



**A CRITICAL DISCOURSE ANALYSIS OF WOMEN'S  
LANGUAGE FEATURES USED IN AN ANIMATED  
MOVIE**

**BY**

**MISS PATTRAPORN NAOVARATTHANAKORN**

**AN INDEPENDENT STUDY PAPER SUBMITTED IN PARTIAL  
FULFILLMENT OF  
THE REQUIREMENTS FOR THE DEGREE OF  
MASTER OF ARTS IN CAREER ENGLISH FOR  
INTERNATIONAL COMMUNICATION  
LANGUAGE INSTITUTE  
THAMMASAT UNIVERSITY  
ACADEMIC YEAR 2017  
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ENTITLED

A CRITICAL DISCOURSE ANALYSIS OF WOMEN'S LANGUAGE FEATURES  
USED IN AN ANIMATED MOVIE

was approved as partial fulfillment of the requirements for  
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## ABSTRACT

The purposes of this study were to identify women's language features used in the utterances and to interpret social meanings relating to sexist language embedded in different contexts. This research was conducted using critical discourse analysis. The data were collected from the animated movie, Zootopia, and its screenplay. Following that, the data were categorised into groups of features and were descriptively analysed. From the results, it was clear that women used rapport language and cooperative style in communication to establish relationships and connections. There were eight linguistic features employed by women in the dialogues. Those features were fillers/hedges, minimal responses, questions, tag questions, politeness, directives, compliments, and swearing language. The two features with the most frequent use were fillers/hedges and minimal responses. Moreover, the strategies of conversational dominance, turn-taking, overlap and interruption were applied to mixed talk. According to the social interpretation of sexist language and meanings, the study revealed that men tended to use sexist language in mixed-sex conversations by stereotyping women. This proved that the sexist language embedded in conversations mirrored social ideologies regarding gender bias.

**Keywords:** Women's language features, Sexist language, Social contexts

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Miss Pattraporn Naovarattanakorn

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# CHAPTER 1

## INTRODUCTION

### 1.1 Background of the study

Gender is one topic which gets heavily discussed, particularly in the fields of language and gender; such topics include gender difference and gender-based communication over the past few decades. The topics relating to gender are widely prevalent in societies since the advent of globalisation has brought multiple cultures and diversity to societies (Mohindra & Azhar, 2012).

Since the 1970s, gender difference has become a popular field in sociolinguistics. Gender difference represents the relationship between language and gender including languages studies in English and other languages used in communication. There have been many research studies conducted on gender differences because researchers believe that the study of gender differences will help to establish a good understanding in the communication between men and women (Ning, Dai, & Zhang, 2010).

Language is not only an effective instrument of communication to express ideas and feelings, it also reinforces and forms the attitudes and values of people in a society. In fact, language, which is a vital medium for communication, distinctly mirrors the cultures, values and norms of a society (Amerian & Esmaili, 2015). As language reflects culture and affects socialisation, the evidence of using discriminatory language is part of the process of dynamic changes in societies. In other words, language changes the nature of society and has the power to shape and influence the social attitudes and values of people in the societies. At the same time, social changes have affected the changes of language. When social attitudes and social values change, the language also changes due to the fact that it reflects and expresses people's attitudes and the values of a society (Umera-Okeke, 2012).

In practice, there are many ways that language relates to sexism and discrimination in both men and women. According to Holmes (2013), the English language discriminates against women, for example, using metaphors to describe women or comparisons of women to men. Therefore, sexism establishes that English

is a sexist language in the eyes of feminists because language conveys negative attitudes towards women and offers alternative English words to reflect the change in the nature of societies (Holmes, 2013; Umera-Okeke, 2012).

Sexist language consists of a wide range of verbal communication tools that convey attitudes, behaviours, and express bias towards one gender. In most cases, the language favours men, and works against women in a threatening manner. In reality, sexist language includes all people and genders, male and female (Holmes, 2013; Lei, 2006; Umera-Okeke, 2012).

It is undeniable that sexism plays an important role in many films, which present a reflection of real situations happening in various societies. Sexist language is closely related to characters' appearance and language used in communication between women's and men's characters in films (Dewi, Resen, & Winaya, 2017; Sandra, 2013). Therefore, the existence of sexist language is not only discriminatory to others, but also reflects social ideologies and values in gender differences.

Critical discourse analysis of movies is a fashionable trend as it can explain the relationships between language and society (Xia, 2013). This method will be employed to critically analyse both the men's and women's language features used in conversations. Obviously, men's and women's language features are different in many fields and contexts. Tannen (2012) suggests that women and men have different features and styles in communication, which distinguishes the ways in which they communicate.

The features of women's language are challenging to investigate because women tend to talk more than men and they use more linguistic features than men. Many scholars in linguistics, psychology, and sociology are interested in female language because women's language outlines the differences in the social circumstances in terms of gender differences. There are some social factors – social status, gender role socialisation, and dominant gender system – to need to be employed when evaluating the female language. Therefore, attitudes towards women's language are mainly influenced by social ideology and value orientation. It is evident that the influence of physiology and psychology, as well as society and culture, are factors that shape the features of women's language. It is interesting how women's language can be used in

social contexts due to its unique attributes in both spoken and written language (Pan, 2011).

At present, many people may believe that the social status of males and females is equal; however, there are always inequalities in many societies regarding gender differences (Amirian, Rahimi, & Sami, 2012). As a result, differences of features and styles used in communication between men and women will always lead to sexist language due to the fact that people in society have been socialised within constructed gender ideologies. Consequently, language spoken in gender-based communication in different social contexts should be considered as having hidden meanings relating to sexist language.

This study aimed to investigate women's language features used in gender-based communication between male and female characters in dialogues of an animated movie, and to analyse the language spoken in different contexts and their implied meanings conveyed to reflect some issues regarding gender differences.

## **1.2 Research questions**

This study aimed to answer the following questions:

1.2.1 What are the women's language features employed in the animated movie Zootopia?

1.2.2 How are social meanings embedded in the utterances used in the animated movie Zootopia and how can they be interpreted?

## **1.3 Purposes of the study**

The objectives of this study were:

1.3.1 To investigate the women's language features employed in the animated movie Zootopia.

1.3.2 To interpret social meanings embedded in the utterances used in the animated movie Zootopia.

## **1.4 Definition of terms**

Definition of terms of this study is as follows:

**1.4.1 Women's language features** refer to linguistic features used by women and based on the theories of language and gender that appear in the dialogues of the movie. Due to the differences in women's and men's language features used in the communication, there is a distinction between men and women in the ways in which they communicate to each other.

**1.4.2 Sexist language** refers to men's and women's language used in the dialogues of the movie to present superiority to others, particularly in the opposite gender, which usually is against women more than men. Sexist language is sometimes related to power abuse and social inequality.

**1.4.3 Social contexts** refer to different scenes in the movie that contain sexist language used by both male and female characters in gender-based communication. In this study, social contexts will be analysed to find the relationship between language and the ideology of gender differences in society. In other words, language can mirror social expectations and reflect the ideology of a society.

## **1.5 Significance of the study**

1.5.1 The findings will reveal the language features used by women and men in communication as well as how the functions of these linguistic features can be used. Understanding the language features in communication will lead to mutual understanding and success in communication.

1.5.2 The results of interpreting the meanings of different social ideologies relating to gender differences will explain the situation of sexism in present society.

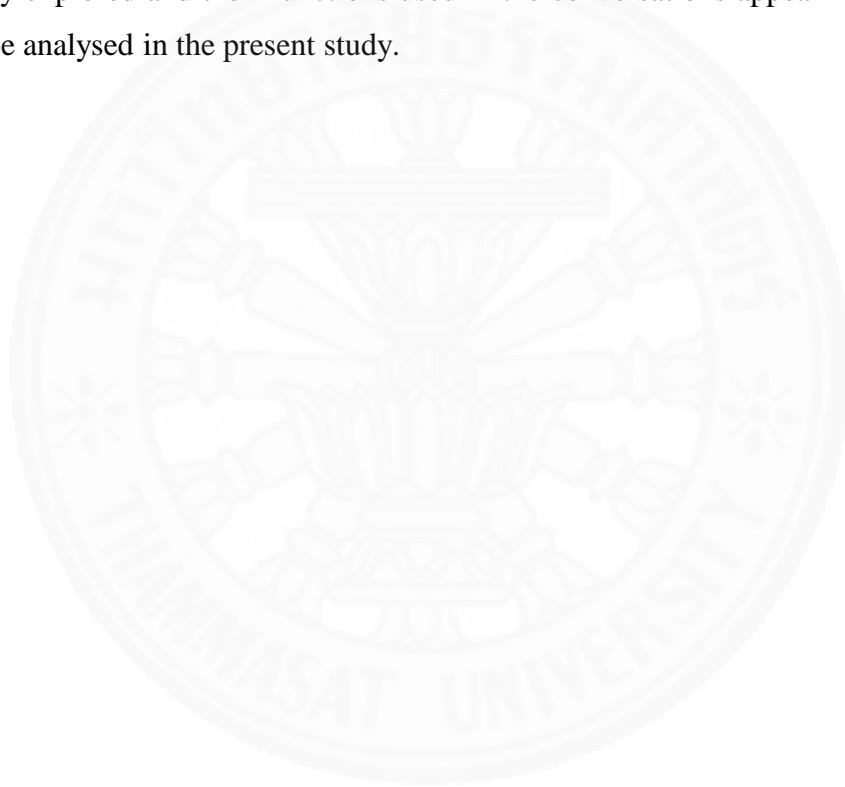
## **1.6 Scope of the study**

There are many language features that apply to gender-based communication. The dialogues of the selected movie include both men's and women's linguistic features used in communication. Therefore, this research study focused on mainly the language features used by women in the conversations appearing in the selected movie, which are supported by some of the male's language features in the relevant contexts.

### **1.7 Limitations of the study**

Many linguists suggest that there are a variety of linguistic features and styles used in gender-based communication. Women and men mostly use differentiated features and styles in communication depending on the contexts, which causes differences in communication between men and women.

To study linguistic features, the prominent features that both men and women used in the dialogues were investigated and analysed. However, the main characters of the selected movie are female; therefore, the linguistic features of women will be mainly explored and their functions used in the conversations appearing in the movie will be analysed in the present study.



## CHAPTER 2

### REVIEW OF LITERATURE

This chapter reviews the literature in five main aspects: (1) gender (2) sexist language (3) genderlect, (4) conversational practices, and (5) related studies.

#### **2.1 Gender**

Gender is differences between females and males based on biology and society; in addition, gender is flexible and can change due to differences of countries and cultures. Recently, people have been more willing to recognize a third gender categorised as neither male nor female (UK Aid Direct, 2008). However, some argue that differences in biological between men and women do not cause gender as gender is based on culture, social relations, and natural environments framed by societies (Convention on Biological Diversity (CBD), n.d.). Holmes (2007) further contends that femininity and masculinity are produced by social norms and value, which lead to differences in gender.

According to the Food and Agriculture Organization of the United Nations (FAO, 1997 cited in Ning et al., 2010, p. 126), the definition of gender is “the relation between men and women, both perceptual and material. Gender is not determined biologically, as a result of sexual characteristics of either women or men, but is constructed socially. It is a central organizing principle of societies, and often governs the process of production and reproduction, consumption and distribution”.

Furthermore, gender represents and reproduces certain social attributes and opportunities of being male and female, and relationships between men and women, between men, and between women that are socially learned and constructed through the socialisation processes. Gender concerns broader sociocultural contexts, for example, ethnic group, age, class and race. There are differences and inequalities with regard to the expectations and roles associated with being male and female in most societies, for example, responsibilities, activities, decision-making, and resources (Maity, 2014; United Nations Office for the Coordination of Humanitarian Affairs (OCHA), 2012).



The United Nations Educational, Scientific and Cultural Organization (UNESCO, 2003) claims that gender refers to both femininity and masculinity in the roles, responsibilities, and expectations of aptitudes, characteristics and behaviours that are created and learned in families, societies and cultures. These attributes are varied in different societies and cultures, and can be changed over time. Gender also refers to social differentiation in status and class, ethnicity, age, gender roles, and identification of male domination and female subordination. As it is socially constructed, subordination is not fixed and can be changed.

Gender is a contextual-dependent concept in male and female linguistic strategies and the roles defined by the society. Societies have different views on the roles of women and men according to expectations of each society. The societal role expectations are concerned with various factors, for example, social, cultural, economic and political norms and values, ethnic backgrounds as well as certain prejudices towards women and men. Additionally, the tasks and activities assigned to men and women differ according to gender roles; males are the dominant group with positive characteristics such as strength and rationality; in contrast, females are the suppressed group with negative characteristics such as weakness and emotionality (Amerian & Esmaili, 2015). Husinga et al. (2001, cited in CBD, n.d.) raises the point that gender also refers to the social roles and responsibilities of women and men depending on the values and norms of each society, which makes the roles of males and females different in each society. In fact, the roles of men and women affect social, economic and political and power relations.

The aforementioned definitions and contexts of gender suggest that gender is based on social labels rather than biology. The context of gender is constructed in most societies, which literally are male dominant societies according to social norms and values. The ideology of inequality in societies leads to gender differences that finally make males and females have different roles and responsibilities in order to conform to social expectations.

## **2.2 Sexist language**

Sexism is described as gender difference with a positive or negative perception having developed over time, causing stereotypes in society. Most negative effects of

sexism apply to women who are treated differently in negative ways compared to men in society. Society underestimates women and believes that men are superior when compared to women. According to Ruether (1993, cited in Chen, 2016), there are significant physical differences between male and female characteristics that lead to economic roles for gender. Moreover, Holmes (2013) points out that sexism relates to social inequality between women and men and is related to behaviour.

O'Keefee (2014) states that the meaning of sexism consists of attitudes, stereotyping, prejudice and discrimination, which are typically against women on the basis of sex or gender. Sexism based on the assumption of men's and women's characteristics and behaviours leads to creation and reinforcement of gender stereotypes. Sexism can happen in many situations, for example, using offensive language, creating unsafe and uncomfortable environments and not providing the same support based on sex or gender.

Chen (2016) also claims that sexism is a social reality that reflects language. Sexism in language can be deliberately offensive messages of gender inequality in a variety of linguistic forms, for example, metaphors and proverbs. Meanwhile, Santi (2013) confirms that linguistic levels such as words or sentences relate to sexist language where the language makes a sexual distinction between men and women. Therefore, sexist language has its own linguistic features based on each gender (Juwita, Sunggingwati & Valiantien, 2018).

Sexist language conveys the attitudes that stereotype individuals based on gender. Due to attitudes towards stereotypes encoded in sexist language, the study of sexist language relates to how language expresses positive and negative stereotypes of both men and women (Juwita, Sunggingwati & Valiantien, 2018).

Additionally, Holmes (2013) defines the term sexist language as language expressing and conveying negative and positive stereotypes of women and men that are passed on to the next generation. An example of a negative stereotype related to women is to compare women to animals. A positive stereotype of women is comparing them to food while sexual prowess is a positive stereotype for men.

Sexist language can be used to damage or bully. It sometimes happens without knowing as we keep repeating language that may be hurtful. To avoid using sexist

language, speakers should be aware of the words that spoken out loud (Umera-Okeke, 2012).

According to Mills (2008), conversations could be affected by sexism in language use in many forms, which reflect the views of people within a society. There are two categories of sexist language: overt sexism and indirect sexism. Overt sexism is language that clearly expresses the differences between women and men; meanwhile, language that does not clearly represent inequality is indirect sexism.

### **2.2.1 Overt sexism**

There are two types of overt sexism, namely, words and meanings, and processes, which will be focused on in this section.

