



The Practices of Stereotyping of Black Women Scientist in Film Hidden Figures (*Praktik Stereotip terhadap Ilmuan Perempuan Kulit Hitam dalam Film Hidden Figures*)

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Article Info	Abstract
Article history: Received: 22 Mei 2025 Revised: 27 Mei 2025 Accepted: 27 Mei 2025 Keywords: Stereotypes Discrimination Black Women NASA Intersectionality Kata kunci: Stereotip Diskriminasi Perempuan Kulit Hitam NASA Interseksionalitas	This study explores the stereotyping practices faced by Black women in the film <i>Hidden Figures</i> (2016), focusing on the lived experiences of three central characters—Katherine Johnson, Dorothy Vaughan, and Mary Jackson. Using feminist literary criticism and the "reading as a woman" approach, the research investigates how these women navigated and overcame institutionalized racial and gender discrimination at NASA during the 1960s. The findings indicate that prevailing stereotypes—such as assumptions of intellectual inferiority, incompetence, and submissiveness—were instrumental in marginalizing Black women within scientific spaces. However, through persistent effort, exceptional intelligence, and professional integrity, these women challenged and ultimately dismantled such stereotypes. Their success not only contributed to key space missions but also reshaped the dominant narrative around race and gender in science and technology. The study connects these fictionalized portrayals with real historical events, informed by stereotype theory, intersectionality, and existing scholarly literature. By doing so, the analysis underscores the importance of inclusive representation in media and its role in social awareness and change. In conclusion, <i>Hidden Figures</i> serves as a powerful narrative that reclaims Black women's agency in history and affirms their rightful place in the scientific community. Abstrak Penelitian ini mengkaji praktik stereotip yang dihadapi oleh perempuan kulit hitam dalam film <i>Hidden Figures</i> (2016), dengan fokus pada pengalaman tiga tokoh utama—Katherine Johnson, Dorothy Vaughan, dan Mary Jackson. Melalui pendekatan kritik sastra feminis dan "membaca sebagai perempuan", penelitian ini menelaah bagaimana ketiga tokoh tersebut menghadapi dan mengatasi diskriminasi rasial dan gender yang melembaga di NASA pada era 1960-an. Temuan menunjukkan bahwa stereotip yang mendominasi—seperti anggapan bahwa perempuan kulit hitam tidak kompeten, kurang cerdas, dan tunduk—menjadi penghambat utama kontribusi mereka di bidang sains dan teknologi. Namun, dengan ketekunan, kecerdasan luar biasa, dan integritas profesional, mereka berhasil melawan dan meruntuhkan stereotip tersebut. Keberhasilan mereka tidak hanya mendukung misi luar angkasa penting, tetapi juga membentuk ulang narasi dominan mengenai ras dan gender dalam sains. Penelitian ini menghubungkan representasi dalam film dengan peristiwa sejarah nyata, serta memanfaatkan teori stereotip, interseksionalitas, dan literatur sebelumnya. Kesimpulannya, <i>Hidden Figures</i> merupakan narasi kuat yang merebut kembali peran perempuan kulit hitam dalam sejarah, sekaligus menegaskan pentingnya representasi inklusif dalam media untuk mendorong

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1. INTRODUCTION

Film as a medium occupies a pivotal role in influencing societal constructs, fostering artistic expression, and addressing critical socio-political and scientific issues. According to McQuail (2011), films possess a unique capability to deliver powerful messages and instill values, serving as an effective platform for education and cultural transmission. Bordwell and Thompson (2010) further assert that films act as cultural artifacts, reflecting and shaping societal norms while fostering dialogue on pressing social issues. These observations underscore the multifaceted role of films in crafting cultural narratives, promoting inclusivity, and addressing stereotypes.

