, thoughts, and inner conflicts shape their behaviors and verbal expression. Ken Ryan's attempt to express his feelings for Barbie Margot assert her boundaries through the declaration, *"Ken's just a really good friend. And this is my dream house. It's Barbie's Dreamhouse, not Ken's".* This utterance emphasizes her emotional clarity and self-possesion, a demonstration of internal equilibrium that prevent unnecessary conflict.

Barbie Margot's response showing her ability to articulate personal boundaries while maintaining a sense of emotional responsibility towards Ken Ryan. In Egri Lajos's theory, as cited in Hamzah (1985:107) argues that a character's feelings, thoughts, and actions must be congruent with their estabilished personality traits and situational context. Barbie Margot's polite yet firm rejection is consistent with her independent character. Moreover, resorting to hostility or defensiveness, she chooses words that validate Ken Ryan's worth as a friend while reaffirming her autonomy. This psychological dimension highlights Barbie Margot's emotional intelligence – the ability to navigate personal emotions while considering the feelings of others, which aligns with liberal feminism values emphasizing agency without domination.

Furthermore, Ken Ryan's reaction, through not explicitly described as angry or hostile, reveals his psychological vulnerability. In the context of Hamzah's theory, Ken Ryan experiences internal conflict upon being rejected by someone he idealizes. His attachment to Barbie Margot represents more than personal affection: it symbolize a desire for validation in a society where male characters like Ken Ryan lack structural power and agency, a reversal of traditional gender norms. The psychological dimension dependency on Barbie Margot's acceptance illustrates Hamzah' notion that characters are often emotionally shaped by their social environments. Ken's emotional setback is therefore not merely personal disappointment but a reflection of his uncertain identity in Barbieland's patriarchal system, where his social worth feels contingent on Barbie's approval.

The dialogue also illustrates how psychological dimension extend beyond individual emotion into character interaction and social dynamics. Barbie Margot's ability to sustain the festive atmosphere despite rejecting Ken's affection points to her emotional resilience and social leadership. In Hamzah (1985:107) emphasizes that psychological dimension involves not only what characters feel but how those feelings influence their actions and the reactions of others. Barbie Margot's decision to continue the party signifies her prioritization of collective well-being over personal drama. By compartmentalizing her private discomfort and publicly maintaining harmony, she asserts control over both her personal emotions and the social situation, reflecting a mature emotional schema central to her character arc.

The dialogue exemplifies the film's larger commentary on emotional autonomy within feminist narratives. Barbie Margot's response encapsulates the importance of psychological boundaries and emotion self-determination, principles align with both Hamzah's theory. Barbie Margot's showing personal freedom and emotional integrity coexist in equitable relationship. The psychological dimension at

play here is thus not confined to individual conflict resolution but serves as a narrative strategy to illustrate how emotionally intelligent characters can navigate intepersonal challenges within social progressive framework. In this case, the dialogue subtly critiques traditional gender expectations surrounding emotional expression, suggesting that psychological maturity involves the capacity to assert oneself with respecting the emotional realities of others.

Data 6
Ken Simu: Look like this beach was a little too mcuh for you, Ken
Ken Ryan: If I wasn't several injured, I would beach you off might now, Ken
Ken Simu: I'II beach off with you any day, Ken
Ken Ryan: Hold my ice cream, Ken. All right, Ken, you're on. Let's beach off
Ken Kingsley: Anyone who wants to beach him off has to beach me off first
Ken Simu: I will beach both of you off at the same time
Ken Ryan: But, you don't even know how do beach yourself off. How you gonna beach both of us off?
Ken Simu: It doesn't make sense
Barbie Margot: Uh, Ken?

The conversation above between Ken Ryan and Ken Simu when they compete each other in the beach. Ken Simu challenges Ken Ryan to getting attention and praised in front of people. They passionate and hobbies with ski. The exchange between the Kens in this dialogue, filled with competitive banter and exaggerated, that offers an insightful.

Ken Ryan's statement, *"Hold my ice cream, Ken."* showing signal the vulnerability in a hyper-masculine environment where self-worth is measured by competitiveness and physical dominance. Ken Simu's statement, *"I'II beach off you with any day, Ken."* The repeated challenges 'beach off' funtion as symbolic acts of masculine posturing and behavior of man. This when each Ken must publicly demonstrate courage and capability, regardless of the actual meaning behind the phrase.

Based on Hamzah (1985:107) states that psychological tension often raises when individuals are caught between social expectatuon and personal insecurities. The psychological dimension showing emotion, behavior, and thought of each character. In this character, the dialogue implies group dynamics and peer external validation from the society. Moreover, Ken Kingsley's intervention, *"Anyone who wants to beach him offhas to beach me off first"*. It emphasizes how group or community pressure intensifies competitive behavior. Each character's need to one-up the other reveals not only a collective insecurity but also psychological strain of existing within a rigidly defined masculine culture where worth is constantly negotiated through acts of dominance and brotherhood.

Therefore, the final interruption by Barbie Margot said, *"Uh, Ken?"* implies as a narrative device to expose the absurdity of this competitive display and highlights as a psychological disconnect between perceived social expectations and meaningful human interaction. In dialogue related with Hamzah's theory, this moment reflects the

emotional emptiness that can accompany exaggerated identity performance. The Kens relentless posturing masks a deeper emotional vulnerability and lack of authentic connection, a theme consistent with critiques of traditional masculinity in feminist and psychological theory. Barbie Margot's interjection underscores the triviality of their contents and implicitly questions the value systems that compel individuals, particularly men to engage in such emotionally shallow and psychologically taxing performances to maintain social status.

Conclusion

The study aims to find out three-dimensional aspects between main character and supporting character. The study above shows the data such as 2 physiological dimension, 2 sociological dimension, and 2 psychological dimension aspect in Barbie movie. The main character Barbie Margot described she has straight and wavy hair, white and clean skin, big eyes, and good clothing style. In sociological dimension, she has an impact to save Barbieland from Mattel Company and she has highsocial status in education, jobs, and politics in Barbieland. In psyhcological dimension, she has good attitude, good smiles, and respect with each other. The purpose of study is to find out three dimensional aspects main character and supporting characters in order to be able to distinguish each person as having own characteristic by physical appearance, social status in the society, and emotion that make them determined good and bad life decision in their life.

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