#### **2.2.1.1 Words and meaning**

Sexist language has now been institutionalised in dictionaries, for example, generic pronouns and specific terms for women. When sexist language is used, there are seemingly some negative connotations as well as discrimination in society. However, not only are sexist words found in the dictionary, some words and meanings described as creative forms are used by individuals (Mills, 2008).

People still use sexist language, which refers to the language patterns of both institutionalised forms and newly created forms even though sexist language has developed and contains negative meanings.

#### **(1) Naming**

The practice of naming refers to the process of giving names and definitions, with women often being excluded. Naming is important as someone's name cannot be ignored; in addition, there are no differences between name defining, the existence of words denoting something, and new elements for the development of names. In most naming systems, family names are given to both women and men. While men do not control the language in a patriarchal social system, sexist language is produced is a reflection of people in society. Language should be seen as a medium to convey ideas instead of a reflection of society.

Some lexical terms referring to women and having negative connotations seem to be sexist language. Some feminists want to change these terms even though some terms can convey positive connotations.

### **(2) Dictionaries**

Dictionaries are collections of lexical terms and their definitions, which present the usages and language changes. Many feminists argue that dictionaries should not contain sexist terms and should label those terms as offensive. The Feminist Dictionary was written to adjust the definitions and usage of lexical terms according to feminist notions.

### **(3) Generic pronouns and nouns**

When masculine pronouns are used to refer to men, women or groups of people, those pronouns are generic pronouns. Generic pronouns cause confusion and/or vagueness; also, females in society are marked and ignored by language use. Moreover, masculine pronouns, for example, “he”, “his”, and “him”, refer to males, male animals, and occupations that never relate to females. Feminists thus invented new language and changed the rules of generic pronouns by using the word “them” instead of either masculine or feminine pronouns to replace both singular and plural forms of words. Eckert and McConnell-Ginet (2003, cited in Mills, 2008) coined a new reflexive pronoun for generic reference of “themselves” for usage as a singular form. It is obvious that feminists have brought changes into the use of language. Not only can pronouns apply to generic pronouns in the language, nouns also can become generic nouns, for example, “man”. Although the word “man” can refer to both men and women, it mostly refers or is interpreted as only “man”.

Generic pronouns and nouns challenged feminists because there are difficulties in using those words. There have been some attempts to try to change the term of “men” to “women” such as postmen and postwomen; on top of that, gender neutral words such as “human” have been applied in language. Generic terms for occupations have been developed, for example, “police officer” and “firefighter”. Many generic words embedded in the structure of the language can be changed; consequently, the use of language can be changed as well (Mills, 2008).

#### **(4) Insulting terms for women**

There are some terms that signify women as objects that have been used to abuse or insult women. For example, abusive language is used in rap songs or hip-hop music. Sexist language in these genres of music represents the “realness” of the performer. Quinn (2000, cited in Mills, 2008) claims that people should be aware of language use and should not use misogynistic terms. However, these abusive terms are not only used in music by male rappers, female rappers also use these masculine terms to refer to themselves. Particular contexts or situations are important factors to interpret the meaning of the language because sometimes these abusive words can be used without intention to insult others.

#### **(5) Semantic derogation**

Schultz (1990, cited in Mills, 2008) argues that the term of semantic derogation is the process of words with both positive and negative connotations associated with women changing their spellings or styles. The words associated with women have different levels of words showing lower status of a position, for instance, “lady”, “mistress”, and “madam”, while the terms used for men are related to high status. Some terms feminists have created to refer to women are outdated and are rarely used such as “authoress” for “author”. It is interesting that the number of insulting terms for women is more than for men; however, some insulting terms for women such as “girl” are used for men to refer to their weakness. On the contrary, using terms relating to men such as “boy” and “man” to women are not considered an insult. Schultz also suggests that men are the ones who created the overall terms referring to women and the meanings of these terms can be affected by the surrounding environment.

The patterns of language change in women’s employment according to gendered terms are equivalent to men’s use of some words. For example, “landlady” is equal to “landlord”, which is now been used in a restricted way. Additionally, generic terms such as “manager” are also used with women.

#### **(6) First names, surnames, and titles**

Women’s first names are in diminutive forms rather than men’s first names, which have the diminutive forms usually employed as nicknames. Regarding surnames, surnames are the form that represents ownership of women by

men in the marriage system. Women historically change their surnames to be their husband's surnames instead of using their own; however, some women retain their surnames after marriage. The use of titles is different between men and women. The title for women refers to the marital status of women as women need to choose between "Miss" and "Mrs; conversely, men use "Mr" for their title, which does not relate to status. In 1970s, the title "Ms" was introduced by feminists to represent women who do not want others to know their marital status. However, the title "Ms" was often used to replace "Mrs" or to refer to divorced women.

Women now can choose to use either their own surnames or husband's surnames; however, their children will be given their father's surnames. Women retain their surnames to show their independence while women using their husband's surnames would be considered a commitment to their husbands. Naming is a type of reform that feminists have attempted to negotiate for women's position in society. Nevertheless, the practices of using titles are still sexist according to interpretation.

#### **2.2.1.2 Processes**

Regarding overt sexism, verbs or processes can be mainly focused on overt sexism analysis. According to Freebody and Baker (1987, cited in Mills, 2008) some verbs are associated with specific genders either women or men because the words used reflect gender roles. Functions used in the process of overt sexism are transitivity, reported speech, and jokes.

##### **(1) Transitivity**

Transitivity applies to the aspect of "who does what to whom". This is to individually focus on tendencies and patterns of language items represented in texts. Female characters are expected to represent as "acted upon" by other characters; however, they sometimes perform other actions in the object position instead. This is seen as a female stereotype described in a certain type of verbal habit, in which stereotyped views could frame women to think "into a concept of helpless victim". Transitivity will consider analysing sexist structures and verbal choices used in real conversations to see how language is used differently between men and women (Mills, 2008, p. 69).

## **(2) Reported speech**

Reported speech refers to the tendency to use reporting verbs such as claim or argue in communication particularly in news reports due to having no direct quotations by women. Reported speech should be considered more as indirect sexism in some cases when women's voices were claimed as unprofessional voices or "unaccessed" (Mills, 2008, p. 69).

## **(3) Jokes**

Jokes, which generally refer to women as a minority group, often express unacceptable views toward women. The important part here is not the jokes themselves, but the sexist verbal language used in communication that reflects the sexist beliefs underpinning the jokes. It is often difficult to interpret whether the jokes insult any other individuals or not. Jokes should be considered together with voice, tone and non-verbal communication of the speakers. Therefore, the interpretation of sexist jokes is always ambiguous due to translation.

### **2.2.2 Indirect sexism**

The other type of sexist language categorised by Mills (2008) is indirect sexism. There are six types of indirect sexism as follows:

#### **2.2.2.1 Humour**

Humour is a joke. Many research studies have reported that humour with irony is often used to exaggerate others specifically women. According to Sunderland (2007, cited in Mills, 2008), jokes may be used to reinforce unequal power relations in society.

#### **2.2.2.2 Presuppositions**

Christie (2001, cited in Mills, 2008) demonstrated that the assumptions of sexism in language are challenging since presumptions based on sexism have been made. Sexist language is masked by indirectness so that the speaker has plausible deniability of unintended sexism. Moreover, words based on sexist views which were implicated in texts may imply more than what they mean. For example, "he" may refer to high status, while "she" refers to lower status (Eckert & McConnell-Ginet, 2003, cited in Mills, 2008). Genderless nouns, usually relating to



masculinity, will often be chosen; however, feminine words will be selected if there are stereotypes.

### **2.2.2.3 Conflicting messages**

Conflicting messages, which are mixed messages about gender, are usually seen in many texts and situations. In addition, sexist presuppositions are also found in texts containing conflicting messages.

### **2.2.2.4 Scripts and metaphors**

Scripts and metaphors are considered as a type of institutionalised indirect sexism. Often, it is difficult to determine if these functions as overtly sexist. Scripts and metaphors are also interesting types of narratives representing gender in the public sphere.

### **2.2.2.5 Collocation**

Collocation refers to particular words that generally appear together. Some words are not sexist themselves but could become sexist when collocated with words containing negative connotations. This is an important way to investigate what women and men represent and perceive. The contexts not only have an indirect impact on the meanings of these terms, but the context also widely impacts other meanings in terms of gender in both men and women. Romaine (2001, cited in Mills, 2008) asserts that patterns of collocation construct and maintain the meaning of words; moreover, cultural meanings and stereotypes are gradually transmitted through collocations.

### **2.2.2.6 Androcentric perspective**

Androcentric perspective, a form of indirect sexism, has been remarked on by feminists as it primarily focuses on male perspective. This type of indirect sexism is difficult to identify as there are no other views on the subject.

The language features as stated in overt sexism and indirect sexism demonstrate that the language in communication is based on sexism. There are ideas of stereotypes embedded in the language patterns and meanings that make translation difficult. The meanings may be not the same as they are shown in sentence forms. To understand the meanings of language used in society, analysis of sexist language features will express the patterns and connotative meanings of language.



In conclusion, sexist language is language that conveys both positive and negative stereotyped attitudes towards both men and women. The language used in communication expresses that there are differences in gender between men and women in society as the language is used in aggressive and offensive ways against the opposite gender. However, people do not realise that they are speaking with sexist language, which could hurt others' feelings. Due to repeated use, sexist language has been transmitted to the next generation.

### **2.3 Genderlect theory**

A book called "You Just Don't Understand" by Tannen in 1990 introduced a new concept of sexist language known as Genderlect Theory, which was different from other theories. Most theories propose that language differs based on gender, meaning that men's and women's language are different as they use their own features in communication; however, Tannen (1990) claims that the differences of language based on gender are due to ethnic and cultural backgrounds that make the ways of communication between men and women different.

The ideology of masculine-feminine communication has been constructed in such a way that most people believe that women and men interact differently. Actually, people having different ethnic and cultural backgrounds from different places have different conversational styles. However, many people do not see the differences in ethnic groups and cultural backgrounds, but view differences in terms of gender (Tannen, 1990; Tannen, 2012).

This cross-cultural approach is different to other feminist frameworks. In many frameworks, men's conversation styles try to dominate women. Tannen (2012) argues that Robin Lakoff's framework of regularities in women's speech are based on personal reflection; however, Tannen coined a new framework called Genderlect Styles regarding women's experience in the courthouse and classroom over four decades to show that women and men have differences in communication due to variable styles in communication.

According to Tannen (2012), genderlect is defined as "a term suggesting that masculine and feminine styles of discourse are best viewed as two distinct cultural dialects" (p.436). Genderlect styles refer to the way that the conversations of women

and men are not right and wrong, superior or inferior – they are just different. The statement “Male-female conversation is cross-cultural communication” (p. 435) by Deborah Tannen expresses the differences in conversational styles of women and men. It is “...not what people say but the way they say it” (p. 435) and “different words from different worlds” (p. 435). Moreover, Holmes and Meyerhoff (2003) recognise that genderlect hypothesis, which is also called the sex-dialect hypothesis and female register hypothesis, is a communication judgement based on differences of actual language performance between women and men.

Tannen (2012) assumes that the conversational styles of both males and females are equal even though the genderlects are different. In other words, women and men use the same words, but they become different meanings. Tannen noticed that people’s communication regarding gender is offensive to many women and men. Consequently, there are gender differences when we speak; however, discourse of masculine and feminine styles should be distinctively viewed as two separate cultural dialects rather than as speaking in a dominant or submissive way.

With respect to genderlect style, women seek connection, whereas, men seek status. These differences will cause different views in the same context. Moreover, women also prefer using rapport talk to build a connection while men prefer using report talk to make commands and arguments and convey information.

In the view of Tannen (2012), there are different five situations for using rapport and report talk between women and men as follows:

### **2.3.1 Private speaking – Public speaking**

Women and men speak differently in different situations. Women speak more in private than men do, and men speak more in public than private to protect their status. Apparently, men tend to use their talk as a weapon by providing long explanations, making commands including agreement and argument, and conveying information. On the other hand, men will be more silent in private conversations or when they feel it is their private sphere. Sometimes women speak to men in their private conversations in order to establish relations; however, men speak with the same styles used in public speaking, which is not good for a relationship.

### **2.3.2 Telling stories**

Men tell stories more than women and women and men use storytelling in different ways. Men can negotiate status by telling stories particularly in jokes, as it is the way to prove that they can control their audience. In addition, men's stories relate to the successes they have achieved rather than for fun. On the contrary, women use storytelling about others to participate in community. They pretend to be a character acting out something foolish in a story. Women use this way to make the listeners feel that they are on the same level.

### **2.3.3 Listening**

Men will not listen to what they think it is not important or true. Men who concerned with status will be active listeners by responding with the phrases as "I agree with you", and they will also avoid being in submissive situations.

While women are listening, they aim to keep eye contact, with head-nodding, using fillers, for example, yeah, uh, ah, uh-huh, mmmm, right, okay, you know, and other phrases to acknowledge they are with the speaker at the moment. Women who are listening may start speaking before the speaker finished when they want to express ideas, to support the agreement or to finish the sentence. These functions are called cooperative overlap, which is "a supportive interruption often meant to show agreement and solidarity with the speaker" (p. 440). Cooperative overlap is a rapport sign from the women's perspective; however, men think that a power to take control of the conversation is by using interruption.

The differences in the speaking styles of women and men cause irritation in cross-gender talk. Cooperative overlaps used by women annoy men in support topics, whereas men annoy women by switching the topic.

### **2.3.4 Asking questions**

Whereas men do not ask questions or ask for help as public face is very important to men, women ask questions to build relationships with others to make connections. Not only do women ask questions, they also seek further information to enhance their own knowledge and experience. Furthermore, women use tag questions, a short question form at the end of sentence used to soften disagreement or friendly invite to open conversation and participate in a dialogue.

### **2.3.5 Conflict**

Various conflicts occur during the communication between men and women; however, being in conflict means both women and men are involved. It is true that men are competitive and women are cooperative in styles towards conflicts. Men are more comfortable with the complicated situations by using self-display while using language to express rapport is more appropriate for women. Therefore, women avoid having all conflicts and direct confrontation as those affect relationships and connections; on the contrary, men think conflict is necessary for status negotiation.

It is necessary that both men and women try to understand each other's linguistic styles and adjust rather than applying one standard linguistic style so that they can communicate with mutual understanding. Tannen believes that women and men can overcome communication barriers and destructive responses when they have understanding of each other's linguistic styles and motives including multicultural understanding (Tannen, 1990; Tannen, 2012).

## **2.4 Conversational practices**

There is much interest in studying gender language differences rather than similarities in language used between men and women. This emphasises gender rather than sex as sex refers to biological differences whereas gender is based on socially constructed meaning. Regarding sociolinguistic work, many non-linguistic variables are involved in structured linguistic variation, for example, gender, age, and ethnic group. Gender is involved in the complexity of gender differentiation in speech as gender differences have significantly emerged in speech for both male and female speakers. There have been attempts to study the standard patterns of gender speakers using linguistic forms in male and female communication; however, the specific patterns could not be clarified as language is used differently by male and female. Some patterns are used more by men than women while women prefer using some patterns rather than men do (Coates, 2004).

According to Coates (2004), gender language differences do not focus on only in phonology and grammar, but the new disciplines of discourse analysis and pragmatics also are concerned with language study. Communicative competence is marked as the beginning of language interest. This suggests that linguistic competence is not

sufficient, as speakers need to know when and how to use the language in order to function in different circumstances in the real world.