Through storytelling and visual representation, films surpass traditional communication barriers, resonating deeply with audiences. Socio-cultural themes in films challenge stereotypes, advocate for inclusivity, and preserve cultural heritage. Politically charged films raise awareness and inspire action, while scientifically inclined films engage and educate on complex ideas. The widespread appeal of films is evidenced by their reach, with hundreds of millions of viewers engaging weekly across various platforms. In the United States and Canada alone, over a billion movie tickets are sold annually, underscoring their immense influence (Ardiyanto, 2012).

Hall's (1997) framework on stereotypes elucidates their societal functions. Stereotypes simplify and fix differences, creating an "us" versus "them" dichotomy, which reinforces boundaries and perpetuates inequality. These constructs are not incidental but deliberate, serving to normalize discriminatory practices and solidify prejudices. Hall's analysis highlights the role of visual media in disseminating stereotypes, presenting them as inherent and immutable truths.

The societal construct of color further compounds these stereotypes, associating whiteness with purity and positivity, while blackness is linked to negativity and inferiority (Thompson, 2006). This dichotomy fosters a systemic preference for whiteness and marginalization of blackness, perpetuating segregation and inequality. Evelyn et al. (2019) emphasize that these constructs extend beyond individual biases, influencing systemic behaviors and societal structures. Costanza-Chock (2018) explores how racial constructs intersect with other identity markers, such as gender and class, resulting in compounded discrimination, especially for black women.

Discussions surrounding skin color and its societal implications have gained prominence, particularly in visual media. Films like *Hidden Figures* exemplify the intersection of race and gender, showcasing the systemic barriers faced by black women. The film, based on Margot Lee Shetterly's non-fiction book, narrates the true story of Katherine Johnson, Dorothy Vaughan, and Mary Jackson, three African-American women whose contributions were instrumental to NASA's success during the 1960s. Directed by Theodore Melfi, *Hidden Figures* portrays the pervasive racial and gender-based discrimination of the era, including segregated facilities and workplace biases.

Key scenes in *Hidden Figures* highlight the persistence of stereotypes. For instance, Vivian Mitchell, a representative from the Space Task Group, expresses scepticism about the capabilities of black employees to fulfill high-level positions. Despite Dorothy Vaughan's assurance of Katherine Johnson's qualifications, Vivian's insistence on verifying credentials exemplifies the entrenched biases of the time. This skepticism continues when Katherine transitions to a predominantly white office, facing subtle yet palpable resistance from her peers. These portrayals underline the systemic challenges faced by black women in professional spaces, reflecting broader societal attitudes.

Despite these barriers, *Hidden Figures* also serves as a testament to resilience and progress. By showcasing the achievements of its protagonists, the film challenges stereotypes and inspires dialogue on inclusivity and equality. Through its narrative, *Hidden Figures* contributes to ongoing discussions about race, gender, and identity, urging audiences to reflect on the impact of societal constructs on individual opportunities and interactions.

The study aims to analyze the representation of stereotypes in *Hidden Figures*, focusing on their implications for race and gender dynamics. By examining key scenes and dialogues, the research seeks to uncover how stereotypes are constructed, perpetuated, and challenged within the film's narrative. Additionally, the study explores the broader socio-cultural significance of these portrayals, providing insights into the intersectionality of race and gender in visual media. This research not only fills a gap in the literature on film analysis but also contributes to a deeper understanding of how films can influence societal perceptions and foster transformative dialogues.

2. RESEARCH METHOD

The research method employed in this study is qualitative. A qualitative method aims to understand phenomena experienced by research subjects holistically and descriptively, using words and language within a natural context and employing various scientific methods (Moleong, 2007). This method is chosen for its reliability and validity in explaining complex social and cultural phenomena, making it appropriate for the objectives of this research.

The approach used in this study is feminist literary criticism, particularly focusing on the concept of "reading as a woman." According to Culler (2007), reading as a woman involves awareness of gender differences that influence the interpretation and meaning of literary works. Certain experiences, happiness, and pain unique to women—such as childbirth or the joy of motherhood—may not be fully understood, expressed, or conveyed by men. Therefore, gender differences play a role in how texts are read, written, and analyzed. This study emphasizes the analysis of the characters in the film, while still considering other structural elements as supporting aspects.

The primary data sources for this research are the *Hidden Figures* film and its original script. The film, produced by 20th Century Fox in 2016, is adapted from a non-fiction novel by Margot Lee Shetterly and directed by Theodore Melfi. To enrich the analysis, the researcher also collects secondary sources, such as books, journal articles, reviews, and previous studies related to the film.

The data collection technique involves several steps, including watching the *Hidden Figures* film and reading its script multiple times, systematically taking notes on significant information, and creating a database diagram to organize the data effectively. The data are then identified to extract detailed information and evidence, classified, and stored systematically for further analysis.

Data analysis is conducted using qualitative methods with a focus on text structure, feminist literary criticism, and the "reading as a woman" approach. The process involves several steps: first, the researcher classifies the data and analyzes it using stereotyping theory. Second, the researcher selects data relevant to the research topic and analyzes it from a feminist literary criticism perspective. Lastly, the findings are systematically concluded.

In qualitative research, the researcher acts as the primary instrument in data collection and analysis. The researcher's presence is essential to interpret and contextualize the findings, ensuring a comprehensive examination of the data. The validity of the findings is verified through triangulation by comparing various data sources, such as the film script and critical reviews, to ensure consistency and reliability. This research is conducted over two months, with systematic analysis ensuring the credibility and trustworthiness of the results.

3. RESULTS AND DISCUSSION

3.1 Analysis of Discrimination and Stereotyping in Hidden Figures

The film *Hidden Figures* (2016) portrays the lives of three African-American women mathematicians working at NASA in the 1960s. Despite their immense intellectual contributions, these women, Katherine Johnson, Mary Jackson, and Dorothy Vaughan, face constant discrimination due to their race and gender. The movie vividly illustrates how these women navigate a system that marginalizes them, and through their persistence and brilliance, they challenge stereotypes and contribute significantly to the success of the U.S. space program. Below is an analysis of each character and the discrimination they face.

3.1.1 Katherine Johnson: Overcoming Racial and Gender Stereotypes

Katherine Johnson, portrayed by Taraji P. Henson, is depicted as an exceptionally gifted mathematician. From an early age, her intelligence is recognized by her teachers, who encourage her to attend a prestigious college, West Virginia State College, where she impresses her professors with her problem-solving skills. Despite being a highly qualified mathematician, Katherine's journey at NASA is marked by racial and gender-based discrimination.

As a black woman in a predominantly white, male-dominated environment, Katherine faces constant challenges. One memorable instance is when astronaut John Glenn personally requests her to double-check the computer calculations for his flight trajectory, signaling the respect she earned through her talents. However, her accomplishments do not shield her from bias, and she often experiences the discomfort of

being the only black woman in the room. Despite the obstacles, Katherine's determination, work ethic, and intelligence prove that a dark-skinned woman is capable of excelling in fields dominated by white men. Her success exemplifies the theme that talent knows no color or gender.

3.1.2 Mary Jackson: Fighting for Equality in Engineering

Mary Jackson, portrayed by Janelle Monae, faces discrimination not only due to her race but also because of her gender. After being promoted to the wind tunnel engineering team, she encounters a white male engineer, Karl Zielinski, who is impressed by her understanding of machines and encourages her to enroll in an engineering training program. However, this program is only open to white men, and Mary must petition the city to gain permission to attend classes and earn her engineering certification.

Her persistence eventually leads her to become the first black female engineer at NASA. Throughout her journey, Mary remains optimistic and determined to break down the barriers that limit women, especially women of color, from entering the engineering field. Her success highlights the importance of fighting for equal opportunities in male-dominated industries and serving as a role model for future generations of women in science.