Coates (2004) claims that there are differences in communicative competence between women and men are because they have different styles of talking in conversation. To identify the differences in women's and men's language, conversational strategies are used to find differentiation in male and female speakers.

Men and women have different characteristics that result in different conversational strategies and interactions. Some characteristics will be discussed following the aspects of practice: minimal responses, hedges, tag questions, questions, commands and directives, swearing and taboo language, and compliments.

#### **2.4.1 Minimal responses**

Minimal responses or so-called "back-channels" are used by listeners in conversations such as, yeah, right, or mhm, with these responses sometimes being in brackets. This function is used by women more than men in conversation to indicate that listeners support speaking at an appropriate moment. According to Fishman (1980, cited in Coates, 2004) women are more skillful at using minimal responses to support conversational interactions while men use this technique to undermine other speakers and to reinforce male dominant power.

#### **2.4.2 Hedges**

Hedges are linguistic forms that express the speaker's certainty or uncertainty regarding the position in a discussion, for example, perhaps, I think, and so on. Using hedges shows weakness; therefore, it is claimed that women tend to use hedges more than men. That is why men use less than women as it refers to uncertainty. There is a suggestion that speakers need to be aware of the different functions of hedges. Holmes (1984, cited in Coates, 2004) views that hedges are multifunctional and can express confidence. Lastly, hedges are a useful function for speakers when they want to protect both the speaker's and hearer's face.

#### **2.4.3 Tag questions**

Tag questions help to confirm attitudes of the speakers. There is no evidence on which gender uses more of the function of tag questions. Usually, a tag question is a combination of other forms used by both women and men. Moreover, tag questions can express confirmation or affirmative meaning by using modal signal to

state the degree of certainty level of the speakers (Holmes, 1984 cited in Coates, 2004). Tag questions are also described as speaker-oriented to confirm the speakers' attitudes either to support or soften negative speech acts.

#### **2.4.4 Questions**

Questions tend to be asked three times more by women than by men. Women see that questions are part of conversation; therefore, they do not hesitate to ask any questions linked to the conversation. The questions can also be used to keep a conversation going. Meanwhile, men will ask questions to maintain their status. To ask the questions, the speakers will feel powerful as the questions are stronger than the statement, and the addressees need an answer from the speakers. Another type of questions are called declarative question, asking yes/no questions by using rising intonation, can be used to ask for clarification or to express surprise in informal conversations.

#### **2.4.5 Commands and directives**

Commands and directives are used in a speech when we ask someone to do something for us. Men usually use commands to support their status and use strong directives to demonstrate their control whereas women prefer using mitigated forms by adding modal forms. Women are successful in using directives more than men when they ask someone to do something; also, they use less aggravated directives than men.

#### **2.4.6 Swearing and taboo language**

Swearing and taboo language used to express emotions or to insult other people are used by men more than women. Men and women use expletives at different degrees and women use less strong expletives than men. Some euphemisms that are usually used by women have been developed to replace actual swear words in conversations. Using swearing and taboo language seems to influence male characters in cartoons or movies, leading to typical cultural stereotypes.

#### **2.4.7 Compliments**

Compliments are both received and given by women more than men. Women tend to compliment others' appearances such as hair and clothes while men are likely to avoid making compliments to others as they think it is a face-threatening. In addition, compliments can be as positive politeness strategies. Herbert (1998, cited

in Coates, 2004) determined that compliments can be used in terms of personal focus which men prefer impersonal forms whereas women prefer personalised forms. The patterns of “I really like/love NP” and “I love NP” are significantly found in the conversations spoken by women while men use minimal patterns.

#### **2.4.8 Politeness**

Politeness is important in English language when language necessitates the use of expressions in both spoken and written language. Politeness is the concept of linguistic politeness in terms of face, which is used to express consideration of other people’s feelings and protect face for both speakers and listeners in many different ways. There are two types of face: negative face and positive face. Negative face is the action of giving space for disagreement and not imposed on by others; on the contrary, positive face is the need to be treated, accepted, respected and admired by others. Cross-cultural research reports that women are more polite than men regarding the use of linguistic politeness because women aim at affective and interpersonal meanings. In addition, women tend to use strengthening and weakening particles in speaking to express polite requests and apologies. Although the patterns of women’s language are labelled as being weak or ineffective, they are useful in many contexts, for example, the workplace.

Women and men prefer using different language features and styles in communication; however, there are some features that could work in mixed talk as follows:

#### **2.4.9 Conversational dominance**

The concept of conversational dominance refers to a situation focusing on different social contexts in mixed talk that the speakers dominate others in interaction. Usually, men dominate in conversation.

#### **2.4.10 Turn-taking conversation**

Turn-taking in conversation is usually a fundamental unit occurring in conversation in order for success in communication. According to the turn-taking model by Sacks, Schegloff, and Jefferson’s (1974, cited in Coates, 2004), the diagram illustrates that a question will be asked to whom will be the next speaker in a



conversation. If there is no selection, the next speaker will be one of other participants taking part in the conversation. Otherwise, the current speaker has to continue if none of them will be the next speaker. In other words, turn-taking will lead one speaker to speak at a time with no gap or overlap between them.

#### **2.4.11 Grabbing the floor: overlaps and interruptions**

Overlap is when the next speaker speaks before the current speaker ends the speech. All overlaps tend to be caused by men more than women. Men often cause overlaps while women are speaking whereas women will wait until the speaker finishes speaking before taking their turn. The other type is interruption, which is the opposite of the turn-taking in a conversation. Interruption means the next speaker intervenes during the conversation while the current speaker is still speaking.

#### **2.4.12 Hogging the floor: talk too much**

Talking too much is a speaking behaviour that is sensitive in speaking contexts as it needs to be carefully defined. In conversation, all participants have an equal right to speak as time is usually shared among speakers. Men and women actually both may talk too much, but it is in different contexts according to mixed talk.

#### **2.4.13 Strategies of non-cooperation**

Strategies of non-cooperation are also described as uncooperative. This is when someone is interrupting too much during a conversations, which usually happen in informal talk or private talk, not in the public sphere.

#### **2.4.14 Silence**

Silence is symbol of power or powerlessness, which means speakers remain silent or do long pauses where having no response after an interruption occurs or any speaker talks too much in a conversation. Silence is an outcome of violating the turn-taking rules.

Women and men prefer using language features relating to their own styles due to different styles in communication; however, men and women sometimes share some language features even though they will be used in different situations. In other words, there are some features that are used by both men and women rather than a particular gender.



## 2.5 Related studies

Many researchers have carried out various studies relating to sexist language and gender linguistic features used in the context of gender-based communication. These research studies provide evidence that language features demonstrate the ways men's and women's language used in communication, and that sexism ideology and gender stereotypes still exist in societies nowadays. Therefore, a number of previous research studies relating to this present study were reviewed.

Sexism in language plays a major role in movies; therefore, sexist language is regularly found in dialogues between male and female characters in many films. Many research studies have investigated sexist language and gender linguistic features used in screenplays of movies to represent the functions of language employed between men and women in communication as reflected in gender differences in the social reality as follows:

Juwita, Sunggingwati, and Valiantien (2018) undertook research on “The Differences between Men and Women’s Language in The Devil Wears Prada Movie”. This research used the qualitative method to examine the differences of using language features and the consistency of language features between men and women based on the theories from Coates (2004) and Lakoff cited in Holmes (2003) about men’s and women’s language. The data were taken from dialogue of both males and females, which were from the main and supporting characters. The analysis used the descriptive method to analyse the data by using books and journals relating to this research. The results of the study revealed that both men’s and women’s characters in the movie “The Devil wears Prada” used some language features based on the theories; however, they did not use all of their own features, and there was no consistency with regard to using their own language features based on gender in both the male and female characters.

The study of “The Features of Men’s and Women’s Language in The Movie Camp Rock 2: Final Jam” was carried out by Dewi, Resen, and Winaya (2017). The purposes of the study were to examine the types and styles of language used by men and women in the movie, and to explain how women and men used the language

styles in the movie. The data were collected by watching the movie and taking notes on the dialogue to identify the language styles used by men and women by grouping them into six types according to the theory. The qualitative and descriptive approaches based on the theory of Deborah Tannen (1990) were used for data analysis after the data were collected from the movie *Camp Rock 2: The Final Jam*. The findings of this study identified that men did not want to give up and intended to maintain their status. Men mainly commanded others what to do in a dominant way to retain their status whereas women tended to provide support and help to others. With regard to seeking and giving confirmation, both men and women did so to support their ideas. While women liked building relationships during conversations, men preferred being independent in their private sphere. Regarding the differences of communication styles between men and women, men were goal-oriented and women were relationship-oriented.

The study of “A Language and Gender Analysis in ‘The Importance of Being Earnest’ by Oscar Wild” was conducted by Sulistyawati (2017) focusing on the differences in amount of talk, turns, and their distribution. The ways that the characters of “The Importance of being Earnest” used the language were different, leading to different views in social interaction between men and women in education, politeness, and gender in the past. This research used conversational analysis as the theoretical framework to investigate the specific contexts about language and gender. Comparison and contrast methods were used in this research along with both quantitative and qualitative analysis. The findings of this research showed that the number of talk was high in women as they were more talkative than men; also, more words were used to create sentences. Meanwhile, men tended to take the floor for a longer time in terms of the amount of turns.

The study of “Women’s Language Varieties in French Movie” was conducted to explore the types of women’s language contained in a French movie and the most frequent variants of women’s language using the speech both in the dialogues and monologues of woman characters. The qualitative approach was employed for data collection using the techniques of observation and note-taking. For the data analysis

process, the data were presented in tables and data cards. This study determined that a total of 10 types of varieties in woman language were found in the French movie *La Vie en Rose*: lexical hedges or fillers, tag questions, rising intonation on declaratives, empty adjectives, intensifiers, hypercorrect grammars, super-polite forms, emphatic stress, gossips, and feedback. Moreover, rising intonation of the declarative variety was the most found at 50.9%. Meanwhile, lexical hedges or fillers appeared the least at 0.9%. Lastly, the expectation of the study was to support sociolinguistics development in regard to men's and women's language (Hardini, Darmawangsa & Nada, 2017).

Research was carried out on "Sexist Language in 'The Lord of The Rings' Film Trilogy" using the qualitative method with a descriptive format based on the sexism theory by Sara Mills to analyse the data that were taken from both of the dialogues and narratives in English and other language spoken by all characters in the three movies. The main instrument in this research used to collect the sexist language in all of the movies was transcriptions. The conclusions of this research were that both overt sexism and indirect sexism were used by the characters. The details of sexism in language showed that there were six types of overt sexism, namely, naming, generic pronouns, generic nouns, compound words, non-parallel terms, and derivational used in these three movies. In addition, the two types of indirect sexism found in these movies were metaphors and presuppositions (Fiaunillah, 2015).

According to Widayanti (2014), the aims of the study "The Analysis of Sexist Language in Movie's Script 'The Vow' by Michael Sucusy" were to investigate the types of linguistic features and their differences used in the speech between male and female, and to understand the factors that influenced male's and female's language styles in conversation in *The Vow's* movie script. The documentation method was used for data collection from the movie script of *The Vow* directed by Michael Sucusy in 2012 to identify the linguistic features employed. After that, qualitative and descriptive approaches were used for data analysis and explanations through theories grounded in Lakoff (1975), Holmes (1992), and Coates (1986). The results of the study showed that the linguistic features of fillers, tag questions, rising intonation on

declaratives, empty adjectives, intensifiers (just and so), hypercorrect grammars, super polite forms, and avoidance of using strong swear words were used in this movie. Men's linguistic features used in the movie were lexical hedges, ungrammatical forms, impolite forms such as swearing and taboo words. However, there were no particular features for women found in the movie as men used those features as well. Regarding tag questions used, women lacked confidence tended to use tag questions more than men in this movie. The factors that influenced the differences in terms of asking questions in the speech between males and females were the topic, purpose and participants. Moreover, the speaker and situation were the factors that influenced the use of swearing and taboo words, and commands and directives between males and females.

The study of "Comparison of Sexist Language Used in The Twilight Saga Eclipse Movie" (Santi, 2013) intended to find out the differences of language in linguistic features used in dialogues between male and female characters, and to compare those features in a total of 18 episodes of the movie in terms of gender. The qualitative method was applied to analyse the data according to the language features proposed by Lakoff (1973) and Holmes (1992), and the language differences based on Coates (1986). The researcher found that women used all features in their conversations excluding colour terms whereas men used ungrammatical forms or vernacular language and the language of swearing or taboo. Regarding the linguistic styles between men and women, verbosity, the use of tag questions, questions, commands and directives, and swearing words or taboo language were used by both men and women. Finally, the analysis concluded that women were more polite than men; also, men used some of women's language features and vice versa.

Sandra (2013) conducted a research study of "The Sexist Language Used by The Characters in The Duchess Movie". Descriptive qualitative research was adopted as the research design of this study. The script of dialogues or conversations of some characters, i.e., Georgiana as a Duchess, The Duke of Devonshire, Lady Elizabeth (Bess), and Charles Grey, in the movie were used for data collection. The classification of gender-biased linguistic terms and understanding in the expressions

of sexist language spoken in *The Duchess* movie were identified and analysed by adopting the two main theories proposed by Sara Mills in “Language and Sexism”, and Philips M. Smith in “Language, The Sexes and Society”. The results showed that the characters in the movie used overtly sexist language and indirect sexism classified through the linguistic markers. In addition, the understanding of utterances could be interpreted relating to the contexts by using indirect sexism.

Saki (2009) studied “Genderlects in Film: Representations of Gender in an American Movie Screenplay”. The American film called *The War of the Roses* (1989) was used to investigate how gender played important roles between women and men in communication. The communicative approaches and textual features were used to study linguistic and non-linguistic features represented by both male and female characters including the speech and non-verbal actions of the characters. The study determined that Oliver and Barbara, a characters in the movie, followed gender stereotypes, which were common social roles in American society. It was believed that the characters of the movie were cast on purpose to fit with the traditional roles so that the movie could reach its climax. However, the character of Barbara could be both feminine and masculine characters according to the interpretation based on the “difference approach” proposed by Coates (1993).

Initial work showed that various features of language used by women are an interesting topic in linguistics studies as women tended to use several linguistic features in correct forms more than men (White, 2003). Many studies have been conducted on topics relating to women’s language features.

Oktapiani, Natsir, and Setyowati (2017) conducted research entitled “Women’s Language Features Found in Female Character’s Utterances in *The Devil Wears Prada* Movie” which intended to explore women’s language features and their functions found in the movie. The theories of Lakaff and Jakobsen were used to identify women’s language features and the functions, respectively. The descriptive qualitative method was adopted in this study. For data collection, the researcher watched the movie and read the movie script including underlining the conversations having women’s language features. This study demonstrated that women in this

movie used nine linguistic features, namely, lexical hedges or fillers, tag questions, rising intonation on declarative, empty adjectives, precise colour terms, intensifiers, super polite forms, hypercorrect grammar, avoidance of strong swear words and emphatic stress. The language feature most used by women was intensifiers to stress utterances and to gain attention from the addressees. Regarding informal language of female characters, shortened dialogues and hypercorrect grammar was not used in this movie. There were some functions of the language found in the women's conversation of the movie that were expressive function, directive function and metalinguistic function.