3.1.3 Dorothy Vaughan: Breaking the Glass Ceiling

Dorothy Vaughan, portrayed by Octavia Spencer, is initially seen working as a human computer at NASA. Although she takes on the responsibilities of a supervisor, she is not formally recognized or compensated for her role. Despite being highly capable and leading a group of 20 black women in the West Computing Group, Dorothy's ambitions for a permanent supervisory position are thwarted by racial and gender biases.

She is later introduced to the IBM computer, a machine that will revolutionize NASA's operations. Although she is not trained in programming, Dorothy teaches herself the necessary skills and helps her team transition to the new technology, making her an invaluable asset to the space program. Eventually, she becomes the first black female supervisor at NASA. Dorothy's character showcases how intelligence and leadership are often overlooked due to stereotypes about race and gender, but with perseverance and self-improvement, she breaks through the glass ceiling.

3.1.4 The Setting: NASA as a Microcosm of Racial and Gender Discrimination

The setting of NASA in the 1960s serves as a stark backdrop to the challenges faced by the characters. The racial and gender segregation within NASA is evident from the separation of buildings for black and white workers. The film shows that black women are not only segregated physically but also socially, as they are expected to work in separate areas and use different facilities from their white counterparts. Katherine, for example, has to walk half a mile to use the "colored" restroom, which highlights the absurdity of segregation during that period.

Moreover, the male-dominated atmosphere at NASA further exacerbates the difficulties these women face. The film demonstrates that their achievements are not solely defined by their mathematical prowess but also by their ability to navigate a society that constantly devalues them based on their race and gender. Despite these oppressive conditions, Katherine, Mary, and Dorothy's contributions remain indispensable to NASA's success, particularly in the context of the U.S. space race against the Soviet Union.

3.2 Challenging Stereotypes and Shaping History

Hidden Figures ultimately serves as a powerful narrative of overcoming adversity. Through the stories of Katherine Johnson, Mary Jackson, and Dorothy Vaughan, the film highlights the intersection of race and gender discrimination in the workplace and society. The women's accomplishments, despite the significant barriers they faced, underscore the importance of challenging stereotypes and advocating for equality.

The film illustrates how these women defied the racial and gender expectations of their time, paving the way for future generations of women, particularly women of color, in STEM fields. By breaking down barriers, they not only contributed to the success of NASA's space missions but also helped to redefine what is possible for women in science and technology. Their stories serve as a testament to resilience, intelligence, and the transformative power of persistence in the face of discrimination.

3.3 Gender Stereotype

Stereotypes are often used routinely in certain groups to determine the state of certain groups. Stereotype refers to the tendency to develop and maintain immutable and immutable perceptions of a group of people, regardless of individual characteristics, and to use those perceptions to define the members of that group (Ismiati, 2018).

Gender stereotypes are labeling activities based on gender. Gender stereotypes include beliefs about male or female psychological activities and characteristics that are suitable for men or women (Brannon, 2017). This belief is associated with the typical behavior of men and women in a culture. Gender stereotypes are often juxtaposed with masculinity and femininity. Giving gender stereotypes will change according to its development (Lippa, 2005). Gender stereotypes have an influence on the social environment, such as the

influence of characteristics on boys and girls. The separation of childhood is as if there are two cultures separated by gender boys and girls, both in play, types of games, communication, and forms of cohesiveness (Rudman et al., 2007).

Differences in gender roles are not a problem when they do not create gender inequalities. But in reality, there are still various forms of injustice, especially against women, including: First, women are always considered stupid, in fact not all women are stupid, even in this *Hidden Figures* movie, these three female characters, Katherine, Mary and Dorothy, are the ones who help the success of rocket flights at NASA. Secondly women are always considered weak, but in this movie these three female characters show an attitude that refutes this argument, where they have to work and when they come home they have to take care of their household and children. Lastly, women are always considered unreliable, even until the end of the movie Katherine shows how she is very reliable and necessary in calculating rocket flights that cannot be done by anyone else, even the white men in the room.