The study of “Women’s Language in Tangled Movie: A Sociolinguistic Study” aimed to investigate the language used by Rapunzel, the main character in Tangled, in the aspects of women’s language features, the functions of women’s language, and the change in the use of women’s language. Descriptive qualitative analysis and quantitative data analysis were used in this research to concentrate on the dialogue contexts in word forms, phrases, clauses, and sentences. The findings of the study revealed that the eight features proposed by Lakoff were employed in the dialogues. Those features were lexical hedges or fillers, tag questions, rising intonation, empty adjectives, intensifiers, super polite form, avoidance of strong swear words, and emphatic stress. The functions of the language represented in the movie were to express feeling and uncertainty, to stress and soften the utterances, and to get responses. Finally, the women’s language used in the movie was changed by reducing the precise colour terms and hypercorrect grammar, and the frequency of the features that occurred in the utterances. The results suggested that the functions of women’s language were to improve the gender-neutral in language (Safitri, 2017).

The purposes of the study of “Women’s Language Features Used by Indonesian Female Bloggers” conducted by Pebrianti (2013) were to identify women’s language features, the frequency of the features, and the possibilities in the features used by female bloggers. The written data containing varieties of bloggers’ activities from Blogspot.com published during the period of October 2011 to September 2012 were collected. The data were analysed by using nine features proposed by Robin Lakoff



(1975): lexical hedges or fillers, tag questions, empty adjectives, precise colour terms, intensifiers, hypercorrect grammars, super polite forms, avoidance of strong swear words, and emphatic stress. The study found that there were eight features of women's language collected from ninety-seven posts. The most frequent feature used was intensifiers (34.92%) followed by empty adjectives (5.71%), whereas avoidance of strong swear words (0.27%) was the least used. According to most respondents, the reasons for the use of the features were to reflect uncertainty and a lack of confidence of females in conversation. A few respondents claimed that the features were used because women had a higher level of words than men.

Many research studies have employed the approach of critical discourse analysis to identify sexist language in several contexts as follows:

“A Critical Discourse Analysis of Donald Trump's Sexist Ideology” adopted a critical discourse analysis from Mills (2008) and van Dijk (2006) to examine the structural, lexical, and rhetorical strategies used in the speech, and to analyse Trump's negative opinions towards women. The findings confirmed that Trump's speech contained sexist ideology representing the masculinity from his views to express negative evaluation and superior power to women. In addition, Trump employed various strategies, namely, negative lexicalization, insults, and metaphors, which were mostly used to underestimate women in his utterances. This was to expose that Trump's ideas of sexist language in inequality, masculine power and discourteous comments about women were strongly noticeable (Darweesh & Abdullah, 2016).

Chen's (2016) study of “Critical Discourse Analysis of Sexism in English Language” was carried out using critical discourse analysis, which is an analytical approach to study the sexism in English language in order to dispose of sex discrimination in vocabulary and expression. Mass media, for example, news reports, were used as the tools to explore sexist language. To sum up, sexism has influenced the ways of people's thinking for a long time, and it has developed along with the English language. Consequently, gender-neutral word choices should be focused on more as nowadays readers can analyse the sexism hidden in language in societies.

Sexist language has emerged in various contexts not only in verbal communication, but it can also in written texts, advertisements, online articles, comic books, workplaces, organisations, and so on. Some previous studies were conducted on sexist language occurring in different contexts as follows:

Demberg (2014) conducted research to examine the use of sexist language occurring in *The Daily Mail*, a British online newspaper. In addition, linguistic sexism used regarding gender of the journalists was also investigated. A total of 162 materials were used in this study with feminist stylistics analysis at both the word level and discourse level. The findings revealed that both the word level and discourse level of sexism in language appeared in the contexts. Sexist language at the word level was the use of masculine words, titles, and reference to women and men by using first name and last name, whereas relationships to others and appearance were the terms referring to the differences between men and women at the discourse level. However, there was no gender significance of the journalists for linguistic sexism in language use. Lastly, the feminist stylistics relating to linguistic sexism expressed in the online “*The Daily Mail*” and generalisations of these findings might be unsuitable.

The study of “*Fighting like a girl: Gendered Language in Superhero Comics*” conducted by Rebecca Davis (2013) focused on the differences in gendered language between male and female superheroes used in comic books. Regarding the sexist nature of comic books, the research sought to find out how female and male superheroes speak differently to reflect their appearances and narratives, and how public people described superheroes by using sexist language tested by a four-question survey. A total of 31 comic books from Justice League and Avengers published in 2012 and 2013 were used in data collection. These titles of comic books chosen were due to gender differences presentation. Data analysis concentrated on only male and female superheroes’ speeches and superheroes’ scenes analysed based on the theory by Lakoff (1973) regarding linguistic features and their contents. The results found that both Justice League and Avengers used little to no gendered language in both male and female superheroes. Moreover, neither female superheroes’ strengths nor powers tended to be described in their appearances (Davis, 2013).



In the study of Pattalung (2008), ESL textbooks at the level of beginning, intermediate and advanced by Thai authors at Chulalongkorn University bookstore during spring 2007 were analysed using feminist criticism and qualitative analysis to outline the types of linguistic sexism. The objectives of the study were to explore the appropriate gender roles allowed in ESL textbooks by Thai authors and whether the language used supported patriarchy or not. The study found out Thai authors overall supported patriarchy as their ESL textbooks contained sexist language and the content promoted sexist assumptions regarding gender roles.

In summary, all relevant studies as previously mentioned indicated that sexist language is an instrument that conveys social attitudes towards gender differences and stereotypes the roles of both men and women in the society. Although many people unintentionally use sexist language in their communication, listeners may decode the meanings of the language in another way and may feel discriminated against or threatened by others in society. Finally, the sexist language used in different contexts can prove that sexist ideology is deeply embedded in society. It is difficult to change the attitudes of people who have been socialised with social norms and values. Although non-sexist language has been introduced, sexist language is still prevalent nowadays.

## CHAPTER 3

### RESEARCH METHODOLOGY

This chapter describes (1) research design, (2) the subject, (3) data collection, and (4) data analysis.

#### **3.1 Research design**

Critical Discourse Analysis (CDA) was adopted in this present study to explore the linguistic features of women's utterances of the selected animated movie through female characters, and to interpret the meaning of sexist language used in different social contexts.

Critical Discourse Analysis (CDA), also known as Critical Discourse Studies (CDS), is a type of analytical discourse research studying social inequality relating to power abuse in social contexts. Critical discourse analysis is applied as part of cross-disciplinary approaches in the humanities and social sciences. Critical discourse analysis focuses on social problems in a multidisciplinary approach to try to explain discourse structures with social interaction (van Dijk, 2015).

One of the main areas of critical discourse analysis is gender and race. Questions typically asked in critical discourse analysis relate to social dominance, and common vocabularies used in critical discourse analysis are those such as gender, ideology, power, dominance, discrimination, and so on (van Dijk, 2001; van Dijk, 2015).

Wodak and Meyer (2001) explain that critical discourse analysis aims to critically analyse language in relation to power and ideology developed in order to explain social and cultural change. A prominent aspect of critical discourse analysis applied in many studies is gender issues. Furthermore, critical discourse analysis is interested in linguistic forms in texts used to express and manipulate power.

In addition, Holmes (2013) points out that critical discourse analysis intends to investigate the relationships between language and power and how language is used in society to retain power. The method is also used to highlight social contexts and connections between language, power, and ideology using interactional sociolinguistics, which is studying how people interpret conversational interaction in

contexts, and to indicate hidden ideological messages occurring in everyday discourse. Moreover, critical discourse analysis focuses on features of interaction, the ways both readers and listeners are manipulated by word choices used in conversation, and how discourse retains power in reality. Undoubtedly, critical discourse analysis is valuable for unearthing subtle information and bias language used various contexts. Although critical discourse analysis is neutral and informative, the languages or messages can become manipulative and distorted under closer consideration. Therefore, this method can express the hidden messages conveyed by alternative lexical items and syntactic patterns in the same situations.

Consequently, this study used critical discourse analysis to study the relationship between language and ideology of the gender differences in most societies to represent how language affects communication, and how language can be interpreted in different social contexts particularly in terms of power abuse and gender stereotypes.

### **3.2 Subject**

Zootopia, or also known as Zootropolis in the United Kingdom, is an American adventure animated movie produced by Walt Disney Animation Studios and released in 2016 by Walt Disney Pictures. This animated film was directed by Byron Howard and Rich Moore (Donnelly, 2017).

According to The Numbers (n.d.), Zootopia is sixth-ranked worldwide among animated films based on cumulative worldwide box office receipts, and this film is also 24th-ranked all time for box office gross worldwide according to Box Office Mojo (Box Office Mojo, n.d.).

Zootopia has won several awards. Not only was it the winner of the Academy Awards (Oscar) for Animated Feature Film in 2017, the Golden Globes Awards for Best Motion Picture – Animated in 2017, and EDA Award hosted by Alliance of Women Film Journalists for Best Animated Feature Film and Best Animated Female in 2017, but also The British Academy Film Awards (BAFTA Awards) held by The British Academy of Film and Television Arts (BAFTA) for BAFTA's Children Awards in Best Feature Film and BAFTA Kid's Vote – Feature Film in 2016.

Moreover, the film was nominated for several awards with more than sixty-five nominations for animated film (Donnelly, 2017; IMDb, n.d.).

The story of Zootopia features a protagonist called Judy Hopps, a young female rabbit, who has dreamed of becoming a police officer since she was a child. She dreams of living in Zootopia as she believes that Zootopia, an anthropomorphic society, is a great place where predators and prey live together in harmony. Her parents do not agree as they believe that rabbits can only be carrot farmers; however, Judy still insists on trying and will never give up on her dream. When she grows up, she has decided to attend the Zootopia Police Academy, which is particularly masculine training to be a police officer. The trainer and other police cadets insult her and do not believe she cannot pass the tests to become a police officer. They keep telling that she should give up and go home. Judy has been trying her best to practice for success in the training; eventually, she passes all the tests with her wits and her dream comes true when she successfully becomes the first rabbit officer as valedictorian of her class. She is then assigned to work in the city centre, the heart of Zootopia.

On the first day of Judy at the Zootopia Police Department (ZPD), she is trying to build relationships with other colleagues in the police department. These colleagues include the chief of police, her boss, who does not recognize her as a part of the team and acts like she does not exist. The chief has assigned cases of missing mammals to only police officers who are predators whereas Judy is assigned to do parking duty. Disappointed, she does not want to be a metre maid, as she wants to work on the cases the same as other police officers. She decides to ask the chief, who does not care and does not believe that she can solve the cases as others do. The chief does not relent and thinks that she cannot even do parking duty. At the end of the day, Judy proves that she can do it.

One day, Judy offers to take on a case to find a missing otter without the chief's permission. The chief resents this and tells her she must resign if she cannot find the missing otter within forty-eight hours. Judy decides to take the deal even though she hesitates. The other reason that the chief allows Judy to take the case is because Assistant Mayor Bellwether supports Judy and claims that she has already reported

the situation to the Mayor Lionheart, which leaves the chief will no choice in the matter.

Judy studies the case file and notices that a fox she met before, Nicholas Wilde, was on the case when the otter went missing. After that, Judy looks for Nick to ask him for information and get him involved in finding the missing otter. Judy and Nick work together on solving the case and follow the leads until they find the missing otter and all missing mammals. Mayor Lionheart is in custody when Judy and Nick misunderstand the situation of seeing him where all missing animals are captured. At the end of the story, there is an unexpected twist of the plot that villain is not Mayor Lionheart, but Assistant Mayor Bellwether who is meek prey. She has the goal set that someday she will make Zootopia a place where prey reigns supreme and predators are worthless.

According to Crewe (2017), Zootopia is a contemporary film that contains a surprisingly complex allegory of modern society about race relations and discrimination and the ways that social standards influence the attitudes of people in society leading to bias without any aggression, how language can be harmful to other individuals, and how stereotypes and organisations reflect discriminatory practices.

Finally, Zootopia was selected as the movie in this present study because the film is an allegory with interesting social aspects that reflect language and gender including social norms and beliefs about masculinity of the society. Being a male-dominated society consequently could lead to inequality and discrimination.

### **3.3 Data collection**

This present study used a selected animated movie and its screenplay as the primary sources for discourse analysis. There were many online sources providing the script of the animated movie, Zootopia; therefore, the scripts were taken from three different websites to compare them to each other for the conversations appearing in the movie and to find the screenplay that most matched the movie. At this stage, the movie was played approximately for twenty minutes each time so that each script could be checked for the correctness of the conversations appearing in the scripts. As a result, the screenplay of the selected animated movie, Zootopia, was taken from the website <https://www.springfieldspringfield.co.uk> (Springfield! Springfield!, n.d.).

After the transcription, the movie was watched three times to investigate gender language features based on men's and women's language in the dialogues between male and female characters in the movie. Then, the utterances of spoken language in words, phrases, and sentences of the film were considered while watching the movie.

The first time, the movie was watched for the whole story to observe the scenes containing gender linguistic features and the characteristics of all characters. The second time, the dialogues were separated based on each language and gender theories, and categorised into each group of functions; therefore, the language features used in particular scenes of this film were explored. The last time, the film was watched to gain some aspects of sociolinguistics represented in this movie. In addition, the technique of note-taking was employed at this stage to write down some notes relating to the linguistic features and any ideas which may be needed in the section of data analysis.

### **3.4 Data analysis**

The language features between men's and women's characters used in the conversations of the movie were analysed qualitatively and descriptively through the theories of language and gender in gender-based communication proposed by Tannen (1990) and Coates (2004). However, not all of language features in those theories were present in the conversations of the selected movie used in this study; therefore, only the language features appearing in the conversations of the animated movie were selected for data analysis.

Moreover, the meanings associated with social contexts regarding position, power, roles and responsibilities in gender differences were also analysed based on the theory of sexism in language grounded by Mills (2008) in this research study.

## CHAPTER 4

### RESULTS

This chapter reveals the results of the study of the characteristics of the characters in the selected animated movie called Zootopia and the analysis of women's language features appearing in the dialogues of the movie according to the theories of language and gender proposed by Deborah Tannen and Jennifer Coates. In addition, the social meanings relating to sexist language embedded in the utterances will also be interpreted and analysed based on the sexism in language by Sara Mills.

#### 4.1 Characters of Zootopia

The names of characters in the Zootopia are very interesting. The characters are named according to their appearances and natural characteristics that reflect who they are. The analysis of some characters of Zootopia will be explained in this section.

The two main characters of Zootopia are Judy Hopps, a young rabbit officer, and Nicholas (Nick) Wilde, a sly fox. While Judy Hopps is a young rabbit who is active, enthusiastic, confident, straightforward and optimistic, Nick Wilde is a cunning, dishonest, difficult person to deal with, and quite aggressive especially with strangers.

It is unlikely that Judy and Nick will become partners to help each other to solve the cases of missing mammals as rabbits and foxes are enemies by nature. However, this movie has paired Judy and Nick who have a complicated relationship between prey and predator. They have adjusted themselves and try to understand each other throughout the movie. Finally, they become incredibly close at the end of the story.

Some supporting characters have important roles in the movie. This study will choose some of supporting characters having conversations with the main characters to analyse their characteristics. The supporting characters are Chief Bogo, Mayor Lionheart, Assistant Mayor Bellwether, Stu and Bonnie Hopps, and Officer Benjamin Clawhauser.

Chief Bogo, a cape buffalo, is the Head of Police Department at City Centre of Zootopia. He is strong, honest, intimidating, commanding, decisive, goal-oriented and respected by the colleagues in his team.



Mayor Lionheart, a lion protecting the city, is like the lion which is the head of the jungle. He is noble, charismatic, practical, and trustworthy. His mantra is “anyone can be anything” that is to make all animals living together in harmony at Zootopia.