In the cultural perspective of the 60s, distinguishing social status based on race and gender was still a tradition. It is shown in several scenes regarding limited access for African-Americans in employment in government agencies, access to public spaces, education, and decision-making power. In addition to the depiction of discrimination, there is also a depiction of the struggle to respond to discrimination by the characters.

3.4 Analysis of Stereotype Experiences in *Hidden Figures*

3.4.1 Stereotype of Women as Unqualified - Scene: 01.21.49 (Paul Stafford's Comment)

The statement made by Paul Stafford, "She's a woman. There's no protocol for a woman attending," directly reflects the deep-rooted gender bias against women, specifically in the context of high-level professional spaces like the Pentagon briefing. Despite Katherine Johnson's critical role in the calculations for space missions, her gender leads to exclusion. The belief that women are not suitable for these meetings stems from societal stereotypes that view women as less competent or incapable of engaging in decision-making in male-dominated fields. Katherine's persistence challenges this view, as she advocates for her qualifications rather than conforming to gender-based expectations. This situation highlights the intersection of procedural and gender biases in the workplace, emphasizing the need for more inclusive practices.

3.4.2 Stereotype of Women as Inept - Scene: 36.30 (Jim Johnson's Reaction)

Jim Johnson's reaction to Katherine's career highlights another gender-based stereotype: the belief that women are not suited for highly technical or intellectual roles, especially in fields like aeronautics. His surprised reaction, "Aeronautics. Pretty heady stuff. They let women handle that kind of...," implies that women are generally not seen as capable of handling complex work in science and engineering. Katherine's confident response not only challenges this stereotype but also asserts her qualifications and competence, stressing that women, particularly Black women, are equally capable in demanding technical roles. This dialogue underlines the importance of challenging such stereotypes to create more opportunities for women in science and engineering.

3.4.3 Stereotype of Women's Inferiority to Men - Scene: 16.51 (Sam Turner's Comment)

The interaction between Katherine and Sam Turner reflects the stereotype that women, especially in male-dominated workplaces, are less valuable or necessary. Sam's dismissive comment about Katherine, "This wasn't emptied last night," coupled with the lack of recognition for her presence, illustrates how women are often seen as inferior or less important in professional spaces. Katherine's isolation in a male-dominated environment and the way she is ignored highlight the widespread marginalization of women in these settings, often fueled by assumptions about their competence and emotional reliability.

3.4.4 Gender Determines Job Position - Scene: 46.45 (Vivian Mitchell's Statement)

Vivian Mitchell's statement, "NASA doesn't commission females for the Engineer Training Program," illustrates institutionalized sexism that actively discourages women from pursuing careers in engineering. This reflects a systemic bias that limits women's career opportunities, especially in fields like engineering, where they were historically excluded. Mary Jackson's challenge to this exclusionary practice by asserting her qualifications underscores the fight against gender-based professional limitations. Her persistent effort to prove herself in a male-dominated and racially biased environment highlights the compounded obstacles women of color face in breaking through these barriers.

3.4.5 Education is Not Reserved for Women - Scene: 1.31.18 (Professor's Statement)

The professor's remark, "The curriculum is not designed for teaching...a woman," reflects the entrenched belief that women, especially women of color, are unfit for rigorous academic disciplines such as quantum mechanics. This comment underscores the societal assumption that women are not capable of excelling in challenging fields, particularly those involving advanced mathematics and science. Mary Jackson's confident rebuttal, "Well, I imagine it's the same as teaching a man," directly challenges these outdated and discriminatory views, asserting that women, like men, can succeed in any academic setting if given the opportunity.

3.4.6 Heavy Work Is Not for Weak Women - Scene: 33.40 (Levi Jackson's Comment)

Levi Jackson's skepticism about his wife's ambition to become an engineer, saying, "Now you want to be an engineer? A female engineer," reflects the intersection of gender and racial stereotypes. His comment underscores societal prejudices that view both Black women and women in general as incapable of handling demanding work, especially in technical fields. The compounded discrimination Mary faces, both for her race and gender, highlights the difficulty of pursuing career goals in a society that marginalizes individuals based on both racial and gender identities. Despite these discouraging comments, Mary's determination challenges the notion that engineering is a field reserved for men.