Assistant Mayor Bellwether, is a diminutive sheep who is the assistant to Mayor Lionheart. She is sweet, helpful, manipulative, but two-faced. At the end of the story, she has turned out to be a villain who has made a plan for making all predators to turn into savages so that she can maintain her power and support all meek prey.

Stu and Bonnie (Bon) Hopps are Judy’s parents who work in their own carrot farm. They want Judy to be a carrot farmer like them. They are conservative people and believe that there are social expectations or norms that the young generation should conform to – rabbits are born to be carrot farmers, and they are good at farming.

Officer Benjamin (Ben) Clawhauser, a cheerful cheetah, also works at the Zootopia Police Department at the front desk to welcome everyone with his smile. He is nice, charming, innocent, but sloppy. Although he is a man, he is stereotyped by other police officers as a flabby, donut-loving cop.

All the main and supporting characters of Zootopia that will be mentioned in this study have outstanding names and characteristics referring to their natures. The movie clearly illustrates the characteristics of the characters of the movie so that the viewers can imagine how they look and understand the basis of each character in the movie.

The next section is the analysis of women’s language features used in the dialogues of the movie.

## **4.2 Women’s language features**

This present study analysed the women’s linguistic features taken from the screenplay of the movie and supported by watching the movie in order to explore the language features used in each scene of the movie.

The tables of frequency in terms of percentage according to each theory are illustrated in each section; in addition, the examples of language features appearing in the dialogue situations are also presented in italics followed by the analysis of the language features.



#### 4.2.1 Genderlect theory

Tannen (2012) argues that there are differences in communication styles between women and men based on differences of cultural background; however, women's and men's styles are equal in communication.

Table 4.2.1

*Women's Language Features in Genderlect Theory*

Features	Frequency	Percentage (%)
Rapport language	6	2.14
Storytelling	2	0.71
Fillers / Hedges	166	59.07
Overlap	26	9.25
Questions	74	26.33
Tag questions	6	2.14
Conflict	1	0.36
Total	281	100

From the Table 4.2.1, the data revealed that the most frequent of three linguistic features used by women according to the genderlect theory were fillers/hedges (59.07%) followed by questions (26.33%), and overlap (9.25%), respectively. The least common feature used was conflict (0.36%).

The following are examples of dialogues in Zootopia that present women's language features spoken by female characters and the analysis of those features.

#### 4.2.1.1 Rapport talks for establishing relation

##### Dialogue 1

- Judy: *Oh, Hi! I'm Judy, your new neighbour!*
- Antlerson: Yeah? Well, we're loud. Don't expect us to apologise for it.
- Judy: Greasy walls, rickety bed, crazy neighbours. I love it!

##### Dialogue 2

- Judy: *Hey! Officer Hopps. You ready to make the world a better place? (attempted to fist-bump a colleague)*
- Officer McHorn: (he pushes his fist bump to push Judy away)

##### Analysis:

Most women usually apply rapport language in their talk for establishing relationships and negotiating connections (Tannen, 2012).

According to the dialogue 1, the dialogue happens when Judy first arrives at Zootopia and is moving into a new flat. There are some neighbours walking past the corridor. Judy is excited to start her new life, so she greets them. She thinks it is a good idea to make friends with neighbours living in the same place. In addition, dialogue 2 is at the Zootopia Police Department during Judy's first roll call. She sits in the front of the room next to officer McHorn who is one of her colleagues. She greets him and attempts fist bump him. She tries to establish relationship because she may have to work with him later. Officer McHorn looks at her. Although he offers his fist to greet her back, it seems that he pushes her away with his annoyed face. It is clear that Judy uses the language of rapport to establish relationships with the others.

### Dialogue 3

- Judy: *Hi! Hello! It's me again!*
- Nick: Hey! It's officer toot-toot.
- Judy: Hoo..No. Actually, it's Officer Hopps, and I'm here to ask you some questions about a case.

#### Analysis:

Women usually use the language of rapport to start having a conversation with other people to build relationships; moreover, they tend to maintain relationships with others in the long term (Tannen, 2012).

In the dialogue 3, Judy realises that Nick may know Mr. Otterton, the missing otter, and he may be able to help her solve the case. Therefore, she tries to find Nick to ask him whether he knows Mr. Otterton or not. She hopes that she can get further information that could be a lead in the case from him. Finally, Judy uses rapport language to make a personal connection with Nick and asks him to help her solve the case of the missing otter.

#### 4.2.1.2 Storytelling

##### Dialogue 4

- Young Judy: *Fear, treachery, blood lust.*
- Thousands of years ago, there were the forces that ruled our world. A world where prey were scared of predators, and predators had an uncontrollable biological urge to maim, and maul, and... Awww! Blood! Blood! Blood! Ahhh...and death.*
- Back then, the world was divided in two. Vicious predator, or meek prey. But over time, we evolved, and moved beyond or primitive savage ways.*

*Now predator and prey live in harmony. And every young mammal has multitudinous opportunities....*

*And I can make the world a better place. I am going to be...A police officer!*

*Just 211 miles away, stands the great city of Zootopia. Where our ancestors first joined together in peace. And declared that anyone can be anything!*

### **Analysis:**

Women tend to assume that they are one of the main characters of the story they are telling. This is the way that women connect to the audience by making them have shared feelings so that they are willing to support the speakers. The ways of telling a story of women are different from men. Women are likely to share some stories that express their needs or desires (Tannen, 2012).

The dialogue 4 is the opening scene of the movie. The Young Judy is doing a role play on stage. She starts with storytelling about history of animals living between prey and predators. After that, she points out the possible opportunities of multispecies living together in peace at Zootopia with its mantra that “anyone can be anything”. In the role play, she dresses up with an officer uniform as she dreams of being an officer one day when she grows up. She is trying to persuade the audience to feel that different species of animals can live together in the society, and she could also be a police officer at Zootopia. This storytelling is the reflection of her desire in the future which she wants to connect people to feel the same as her.

### **4.2.1.3 Listening**

#### **Dialogue 5**

Nick: Boy, look at that traffic down there. How we go up to chunk in traffic central? Chuck, how are things looking on the jam cams?

Judy: Nick, I'm glad you told me.

- Nick: The jam cams...
- Judy: Seriously, it's okay.
- Nick: No, no no! There are traffic cameras everywhere all over the canopy! Whatever happened to that jaguar...
- Judy: *The traffic cameras would have caught it!*
- Nick: Bingo!

### Dialogue 6

- Nick: You know, if I wanted to avoid surveillance because I was doing something illegal, which I never have. I would use the maintenance tunnel 6B which would put them out...right there.
- Judy: *Well*, look at you, junior detective. *You know*, I think you'd actually make a pretty good cop.
- Nick: Eh. How dare you. Ok, shaly. Focus on what we got. South Canyon.
- Judy: *Mm-hm*. They're heading out of town.

### Analysis:

Women usually use fillers to respond to speakers to indicate that they are listening. Sometimes gestures will also be used to respond along with the fillers, for example, head-nodding and eye contact. Cooperative overlap, which means women sometimes interrupt the speakers before they finish speaking to show agreement or to support the statement of the speakers, is also used by women to respond to the speakers while they are speaking (Tannen, 2012).

In the dialogue 5, Judy and Nick are alone together in the gondola of the Rainforest District heading to the city centre after they survive an attack from Mr. Manchac, the savage jaguar. Nick is asking Judy to look at the traffic on the road from the view of their gondola. Suddenly, Nick comes up with a thought that there should be some traffic cameras that would capture Mr. Manchac. He is trying to tell Judy

while she is still thinking that he intends to distract her from the previous topic of his personal issue. When Judy realises the point, she supports his idea about the traffic cameras by using cooperative overlap to show her agreement immediately.

After that, Judy and Nick go to see Assistant Mayor Bellwether at the City Hall to ask her help to access the system of traffic cameras. When they access the system, they found that the wolves have taken Mr. Manchas somewhere. They follow the traces from the traffic cameras to see where they go. As Nick has lived in Zootopia longer than Judy, he knows the routes better than her. According to the dialogue 6, Nick suggests Judy to look at the maintenance tunnel 6B, and they actually use that route. Judy gives a compliment to Nick that he would be a good officer. In the conversation, Judy uses some fillers that are well, you know, mm-hm to acknowledge the listening, and she also uses eye contact at the same time when she is giving compliment to Nick. This action insists that she actually means what she said and to express her sincerity to him.

### **Dialogue 7**

Judy: Well, I was hoping you could run a plate for us.  
We are in a really big hurry.

Flash: Sure...What's the... plate...

Judy: 2-9-T-...

Flash: Number?

Judy: 2-9-T-H-D-0-3.

Flash: 2... 9...

Judy: T-H-D-0-3.

Flash: T...

Judy: H-D-0-3.

Flash: H...

Judy: D-0-3.

Flash: D

Judy: Mm-hm. 0-3.

Flash: 0...

Judy: 3!

Nick: *Hey, Flash. Wanna hear a joke?*  
 Judy: No!  
 Flash: Sure.  
 Judy: Mmm!  
 Nick: What do you call a three-humped camel?  
 Flash: I don't know.

### **Analysis:**

Tannen (2012) emphasizes that women and men have different styles in cross-gender talk. Women can get annoyed when men often switch the topic during a conversation.

In the dialogue 7, Nick takes Judy to meet his friend named Flash who is a sloth working at the Department of Mammal Vehicles (DMV) to run a licence plate number. Judy is getting annoyed as she is in a rush and Flash takes so long to run the plate number. While Nick is listening the conversation between Judy and Flash, he still wants to annoy Judy even though he knows that it is urgent. Finally, Nick interrupts the conversation by switching the topic and asking a joke question to his friend. Nick gets Flash's attention, which definitely makes Judy much more annoyed.

#### **4.2.1.4 Asking questions**

##### **Dialogue 8**

Judy: I should get to roll call, *which way do I...*  
 Ben: Oh, ball pen's over there to the left.  
 Judy: Great. Thank you!

### **Analysis:**

Women's reasons for asking questions are to establish connections with others and to seek information that they want to know. It is simple that women need the answers to those questions (Tannen, 2012).

This situation mentioned the first day of Judy at the Zootopia Police Department. She meets Officer Benjamin Clawhauser at the front desk, and asks him

where she has to go for roll call. Judy asks this question to Officer Benjamin because she needs to know where she needs to go for the roll call – the place is the information she needs.

### **Dialogue 9**

Chief Bogo: You're fired.  
 Judy: *What? Why?*  
 Chief Bogo: Insubordination! Now, I'm going to open this door, and you're going to tell that Otter you're a former meter maid with delusion of grandeur, who will not be taking the case.

### **Analysis:**

Asking questions is also used for clarification or when a listener needs the speaker to explain more information or give details (Tannen, 2012).

The situation happens when Judy agrees to help Mrs. Otterton find her husband, the missing otter named Mr. Emmitt Otterton without asking permission from her commander that is Chief Bogo. Suddenly, Chief Bogo tells her that she's fired due to insubordination, which causes him to be dissatisfied. Judy asks him with two short words – What and Why. These two words represent that Judy needs Chief Bogo to clarify his statement and provide more information to answer her questions. Apparently, Judy does not quite understand the reasons for getting fired, and she wants to know the reasons of his action.

### **Dialogue 10**

Yax: Yeah, and we both walked him out, and hot got into this big old white car with a silver trim. Needed a tune up. The third cylinder wasn't firing. Remember that, Nangi?  
 Nangi: No.  
 Judy: Eh. *You didn't happen to catch the licence plate number, did you?*



Yax: Oh, for sure. It was 2-9-T-H-D-0-3.  
 Judy: Wow, this is a lot of great info. Thank you.

### **Analysis:**

Using tag question is one type of asking questions. Tag questions are used to soften disagreement, to start a conversation, and to invite someone to become involved in a conversation (Tannen, 2012).

Judy is at the Naturalist Club with Nick after they follow the first lead to this club. She meets with Yax who works at the club and is willing to help her find Emmitt. Judy apprehends that Yax appears to have a good memory with all of the details while he speaks many things related to Emmitt. In the dialogue 10, he mentions a car with the specific details; therefore, Judy tries asking him whether he accidentally sees the licence plate number of the car, which he is talking about or not. Judy uses tag questions to ask him a question to soften the statement because she is not sure about his answer. Asking a question with tag question is also the way to invite the listener to participate in conversation or answer the question that is asked. Fortunately, he got the full details of the licence plate number, which Judy assumed that he might know it according to her direct experience with him.

#### **4.2.1.5 Conflict**

##### **Dialogue 11**

Judy: That went so fast, I didn't get a chance to mention you or say anything about how we...

Nick: Oh, I think you said plenty.

Judy: What do you mean?

Nick: "Clearly there's a biological component?"  
 "These predators may be reverting back to their primitive, savage ways?" Are you serious?

Judy: I just stated the facts of the case. I mean, it's not like a bunny could go savage.

Nick: Right, but a fox could? Huh?

Judy: *Nick, stop it, you're not like them.*

**Analysis:**

Women will adapt cooperative style in communication to compromise in a situation and to maintain relationships. Consequently, women avoid having confrontations when there is a conflict occurring in communication (Tannen, 2012).

Dialogue 11 is a conversation between Judy and Nick after Judy finishes giving an interview to the press about the case of all missing animals. Obviously, Nick does not agree with what Judy has just said. In the situation, Judy thinks she mentioned the fact to the press while Nick is competitive and points out that she should not have said that. Judy tries to compromise by asking Nick to stop arguing. Judy is likely to avoid confrontation with Nick during the conflict because she is afraid that it may destroy their relationship.

In summary, women's language features in the genderlect theory primarily emphasise cooperative style. The style of women's communication is to use the language of rapport to establish connections and to maintain relationships with other people. In addition, women are likely to avoid confrontation during conflict in communication in order to protect the status of the relationship.

**4.2.2 Conversational practices**

The differentiation between men's and women's understandings in language features causes the different conversational styles of men and women used in communicative competence. The language features in conversations are differentiated by men and women due to the contexts of conversations. However, there are some linguistic features that both men and women use even though the intentions are different (Coates, 2004).

Table 4.2.2

*Women's Language Features in Conversational Practices*

Features	Frequency	Percentage (%)
Minimal responses	76	16.85
Fillers / Hedges	166	36.81
Tag questions	6	1.33
Questions	74	16.41
Directives	21	4.66
Swearing language	7	1.55
Compliments	12	2.66
Politeness	61	13.53
Conversational dominance	2	0.44
Overlap	26	5.76
Total	451	100

As revealed from the table 4.2.2, fillers/hedges were the most used feature at 36.81% followed by minimal responses at 16.85% and questions at 16.41%; meanwhile, conversational dominance was used the least at 0.44%.

According to the table 4.2.1 and table 4.2.2, fillers/hedges, overlaps, questions, and tag questions, which were proposed by both the genderlect theory and the concept of conversational practices, were the features appearing in the animated movie.

The examples with analysis of the linguistic features used by both women and men in the utterances of the movie are outlined in this section. The main implications of the language used by women is also emphasised in this part and supported by men's language.

#### 4.2.2.1 Minimal responses

##### Dialogue 12

- Stu: Well, we gave up on our dreams, and we settled.  
Right, Bon?
- Bon: *Oh, yes. That's right, Stu.*

##### Dialogue 13

- Sharla: Are you okay, Judy?
- Judy: *Yeah, yeah, I'm okay.*

##### Dialogue 14

- Nick: Hey, Flash, I'd love you to meet my friend.  
Ah...Darlin, I've forgotten your name.
- Judy: *Hmm. Officer Judy Hopps, ZPD.*

##### Dialogue 15

- Judy: You told that mouse the popsicle sticks were  
redwood!
- Nick: *That's right. Red wood. With a space in the  
middle. Wood is red. You can't touch me,  
Carrots.*

#### Analysis:

Minimal response is used when the listeners respond to speakers. This feature can be used by both men and women in communication to acknowledge the conversation. Women use this language feature more than men to support the conversation while men use minimal response to undermine the speakers to show their dominance (Coates, 2004).