3.4.7 Society's Stigma Towards Black Women - Scene: 05.05 (Police Interaction)

The encounter with the white police officer who doubts whether NASA hires Black women further reflects the racial and gender-based discrimination that Dorothy, Katherine, and Mary face. The officer's disbelief, "NASA. That's something. Had no idea they hired..." demonstrates the societal stereotype that Black women are not seen as capable of holding professional roles, especially in prestigious institutions like NASA. Dorothy's response, "There are quite a few women working in the Space Program, sir," not only defends her colleagues but also challenges the officer's racist assumptions, reflecting the need for greater recognition and respect for the contributions of Black women in historically exclusionary spaces.

3.5 Women Is Systematically Marginalized

In the screenplay *Hidden Figures*, Katherine Johnson faces gender bias when Paul Stafford denies her access to a Pentagon briefing by stating, "Pentagon Briefings are not for civilians. It requires the highest clearance." This statement reflects a procedural barrier, given that high-level security clearances are required for such briefings. However, Stafford further emphasizes, "And she's a woman. There's no protocol for a woman attending," introducing an additional layer of gender-based exclusion. This implies that even if Katherine could meet the clearance requirements, her gender alone would still be a barrier to her participation. This reflects the broader societal attitude that women, regardless of their qualifications, are not expected to engage in high-level decision-making processes, especially in male-dominated fields like national security. Keller (2018) highlights that "The absence of women in important meetings often hinders them from making significant contributions," illustrating how gender bias creates additional obstacles for women seeking to participate in critical professional activities.

3.6 Work with Brain Ability is Not for Women

In the dialogue between Katherine and Jim Johnson, it is evident how gender stereotypes affect one's perception of an individual's abilities. When Jim is surprised to learn that Katherine, a woman, is responsible for important mathematical calculations for the space program, he implicitly assumes that such work should be done by men. Jim says, "Aeronautics. Pretty heady stuff. They let women handle that kind of..." but Katherine firmly states that women are also capable of performing heavy tasks at NASA just like men. Katherine challenges gender and racial stereotypes by showcasing her achievements and abilities as a Black woman in a male-dominated field. Mason (1992), a professor of gender studies, stated, "Women often have to work twice as hard to prove they are capable in male-dominated fields."

3.7 Leader Position is Not for Women

Vivian Mitchell's assertion that "NASA doesn't commission females for the Engineer Training Program" reveals a significant institutional barrier faced by Mary Jackson. This statement points to a formal or informal policy at NASA that systematically excludes women from participating in this key professional development program. This exclusionary practice underscores the institutional sexism that was prevalent in many professional environments, particularly in fields dominated by men such as engineering. Schiebinger and Schraudner (2011) note that "Women in STEM often face systemic barriers that prevent them from reaching leadership positions," which is exemplified by the difficulties Mary faces as she tries to advance her career despite these gender-based restrictions.

3.8 Women Are Excluded in Academic System

Mary Jackson also confronts gender bias in education when a professor claims, "Well. The curriculum is not designed for teaching...a woman." This statement reflects entrenched gender stereotypes within the academic system, suggesting that the curriculum is inherently unsuitable for women, particularly in challenging fields such as quantum mechanics. By asserting that the curriculum is tailored exclusively for men, the professor implies that women, like Mary, are presumed to be less capable of succeeding in these advanced subjects. Keller (2003), discusses how "The absence of women in important meetings often hinders them from making significant contributions," a concept that extends to educational settings where women's participation is often undervalued.