Dialogue 12 to 14 represent examples of verbal minimal responses used by women in conversations. Minimal response is used to support the speaker to show agreement with the previous statement, for example, Bonnie agrees with her husband's statement in dialogue 12.

Moreover, lexical minimal response in the dialogue 13 is used to respond in the conversation or to a question. Judy uses the word “yeah” to respond to the question and answer the question at the same time.

In the dialogue 14, minimal response functions as an exclamation to express hesitation. The situation is Nick seeming to forget Judy’s name when he introduces Judy to Flash. Judy responds to him with the sound “hmm” to show her hesitation because she is not sure that Nick really cannot remember her name.

The last dialogue is an example of minimal response used by Nick, a male character. Men usually use this feature in a different function when compared to women. Men will use minimal response to maintain their status and power. In dialogue 15, Judy accuses Nick of telling a lie about the redwood. Nick uses minimal response to reply to Judy to maintain his power. He insists that he did not tell a lie, but it is just a hustle.

#### 4.2.2.2 Hedges

##### Dialogue 16

Judy: I won’t let you down. This has been my dream since I was a kid.

Bellwether: *You know*, it’s a real proud day for us little guys.

##### Dialogue 17

Judy: Nicholas Wilde, you are under arrest.

Nick: Ha. For what? Hurting your feelings?

Judy: Felony tax evasion.

Yeah... 200 dollars a day, 365 days a year, since you were 12... that’s two decades, so times twenty, which is 1,460,000, *I think. I mean*, I am just a dumb bunny, but we are good at multiplying.

**Dialogue 18**

- Bellwether: This is so exciting actually. *I mean, well, you know.* I never get to do anything this important.
- Judy: But you're the Assistant Mayor of Zootopia.
- Bellwether: Oh. I'm more of a glorified secretary. *I think* Mayor Lionheart just wanted the sheep vote.

**Dialogue 19**

- Nick: I knew it, huh. Just when I thought somebody actually believed in me, huh? *Probably* best if you don't have a predator as a partner.
- Judy: No, Nick. Nick!

**Analysis:**

Hedges are linguistic forms that express tentativeness or uncertainty, and that women typically use this feature more than men. Men do not use hedges much in conversation because they consider them to show weakness. However, hedges could be sometimes used with a sense of confidence (Coates, 2004).

The hedges in conversations used by women are demonstrated in the dialogue 16 to dialogue 18.

In the dialogue 16, the hedge in this context is used for expressing the confidence of the speaker. The situation happens on graduation day when Judy is on the stage. Judy promises to the Assistant Mayor Bellwether that she will do her job the best she can. Bellwether responds to Judy using the hedge "you know" to show the confidence of the following sentence to express that she is very proud of Judy who is like a representative of prey animals.

A hedge such as "I think" is used to express uncertainty and personal evaluation whereas the word "I mean" is a hedge to soften the degree of language spoken in the dialogues. The functions of hedges to express uncertainty and soften the degree of language used in the dialogue are presented in dialogue 17 and dialogue 18.

In the dialogue 17, Judy uses the hedge “I think” to show uncertainty as she is not quite sure that the number she said is the exact amount, and also she uses the hedge “I know” to soften the degree of language used in the following sentence. In this context, she does not really mean that she is a stupid bunny. According to dialogue 18, Bellwether uses both functions of hedges that are to soften the degree of her language used in the dialogue and to express tentativeness.

Men sometimes use hedges in conversation. The last dialogue is an example of a male using a hedge. Nick uses the word “probably” in the conversation when he talks to Judy. Nick says that Judy might not need a predator to be her partner. He uses a hedge in the sentence to express uncertainty in his presumption.

#### 4.2.2.3 Tag questions

##### Dialogue 20

Bellwether: Yes, police! There’s a savage fox in the Natural History Museum! Officer Hopps is down. Please hurry!

Judy: No, Nick. Don’t do this. Fight it.

Bellwether: *Oh, but he can’t help it, can he?* Since predators are just biologically predisposed to be savages. Get back! Gosh! Think of the headline! ‘Hero Cop Killed by Savage Fox’.

##### Dialogue 21

Bogo: What did you say, fox?

Nick: Sorry, what I said was ‘no...’. She will not be giving you that badge. Look, you gave her a clown vest, and a three-wheeled joke-mobile, and two days to solve a case you guys haven’t cracked in two weeks? Yeah, it’s no wonder she needed to get help from a fox. *None of you guys were gonna help her, were you?*

### Analysis:

There are two types of tag questions that are formal and informal tag questions, which are used by both men and women in conversations. The functions of tag questions are to express the attitudes of the speakers, to signal the degree of certainty of the statements, to request information, to ask for statement confirmation, to indicate the addressees' concern, to soften the speech, and to invite the listeners to participate in the conversation (Coates, 2004; Holmes, 2013, cited in Coates, 2004).

According to the dialogue 20, Bellwether uses the tag question “can he” to express her attitude that Nick will become a savage after she shoots him with a Night Howlers capsule because he definitely cannot resist it. The tag also shows the degree of certainty of her speech at the same time. In the other dialogue, Nick uses the tag question “were you” to express the degree of certainty of his statement. He is confident that Judy’s police colleagues will not help her in the case.

#### 4.2.2.4 Questions

##### Dialogue 22

Judy: *Can you swim?*  
 Nick: What? Can I swim? Yes, I can swim. Why?

##### Dialogue 23

Judy: Gee, I don’t know. How about selling food without a permit? *Transporting undeclared commerce across lines?* False advertising.  
 Nick: Permit. Receipt of declared commerce. And I didn’t falsely advertise anything. Take care.

##### Dialogue 24

Stu: How was your first day on the force?  
 Judy: It was real great!  
 Bon: *Yeah? Everything you ever hoped?*  
 Judy: Absolutely. And more. Everyone’s so nice, and I feel like... I’m really making a difference.



### **Analysis:**

Questions require answer in conversations; therefore, questions are considered a part of conversations that are connected to answers. Women usually ask questions to maintain relationships and to keep conversations going while men also use interrogative forms, which reflect women's weakness in interactive conversations. However, questions are quite powerful in interactive conversations as the speakers can control the conversation and expect what others will say by asking questions. Most questions are not asked by listeners, but asked by speakers. There is another type of question that is a declarative question. A declarative question is a yes/no question, which are in the form of a declarative sentence and asked by using rising intonation. This type of question is usually used in informal conversations to express surprise or to ask for clarification (Coates, 2004).

Judy asks a yes/no question to Nick in dialogue 22. She asks a question that requires the answer of whether he can swim or not. According to the question she asked, she could expect the answer of either yes or no from Nick.

In the dialogue 23 and dialogue 24, female characters, Judy and Bonnie, ask declarative questions to seek clarification by using rising intonation at the end of the sentences. The participants respond to the speakers by answering the questions.

#### **4.2.2.5 Commands and directives**

##### **Dialogue 25**

Shop Assistant: What are you talking about?

Judy: Well. I don't wanna cause you any trouble, but I believe scooping ice cream with an ungloved trunk is a class 3 health code violation which is kind of a big deal. *Of course I could let you off with a warning if you were to glove those trunks* and... I don't know... finish selling this ... nice dad and his son a... What was it?

Nick: A Jumbo-Pop.

**Dialogue 26**

- Gideon: *Give me your tickets right now, or I'm gonna kick your meek little sheep butt.*
- Sharla: *Ow! Cut it out, Gideon!*
- Gideon: *Baah! Baah! What are you gonna do, cry?*

**Dialogue 27**

- Mayor Friedkin: *Listen up, cadets. Zootopia has 12 unique ecosystems within its city limits. Tundratown, Sahara Square, Rainforest District, to name a few. You're gonna have to master all of them before you hit the street.*

**Analysis:**

Commands and directives are used when you tell someone to do something for you. Men usually prefer using commands described as aggravated directives whereas women typically use mitigated directives for asking. Modal auxiliaries and the adverbial will be used in mitigated directives to soften the language or statements (Coates, 2004).

Dialogue 25 is an example of directives. When Judy is at the elephant ice cream shop, she uses directives to ask the ice cream seller to glove his trunk before scooping ice cream for customers. Judy uses a modal auxiliary “could” to soften her statement and make the conversation more polite so that he will comply with her request.

It is noticeable that commands used by men in the conversations start the sentence with an imperative verb to give an order to someone to do something. In dialogue 26 and dialogue 27, the sentences start with the imperative verbs that are “give” and “listen up”, respectively. These words are used to command the listeners to follow what are said.

#### 4.2.2.6 Swearing language

##### Dialogue 28

- Bon: The deterrent and the repellent, that's all she needs.
- Stu: Check this out!
- Bon: *Oh, for goodness sake!* She has no need for a fox taser, Stu.

##### Dialogue 29

- Judy: What did you do that made Mr. Big so mad at you?
- Nick: I, uh... I may have sold him a very expensive wall rug that was made from the fur of a skunk's butt.
- Judy: *Oh, sweet cheese 'n crackers.*

##### Dialogue 30

- Judy: Hurry! We gotta beat the rush hour and... It's night?! Closed! Great.
- Nick: Mm. And I will betcha you don't have a warrant to get in, hmm?
- Judy: *Darn it.* It's a bummer. You wasted the day on purpose.

##### Dialogue 31

- Stu: How was your first day on the force?
- Judy: It was real great!
- Bon: Yeah? Everything you ever hoped?
- Judy: Absolutely. And more. Everyone's so nice, and I feel like...I'm really making a difference.
- Stu: Wait a second. *Holy cranks,* Bon. Look at that!

- Bon: *Oh, my sweet heaven!* Judy, are you a meter maid?
- Judy: Oh, this.. No! Oh, no. This is just a temporary thing...

### **Analysis:**

Swearing language tends to be used by men rather than women; moreover, men use strong expletives more than women. Women prefer choosing some words that have a different degree or less strong expletives. The reasons of applying offensive words or swearing language in conversations are to express emotions such as angry and surprise, to insult or offend other people, and to convey the speakers' attitudes. People sometimes do not use actual words as they have developed euphemisms in the form of mispronunciation, for example, "gosh" instead of "god" (Coates, 2004).

According to dialogue 28 to dialogue 30, women use swear words to express their feelings. In the dialogue 28, Bonnie uses the phrase "for goodness sake" to express her surprise; and also, in dialogue 29 uses the phrase "sweet cheese 'n crackers" to express the feeling of surprise as well. There are some euphemisms used in dialogue 29 and dialogue 30 that are "sweet cheese 'n crackers" and "darn it" to soften the statements. The speakers use "sweet cheese 'n crackers" instead of "Jesus Christ", and "darn it" instead of "damn it".

Dialogue 31 presents that the swearing language is used by both men and women. Stu uses the phrase "holy cranks", which are strong words whereas Bonnie uses the phrase "my sweet heaven" to express a lesser degree of the expletive. Both phrases express surprise when they know Judy is a metre maid instead of a real police officer.

### **4.2.2.7 Compliments**

#### **Dialogue 32**

- Fru Fru: Oh my god, did you see those leopard print jeggings?
- Friends: Ah!

Fru Fru: Ah!  
 Judy: *Oh! I love your hair.*  
 Fru Fru: Thank you.

### Dialogue 33

Fru Fru: She's the bunny that saved my life yesterday.  
 From that giant donut!  
 Mr. Big: This bunny?  
 Fru Fru: Yeah. Hi.  
 Judy: Hi. *I love your dress.*  
 Fru Fru: Thank you.

### Dialogue 34

Nick: Officer, I can't thank you enough. So kind.  
 Really. Can I pay you back?  
 Judy: Oh, no. My treat.  
*It's just, you know it burns me up to see folks  
 with such backward attitudes towards foxes. I  
 just want to say you're a great dad and just a  
 real articulate fella.*  
 Nick: Oh. Well, that is high praise. It's rare that I find  
 someone so non-patronizing.

### Dialogue 35

Nick: So you know about the Night Howlers too?  
 Good, good, good. Because the Night Howlers  
 are exactly what we are here to talk about.  
 Right?  
 Judy: Yes, so you just open the door and tell us what  
 you know, and we will tell you what we know.  
 Okay?  
 Manchaz: Okay.

Judy: *Clever fox.*

### **Analysis:**

Women typically give more compliments than men even though compliments are given and received by both men and women. According to Herbert (1998, cited in Coates, 2004), the pattern of “I really like/love NP” and “I love NP” is significantly used by women, and frequently found in their conversation while men use the minimal pattern. Furthermore, women focus on giving compliments on each other’s appearances whereas men tend to focus on possessions or skills. Sometimes compliments make the addressee feel uncomfortable, particularly men, who may see them as face-threatening; therefore, the speakers should be aware of cross-sex compliments. Generally, it is good to accept compliments (Coates, 2004).

In dialogue 32 and dialogue 33, Judy compliments Fru Fru’s hair and wedding dress using the pattern “I love NP”. Judy says “I love your hair” and “I love your dress” to Fru Fru as the compliments while Fru Fru accepts the compliments by saying “thank you” to Judy.

Judy gives a compliment to Nick in dialogue 34 and dialogue 35. In dialogue 34, Judy meets Nick the first time at the ice cream shop. She is impressed that Nick tries to negotiate with the ice cream shop assistant to buy a jumbo-pop for his son. Judy praises him by saying “you’re a great dad and just a real articulate fella”; also, Judy gives a compliment using the word “clever” to Nick when they work on the case together. Nick uses some trick to make Mr. Manchas open the door. Therefore, Judy gives him a compliment about his skill in dialogue 35.

#### **4.2.2.8 Politeness**

##### **Dialogue 36**

Gideon: Nice costume loser. What crazy world are you living in where you think a bunny could be a cop?

Young Judy: *Kindly return my friend’s tickets.*

Gideon: Come and get them. But watch out. Cause I’m a

fox, and like you said in your dumb little state play, us predators used to eat pray.

### Dialogue 37

Judy: *Excuse me!*  
 Ben: Hmm?  
 Judy: Down here! Hi!  
 Ben: O... M... Goodness! They really did hire a bunny.  
 (some dialogues skipped)  
 Judy: I should get to roll call, so which way do I...  
 Ben: Oh, ball pen's over there to the left.  
 Judy: Great. *Thank you!*

### Dialogue 38

Bogo: Hopps! Abandoning your post. Inciting a scurry. Reckless endangerment of rodents... But, to be fair, you did stop a master criminal from stealing two dozen moldy onions.  
 Judy: Mmm. *Hate to disagree with you, sir*, but those aren't onions. Those are pest riddance called Midnicampum holicithias. They're a class C botanical, *sir*. Well, I grew up in a family where plant husbandry was kind of a thing...  
 Bogo: Shut your tiny mouth now!

### Dialogue 39

Yax: Yeah, old Emmitt! Haven't seen him in a couple of weeks. But hey, you should talk to his yoga instructor. I'd be happy to take you back.

Judy: *Oh, thank you so much, I'd appreciate that more than you can imagine, it'd be such...Oh! You are naked.*

### **Analysis:**

Politeness is linguistic patterns of expressions used in conversation. Women tend to use more polite language than men particularly particles in speaking for requests or apologies. Moreover, politeness is important to protect against losing face for both speakers and listeners (Coates, 2004).

Judy uses some particles to express politeness in her speaking. In dialogue 36, the word “kindly” is used to make a polite request when she needs Gideon to return the tickets to her friends; moreover, Judy uses the words “excuse me” and “thank you” to show politeness to speakers in dialogue 37. There are many other polite words used in dialogues of the movie, for example, please, sorry, and pardon.

In dialogue 38, Judy wants to disagree with her commander, Chief Bogo. Judy uses the phrase “hate to disagree with you, sir” followed by her explanation. This is to politely express her disagreement with her boss.

Super polite forms are also used in dialogue 39. Judy uses both the phrases of “thank you so much” and “I'd appreciate” to express her polite thankfulness to Yax for his help.

According to the different talking styles of women and men, there are some strategies that work in cross-sex conversation or mixed talk.

The first strategy is conversational dominance. This strategy is used when either men or women try to dominate others in interactive conversations. Most of the time, men tend to dominate conversations to express status and power while women tend to dominate conversations relating to their personal feelings. Examples of conversational dominance are found in dialogue 40 and dialogue 41 below.



**Dialogue 40**

- Nick: *You can't touch me, Carrots. I've been doing this since I was born.*
- Judy: *You're gonna want to refrain from calling me Carrots.*
- Nick: *My bad. I just naturally assumed you came... from some little carrot-choked Podunk. No?*
- Judy: *Uh, no. Podunk is in Deerbrooke county and I grew up in Bunnyburrow.*
- Nick: *Tell me if this story sounds familiar. Naive little hick with good grades and big ideas decides "Hey, look at me, I'm gonna move to Zootopia... where predators and prey live in harmony and sing Kumbaya!" Only to find, whoopsie, we don't all get along. And that dream of becoming a big city cop, double whoopsie, she's a meter maid. And whoopsie number three-sie, no one cares about her or her dreams. And soon enough those dreams dies, and our bunny sinks into emotional and literal squalor living in a box under a bridge. Till finally she has no choice but to go back home with that fuzzy wuzzy little tail between her legs to become... You're from Bunnyburrow, is that what you said? So how about a carrot farmer? That sound about right?*
- Judy: *Oh!*

**Analysis:**

In dialogue 40, Nick is very competitive and tries to dominate the conversation. When he takes control in the conversation, he keeps speaking in a long monologue, which is quite difficult for the other participant to interrupt.

He seems to understand Judy's situation as he has lived in Zootopia longer than her. Therefore, he dominates the conversation to explain to Judy that real life in Zootopia is not quite what she expected.

#### **Dialogue 41**

Judy: *Oh, Nick. Night Howlers aren't wolves, they're toxic flowers. I think someone is targeting predators on purpose and making them go savage.*

Nick: *Wow. Isn't that interesting?*

Judy: *Wait, please don't... I know you'll never forgive me either. It was ignorant, and irresponsible, and small-minded. But predators shouldn't suffer because of my mistakes. I have to fix this. But I can't do it without you. And...And after we're done... you can hate me. And...And that'll be fine. Because I was a horrible friend and I hurt you. And you can walk away knowing that you were right all along. I really am just a dumb bunny.*

#### **Analysis:**

Sometimes women dominate a conversation by expressing their personal emotions, which is the same as Judy does. In dialogue 41, Judy goes back to Zootopia to find Nick and asks for his help to fix the situation caused by her mistakes. Judy dominates this conversation by expressing her feelings to Nick.

The second strategy is turn-taking, in which each speaker will take turns speaking one at a time in conversation of mixed talk. Turn-taking keeps conversations continuing; moreover, questions are sometimes used to prolong the dialogues. In the movie, all the characters of the movie apply the strategy of turn-taking to their talks in conversations. The participants speak after the current speakers finishes their talks,

and then they will take turns speaking in the conversations. However, the speakers may use interruption and overlap to interfere with the conversations during the talk. Men usually use the strategy of interruption to interfere during the talk, which means they will stop the speakers' speaking immediately; on the other hand, women prefer using the strategy of overlap for interrupting the speakers by waiting until the current speakers finish their speaking. Mostly, women will interrupt the conversation to support agreement while men use interruption to show disagreement.

In conclusion, the concept of conversational strategies has explained that there are differences in communication styles between men and women leading to the different use of linguistic features. Most linguistic features can be used by both men and women although they will apply those features in different functions. Some features tend to be used by women rather than men. Understanding the linguistic functions of each gender will help the participants to achieve successful communication.

The following part describes the interpretation of social meanings in different contexts based on the utterances appearing in the movie.

### **4.3 Sexist language and gender ideology in different social contexts**

Zootopia is composed of many different scenes containing sexist language or social ideology in gender. The language used in the dialogues of the movie sometimes can be obviously identified as sexist language; however, there are some terms that are unclear and could not be identified without considering the contexts. Therefore, this section analyses social meanings interpretation relating to sexist language and social ideology selected from scenes of the movie.

#### **4.3.1 Features of sexist language**

Sexist language sometimes is clearly seen in the conversations or contexts; however, sexist language in some contexts is hard to identify. Sara Mills (2008) divides sexism in language into two categories: overt sexism and indirect sexism.

Table 4.3.1

*Features of Sexist Language classified as Overt Sexism*

Features	Frequency	Percentage (%)
First names, Surnames and Titles	213	57.88
Generic nouns	95	25.82
Semantic derogation	5	1.36
Transitivity	1	0.27
Naming	54	14.67
Total	368	100

Regarding the features of overt sexist language appearing in the dialogues, Table 4.3.1 shows that first names, surnames, and titles were used the most at 57.88%. The second most used was generic nouns at 25.82% followed by naming at 14.67% as the third most used feature. However, the features that were used the least were semantic derogation and transitivity at 1.36% and 0.27%, respectively.

The examples of dialogues containing overt sexism and the analysis of the functions of these features are presented in the following section.

**4.3.1.1 First names, surnames, and titles****Dialogue 42**

- Nick: Oh. Well, that is high praise. It's rare that I find someone so non-patronizing. Officer?
- Judy: *Hopps. Mister...?*
- Nick: *Wilde. Nick Wilde.*

**Dialogue 43**

- Ben: Chief, *Mrs. Otterton's* here to see you again.
- Bogo: Not now!

**Dialogue 44**

Judy: Is that *Mr. Big*?  
 Nick: No.

**Analysis:**

According to dialogue 42 to dialogue 44, some characters refer to other characters by using their family names, which are man-made language. Using family names to address other people is used in formal conversation, first talk, or when the relationship of the participants taking part in the conversations is not close. The pattern of honorific titles followed by family names can be used for both men and women.

The title “Mr” will be used for men, which can be a title for both married and unmarried men while the title “Mrs” for women is a title specific to married women. The use of titles reveals inequality in gender treatment. The title “Ms” can be used for women when they do not want to reveal their marital status; in addition, this term can refer to both married women and unmarried women. Seemingly, the title “Ms” has become more acceptable in society due to being a neutral term.

**4.3.1.2 Generic nouns****Dialogue 45**

Bon: What your father means, hon, is that it’s gonna be difficult, impossible even...for you to become a *police officer*.  
 Stu: Right. There’s never been a bunny *cop*.

**Dialogue 46**

Bellwether: Congratulations *Officer Hopps*.  
 Judy: I won’t let you down.

### Analysis:

In dialogue 45 and dialogue 46, generic nouns, which are gender neutral terms, are used to refer to an occupation – the police. The speakers choose the terms “police officer”, “cop”, and “officer” instead of “policemen” or “policewomen”. Although both of the terms “policeman” and “policewomen” could refer to men and women, respectively, they are still considered sexist language. Therefore, the new terms that have been developed are used in the conversations to avoid sexism in language and gender bias in society. It can be seen that generic nouns are commonly used more for language in communication.

#### 4.3.1.3 Semantic derogation

##### Dialogue 47

- Judy: Oh! You are naked..
- Yax: Oh, for sure. We’re a naturalist club!
- Nick: Yeah. In Zootopia anyone can be anything. These guys, they be naked.
- Yax: Nangi’s just on the other side of the pleasure pool.
- Nick: Oh *boy*. Does this make you uncomfortable? Because if so, there’s no shame in calling it quits.
- Judy: Yes, there is.
- Nick: *Boy*, that’s the spirit.

##### Dialogue 48

- Nick: Well, it’s my word against yours.
- Judy: “200 bucks a day, Fluff, 365 days a year, since I was twelve.” Actually, it’s your word against yours. And if you want this pen you’re going to help me find this poor missing otter, or the only place you’ll be selling popsicles is the prison cafeteria. *It’s called a hustle, sweetheart.*

Finnick: She hustled you. Ehahaha... She hustled you good! You're a cop now, Nick. You're gonna need one of these. Have fun working with the fuzz!

**Analysis:**

Semantic derogation is slang or terms that denigrate groups of people particularly women. These terms contain negative connotations that express stereotypical views or insults towards women. Sometimes the terms such as “girl”, “boy”, and “man” can be used to refer to the opposite gender. When the term “girl” is used to men, it will refer to weakness. On the other hand, the terms “boy” or “man” will not be considered as an insult when they are used for women.

Nick often uses the word “boy” to call Judy who is a female character during the conversations in the movie. Dialogue 47 is an example of using the term “boy” to refer to Judy. Although the term “boy” is a type of semantic derogation, the word “boy” in this context is not considered as offensive language to insult women.

In dialogue 48, Judy asks Nick to help her find the missing otter, Mr. Otterton, but Nick seemingly does not want to help. Judy uses her voice recording pen to record the conversation between her and Nick. Judy plays it to show that she has the evidence that Nick has been earning income, but he has never paid taxes. Judy says “It’s called a hustle sweetheart” which are Nick’s words to respond him. Usually, the word “sweetheart” is the word used to call women. In this situation, Judy uses the word “sweetheart” to call Nick, which this is the same word Nick used to call her. Finnick who is Nick’s friend, is also in the scene of the conversation. He thinks it is funny that Nick is hustled by Judy. In a real life situation, men may lose face if they are called “sweetheart” or other words referring to women in public particularly in front of other people. The reason is that the words refer to women usually stereotype women’s characteristics such as weakness.

#### 4.3.1.4 Transitivity

##### Dialogue 49

- Judy: You said there were fourteen missing mammal cases.
- Bogo: So?
- Judy: So I can handle one. You probably forgot, but I was top of my class at the academy.
- Bogo: Didn't forget. Just don't care.
- Judy: Sir, I'm not just some *token bunny*.

##### Analysis:

Transitivity is the process of using words to describe women with stereotypical views or to objectify women in conversations. Women sometimes may form perceptions that they are an object themselves.

In dialogue 49, Judy tells Chief Bogo that she could take care of the missing mammals case after he assigned her to do parking duty. Judy realised that Chief Bogo may see her as a token bunny who is hired without being able to do things as men do. Therefore, Judy clarifies that she could take the case because she is not just a token bunny. Judy uses the word “token bunny” to compare herself to a token minority who is hired to a workplace to avoid the appearance of discrimination. The term “token” is embedded with ideology of sexism and racism. According to the situation, the term “token bunny” could refer to Judy's sex as a female and her ethnic group as a rabbit.

#### 4.3.1.5 Naming

Naming is a man-made system that has created terms and definitions with both positive and negative connotations of use for women (Mills, 2008). In addition, O'Keeffe (2014) claims that sexism in language refers to ideas based on characteristics of women that cause gender stereotypes.

There are many terms relating to sexist language used by male characters in the movie. These terms usually refer to female characters specifically



Judy Hopps, which is the main female character of this movie. The words used to refer to Judy obviously express the gender bias of the speakers.

The following words are used by male characters of the movie to call Judy, for example, honey, sweetheart, darling, bunny cop, little baby bunny, stupid carrot-farming dumb bunny, bunny bumpkin, carrot baby, farm girl, fluffy butt, fuzzy bunny, little bunny, carrots, dumb bunny, bunny, cottontail, flatfoot, fluff, the fuzz, cute little bunny, rabbit, officer fluff. Obviously, it can be seen that these words are sexist remarks due to the use of women's characteristics and appearances to create specific terms to insult women.

In this study, there are five features of sexist language in overt sexism appearing in this animated movie. The features of overt sexism are first names, surnames, and titles, generic nouns, semantic derogation, transitivity, and naming. These features prove that sexist language is still used overtly in general conversations.

The use of sexist language is a way to express social ideologies of people in society. Many societies embody masculinity as their common values and their social expectations lead to male dominance and gender inequality. Language is not only the attribute that poses problems in gender bias, but actions also promote sexist language in some contexts. The ideology of gender bias sometimes is directly stated by speakers; however, the ideas of sexism in language may be embedded in the connotations of the utterances without noticing them. Consequently, the following part describes the interpretation of social meanings relating to sexist language that were embedded in conversations used in the movie.

#### **4.3.2 Gender stereotype and discrimination**

There are some scenes in this animation movie that reflect inequality in society in terms of both stereotyping and discrimination according to the language used in conversations. The examples of the dialogues are as below.

**Dialogue 50**

Gideon: Give me your tickets right now, or I'm gonna kick your meek little sheep butt.

Sharla: Ow! Cut it out, Gideon!

Gideon: *Baah, baah! What are you gonna do, cry?*

**Dialogue 51**

Young Judy: You don't scare me, Gideon

Gideon: *Scared now? Look at her nose twitch, she is scared. Cry, little baby bunny! Cry.. Ow...*

**Dialogue 52**

Judy: Because I was horrible friend and I hurt you. And you can walk away knowing that you were right all along. I really am just a dumb bunny.

Nick: All right, get in here. Okay. *Oh, you bunnies. You're so emotional.*

**Analysis:**

From dialogue 50 to dialogue 52, male characters, Gideon and Nick, use the language to show negative attitudes towards female characters, Sharla and Judy. According to the situations mentioned above, the language used by men can be interpreted as a sign of women's weakness. In other words, women are usually emotional and will cry when they feel weak; also, women will do some actions to expose their feelings, for example, the action of nose twitch when they are scared. In addition, Gideon imitates the sheep sound "baah baah" to make fun of Sharla. These attributes stereotype the characteristics of women and their behaviours based on the assumptions of sexist language (O'Keeffe, 2014).

**Dialogue 53**

Young Judy: And I can make the world a better place. I am going to be... A police officer!

Gideon: *Bunny cop? That is the most stupidest thing I ever heard!*

**Dialogue 54**

Major Friedkin: Scorching sandstorm.  
*You're dead, bunny bumpkin.*  
 One thousand foot fall.  
*You're dead, carrot baby.*  
 Frigid ice wall.  
*You're dead, farm girl.*  
 Enormous criminal.  
*You're dead. Dead. Dead. Dead.*

**Dialogue 55**

Zootopia Academy: *You're dead, fluffy butt. Just quit and go home,*  
 [Echo] *fuzzy bunny. There's never been a bunny cop. Never. Just a stupid carrot-farming dumb bunny.*

**Dialogue 56**

Judy: Excuse me!

Ben: Hmm?

Judy: Down here! Hi.

Ben: *O... M... Goodness! They really did hire a bunny. Oh... That poor little bunny's gonna get eaten alive.*

### Analysis:

According to dialogue 53 to dialogue 56, the languages used in the conversations reveal that physical differences between men and women make men are superior (Chen, 2016). The ideas of the utterances mentioned above focus on the importance of masculinity and gender inequality. The ideology of gender inequality in society confirms that being a police officer is a profession for men; therefore, women should not be police officers because they are not as strong as men. These male characters use sexist language to dominate women due to the limitation of women's physical structure, which causes difficulties in police training. Moreover, there are many kinds of animals living in Zootopia. The notion of discrimination in racism occurs here when men say "bunny cop?", "There's never been a bunny cop" and "They did really hire a bunny" in the dialogues. These terms can imply discrimination, i.e., men not thinking a "bunny" could be a police officer, due to their natural characteristics.