3.9 Heavy Work is Not for Weak Women

Levi Jackson's scepticism about Mary's aspiration to become an engineer underscores the intersection of racial and gender biases. His comments, "Now you want to be an engineer? A female engineer. We are Negro baby. Ain't no such thing. Understand it," reflect a deep-seated disbelief that a Black

woman could succeed in a male-dominated and racially exclusive field. Levi's doubts highlight the systemic barriers that Black women face, suggesting that such aspirations are unrealistic due to pervasive racial and gender discrimination. Crenshaw's concept of intersectionality (1989) explains how overlapping identities result in unique forms of prejudice, a reality vividly illustrated by Levi's reaction to Mary's ambitions.

Together, these examples from *Hidden Figures* reveal how the practices of gender stereotypes create significant barriers for Black women in both professional and educational settings. The characters' experiences demonstrate the need for ongoing advocacy and resilience to overcome these systemic challenges and achieve equality in fields traditionally dominated by men.

3.10 Society's stigma towards black women

Katherine, Dorothy, and Mary present their identities as NASA employees to a skeptical white police officer. Firmly, they assert their roles in the space program, overcoming existing racial prejudices and stereotypes. Gates wrote in 1992, "Proving oneself in a prejudiced environment is a crucial form of resistance."

Based on the depiction of Katherine, Dorothy, and Mary asserting their roles as NASA employees to a sceptical white police officer, we can interpret that their firm stance serves as a powerful act of resistance against society's stigma towards black women. Their actions challenge the racial prejudices and stereotypes that often dismiss black women's capabilities and contributions. As Gates (1992) emphasizes, proving oneself in a prejudiced environment becomes a vital form of resistance. This highlights how their confidence and professionalism not only defy societal expectations but also pave the way for broader recognition of black women's achievements in historically exclusive spaces.

4 CONCLUSION AND SUGGESTIONS/RECOMMENDATIONS

4.1 Conclusion

The main conclusion of the analysis of the *Hidden Figures* screenplay is that the film portrays how gender and racial stereotypes impact the experiences of Black women in the workplace, particularly at NASA in 1962. The main characters, Katherine, Dorothy, and Mary, face double discrimination as women and as Black women, reflected in various stereotypes such as being deemed unqualified, unintelligent, and unsuitable for certain positions.

The analysis highlights how these characters strive to prove their capabilities and overcome prejudice and systemic barriers in their careers, such as Dorothy's denial of a supervisory position due to her race. Through persistence and solidarity, they challenge societal norms and fight for gender equality and racial justice, paving the way for greater inclusion in male-dominated fields.

Overall, *Hidden Figures* emphasizes the importance of raising awareness about the discrimination faced by marginalized groups in the workplace and the need for systemic changes to address bias and discrimination, particularly in STEM fields and the broader workforce.

4.2 Suggestions/Recommendations

The main suggestions from the researcher are as follows:

1. Disagreement with Stereotypes: The researcher disagrees with the stereotypes presented in *Hidden Figures*, particularly those related to Black women. These stereotypes portray women as weak, unreliable, and incapable, while also depicting Black people as unintelligent or rude. The researcher argues that such stereotypes are outdated and rooted in societal views from the past, and they perpetuate discrimination. The film's main characters—Katherine, Dorothy, and Mary—serve as evidence that women, particularly Black women, are not only capable but also crucial to major achievements, like the NASA rocket launches, disproving these harmful stereotypes.
2. Suggestions for Future Research:
 - The researcher suggests future studies explore stereotypes from the male perspective. In *Hidden Figures*, men are shown to fear women replacing them in their roles, as seen when Paul Stafford rejects Katherine's name on a research sheet due to fear of losing his position.
 - The researcher recommends that future studies expand beyond just gender stereotyping and include other types, such as racial stereotyping. This study focused primarily on gender stereotypes, but racial stereotypes are also significant and warrant further exploration.
3. Call for Improvement: The researcher acknowledges that the current study is not perfect and hopes future research will continue to develop and improve the understanding of stereotypes in films and beyond.

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