#### 4.3.3 Social ideology

##### Dialogue 57

- Bon: *What your father means, hon, is that it's gonna be difficult, impossible even... for you to become a police officer.*
- Stu: *Right. There's never been a bunny cop.*
- Bon: *No.*
- Stu: *Bunnies don't do that.*
- Bon: *Never*
- Stu: *Never*
- Judy: *Well...Then I guess I'll have to be the first one. Because I am gonna make the world a better place!*
- Stu: *Or, heck, you know. You wanna talk about making the world a better place, no better way to do it than becoming a carrot farmer.*

- Bon: *Yes! Your dad, me, your 275 brothers and sisters. We're changing the world.*
- Stu: Yeah.
- Bon: One carrot at a time.
- Stu: Amen to that. *Carrot farming is a noble profession.*

### **Dialogue 58**

- Nick: You're from Bunnyburrow, is that what you said? *So how about a carrot farmer? That sound about right?*

### **Analysis:**

Social norms and values of the society are factors that cause gender differences in social status, and roles and responsibilities. Roles and responsibilities of genders learned through the process of socialisation are socially produced based on the norms and expectations of society (Holme, 2007; Maity, 2014; OCHA, 2012). Although social ideologies have been constructed in society for a long time, they can be changed (UNESCO, 2003).

In dialogue 57, the social ideology in gender roles and responsibilities is stated clearly in the conversations. Judy would like to be a police officer, but her parents do not agree with her idea. They try to convince Judy to be a carrot farmer, which is a job that rabbits should do. This is a social ideology constructed in society regarding the roles and responsibilities of people in societies according to social expectations. People who are conservative will strictly conform to the social norms even though the roles and responsibilities of gender can change over time. Moreover, gender roles and responsibilities can lead to stereotypes and discrimination. An example is in dialogue 58. Nick has the perception of stereotyping towards Judy by indicating that a rabbit should be a carrot farmer; moreover, the language could imply discrimination in that a rabbit cannot be a police officer, only a carrot farmer.

#### 4.3.4 Gender stereotype in workplace

##### Dialogue 59

Bogo: *There are some new recruits with us I should introduce, but I'm not going to because...I don't care.*

##### Dialogue 60

Judy: Sir, I don't wanna be a metre maid, I wanna be a real cop.

Bogo: *Do you think the mayor asked what I wanted...when he assigned you to me?*

##### Analysis:

Dialogue 59 and dialogue 60 are examples of sexist language of stereotyping in the workplace. Chief Bogo overtly represents his perception by expressing negative attitudes towards Judy according to his actions. His statements in the conversations also make it obvious that Chief Bogo does not want Judy to be a member of this team. However, he cannot refuse as the mayor assigned her to his team. Ideally, his team members are large size animals and predators, which are strong. He believes that Judy is not suitable for the team because she is a female rabbit who he considers weak.

Social ideology in gender bias causes differences between men and women in society. Men still uses sexist language to abuse women and the language can easily be seen in mixed-sex conversations in different social contexts. Although non-sexist language is encouraged to be applied in both spoken and written language, sexist language still exists. Sometimes, the speakers do not intend to use sexist language; however, the ideas of the statements reflecting gender-biased attitudes result in sexism in language.

## **CHAPTER 5**

### **DISCUSSION, CONCLUSION AND RECOMMENDATIONS**

This final chapter presents (1) summary of the study, (2) summary of the findings, (3) discussion of the results, (4) conclusion, and (5) recommendations.

#### **5.1 Summary of the study**

This section summarises the objectives, the subject, and procedures of the study.

##### **5.1.1 Objectives of the study**

There were two main objectives of this study. The first objective was to identify the features of women's language spoken in utterances of the selected animated movie. The second objective was to analyse the social meanings relating to gender ideology of society embedded in the conversations of the movie.

##### **5.1.2 Subject and procedures**

The subject of this study was an American animated movie called Zootopia. The screenplay of the movie and the movie were the primary sources data. The movie was watched three times supported by the script to find the characteristics of the characters, the linguistic features of women in English language, and the interpretation of the social meanings appearing in the different contexts of the movie. Qualitative data analysis was applied to explain the findings of the study. The data analysis of the linguistic features of women's language was based on the language and gender theories. Moreover, the approach of critical discourse analysis was employed to interpret the social meanings.

#### **5.2 Summary of the findings**

The findings of the study were divided into two parts: the women's language features and the interpretation of social meanings. In the first part, the women's language features used in the dialogues of the movie were categorised using two theories according to the concepts of language and gender. The other part was the analysis of social meanings of the sexist language embedded in utterances appearing in the different contexts of the movie.

The results of the study showed that the female characters in the movie employed many different linguistic features referring to the theories of language and gender in their spoken language. The language features used by men and women were different due to differences in communication styles; however, both men and women had some linguistic features in common. Although men and women used the same linguistic features, the functions of those features used in the contexts were different.

Moreover, there was evidence that some language features reflected sexist language that emerged in cross-gender conversations. Sexist language was considered as a way to confirm that social inequality still exists at present. Although men and women tend to be more equal in society, society has been based on the ideology of male dominance and gender inequality for a long time.

According to Tannen (2012), the female characters of the movie adopted the concepts in genderlect. The features most frequently used in the utterances were fillers/hedges (59.07%), questions (26.33%), and overlap (9.25%). In addition, women employed cooperative and supportive style in communication. Women also were good listeners as they would use some responses to support the agreement of the speakers, and to express their intention while they were listening. However, women sometimes used overlap to interfere in the talks to support the speakers. The main reasons that women made conversations with other people were to establish connections and maintain relationships by using the language of rapport; therefore, women tried to avoid conflict and confrontation in communication. Women applied the features of asking questions and storytelling to connect to their listeners. In other words, women asked questions to gain more information and keep the conversations going; also, they told stories to express or share their feelings and experiences in the talks to the listeners to make them be a part of the talks.

It was obvious that female characters adopted many linguistic features in communication along with the styles. Some features were shared by both women and men even though the functions of features used sometimes were not the same (Coates, 2004). The features of women's language used in communication in this animated movie were minimal responses, fillers/hedges, tag questions, questions, declarative questions, commands and directives, swearing language, compliments, and politeness; however, the results of the study showed that these linguistic features were also used



by male characters. Furthermore, the strategies of conversational dominance, turn-taking, overlap and interruption were also applied by both male and female characters in mixed talks of the movie. In sum, the three features used most by both male and female characters of the movie were fillers/hedges (36.81%), minimal responses (16.85%), and questions (16.41%) along with the turn-taking strategy in mixed-sex conversations.

In cross-gendered conversations, the language used sometimes contained sexist language, which reflects the social reality relating to the ideas of gender bias. Sexist language features based on Mills (2008) in first names, surnames, and titles, generic nouns, semantic derogation, transitivity, and naming appeared in the dialogues. First names, surnames, and titles (57.88%), generic nouns (25.82%), and naming (14.67%) were the three features that appeared the most in the utterances relating to sexist language, respectively. Men tended to use specific terms referring to women's appearance to insult them. The main character was a female who was insulted by male characters with sexist language to express the ideology of masculinity. Women were stereotyped as weak and they were not eligible to do some things only men can do (O'Keeffe, 2014). There were the differences in roles and responsibilities of genders, which are socially constructed by the norms of society. It can be said that women and men have specific responsibilities according to gender roles and social expectations (Amerian & Esmaili, 2015; CBD, n.d.). This is the reason that people in the society thought that a female could not be a police officer, which is a male profession. Lastly, the contexts of the movie confirmed that sexist language is still used in general conversations, although it was difficult to tell whether the speakers intended to use insulting language in the conversations or not; however, connotations related to gender bias were definitely embedded in the language.

### **5.3 Discussion**

It is interesting that women used similar linguistic features and communication styles in spoken language. Based on the findings of the present study, female characters both main and supporting characters of the movie adopted the features of the concepts in genderlect and conversational practices to their communication (Coates, 2004; Tannen, 2012).

In line with Tannen (2012), it can be seen that female characters used the language of rapport and cooperative style to establish relationships to other people as well as using responses and gestures in communication to support the speakers while they were listening.

During the conversations, female characters also used some of linguistic features in the utterances. The features that females used the most in the dialogues of the movie *Zootopia* were fillers/hedges (59.07%), questions (26.33%), and overlap (9.25%). These women's language features were used in spoken language to smooth conversations between the speakers and the listeners. When the speakers needed some time to think about what they would say, fillers/hedges, for example, "well", "you know", and "I think" were used in speaking. However, fillers sometimes could be used as hedges to soften or strengthen statements or make speech gentler. To keep the conversations going, questions would be asked when the speakers needed information or needed to clarify some issues.

Lastly, women were relationship-oriented to support others by using overlap in the talk to express agreement to the speakers' statements; also, females avoided confrontation or any conflict in communication in order to maintain long-term relationship. These points confirm that view of Dewi, Resen & Winaya (2017) that women are concerned about relationships; therefore, they are likely to support others and be keen to build relationships during conversations.

Coates (2004) claims that women and men share some language features; furthermore, particular features are not solely used by either women or men (Juwita, Sunggingwati & Valiantien, 2018; Widayanti, 2014). Although men and women use the same language features in their speaking, the functions of those features might not be the same. There were some features used in utterances of the movie *Zootopia* by both male and female characters. The eight linguistic features appearing in the dialogues were minimal responses, fillers/hedges, tag questions, questions, command and directive, swearing language, compliments, and politeness.

The features that females used the most in conversations of the movie *Zootopia* were fillers/hedges (36.81%), minimal responses (16.85%), and questions (16.41%). It can be explained that fillers/hedges, minimal responses, and questions were used the most in conversations because these features made the speaking natural. It is

normal to answer or respond to the questions that are asked, and to have a small pause to think during the talks. However, the results of this study are in contrast to Hardini, Darmawangsa, and Nada (2017) in that the findings of their study showed that hedges were the least used in the conversations of the movie *La Vie en Rose*. It could be possible that the women's linguistic features may be differently used in different contexts.

Regarding swear words in women's language appearing in the utterances of *Zootopia*, female characters used softer swear words or euphemisms in conversations. This result agrees with Widayanti (2014) who claimed that women were polite more than men, and tended to avoid using strong swear words in conversations.

There were similarities in women's language features of fillers/hedges and questions that were proposed in both of the concepts in genderlect and conversational practices. It is noticeable that these two features were used the most by female characters of the movie *Zootopia*. Therefore, the findings confirmed that the prominent of language features used in the dialogues of *Zootopia* were fillers/hedges and questions.

Moreover, the strategies of conversational dominance, turn-taking, overlap and interruption were used in mixed talk (Coates, 2004; Sulistyawati, 2017). Both female and male characters dominated conversations in different situations due to their styles and interest. Conversations in real situations keep going when each speaker takes turns to speak one at a time; therefore, turn-taking is important in communication. All the characters of the movie applied turn-taking strategy in their conversations, which was to show respect to the other speakers and avoid confusion. Sometimes males and females interrupted during conversations. Women tended to use overlap to support the speakers while men used interruption to stop the talks or to dominate in speaking.

In this present study, it is necessary to realise the features of sexist language used in conversation, and to decode the social meanings of sexist language in different contexts. The messages sometimes do not clearly have offensive meanings; however, the connotations of the messages can reflect gender bias, for example, gender dominance, and gender roles and responsibilities according to social ideologies.

Sandra (2013) discovered that linguistic markers were used in sexism in language both overtly and indirect sexism. To understand the sexist language in different

contexts, indirect sexism embedded in utterances should be interpreted even though it is difficult to identify. Therefore, the discussion was focused on sexist language features in overt sexism.

The features of sexist language with the most frequency in the dialogues of *Zootopia* were first names, surnames, and titles (57.88%), generic nouns (25.82%), and naming (14.67%). It is not difficult to identify these language features as they were obviously seen in the dialogues whereas the indirect sexism embedded in the messages of communication needed to be interpreted. This point supports Fiaunillah's (2015) finding that some sexist features of overtly sexism, for example, naming, generic pronoun, generic noun, compound words, non-parallel terms, and derivational, were used in the movies *The Lord of the Rings*.

Both overt sexism and indirect sexism in language appeared in the movie *Zootopia*. Men used sexist language to denigrate women in society, which could be seen in different social contexts, for example, gender bias in general conversations and in the workplace. It cannot be denied that men thought women were weak and emotional, leading to stereotypes of women.

The main concern of sexist language is the expression of gender bias towards women and the superiority of masculinity, leading to gender differences. Both the male and female characters of the movie showed that they were socially structured by social ideology regarding gender differences. This showed that people in society still strongly believe in social norms and social values. The characters in the movie also expressed the beliefs that the young generation should conform to social norms regarding social expectations; also, both men and women have different roles and responsibilities according to gender roles in society. Consequently, some professions are only for males such as a police officer.

Finally, sexist language reflected social ideologies, which is transmitted generationally through repetition of the use of sexist language. Similar results were found in Trump's speech when he expressed his negative attitudes and underestimated women to show the ideology of inequality, masculinity and power. Finally, social ideology relating to sexist language still exists even though the gender-neutral words have been suggested due to the fact that sexist ideology has influenced people in society for a long time (Chen, 2016; Darweesh & Abdullah, 2016).

#### 5.4 Conclusion

Analysis of women's language features and sexist language used in the utterances in different social contexts is an important aspect of language and gender. A major factor in successful communication is language, which is an effective tool to express speakers' ideas and feelings to other people. Understanding linguistic features will facilitate communication between the participants of conversations. Moreover, sexist language could be used to insult women in different contexts according to gender bias, which originates from the social ideology related to masculinity. Regarding the norms of society, social expectations make the roles and responsibilities of men and women different.

Critical discourse analysis was employed in this study to investigate the linguistic features of women used in utterances appearing in the *Zootopia* and to descriptively analyse the connotations of sexist meanings in the different contexts.

According to the findings above, the main conclusions that can be drawn are that female characters did use various types of linguistic features in communication and sexist language, which had social connotations embedded in the conversations of the animated movie.

The results of the linguistic features showed that the most used women's language features in the conversations of this movie were fillers/hedges, minimal responses, and questions along with the cooperative style in communication. The minimal responses and cooperative style revealed that women as good listeners because they would acknowledge the speakers' statements by giving responses during the conversations. Moreover, women sometimes used overlap strategy to interfere in conversations to support the speakers by showing agreement. Women tended to maintain relationships in communication by establishing connections and building relationships with other people. In mixed talks, the strategy of turn-taking was applied throughout the movie to support that women and men would take turns to speak one at each time.

With regards to sexism in language, there were many scenes of the movie containing sexist language in the dialogues mostly used by male characters. This language reflected the social ideology of males being the dominant group in society by trying to dominate women in different contexts. Male characters in this movie used

sexist language to stereotype women as weak according to their appearances and characteristics; moreover, women were not suitable for male responsibilities such as being a police officer due to gender roles according to the norms of society. In addition, different kinds of animals in the movie such as predators and prey demonstrated social inequalities, which could lead to discrimination and racism by using sexist language.

## **5.5 Recommendations**

In light of the results of this study, the following recommendations are proposed for future research.

5.5.1 The current study focused particularly on the linguistic features of women's language used in utterances of the animated movie called Zootopia. However, one aspect of the results of the study revealed that many of men's language features were used in the conversations. It was interesting that men and women shared the same linguistic features in different functions. This finding suggests opportunities for future research on either men's language features and their functions or a comparison of the differences in the functions of linguistic features used by men and women in conversations.

5.5.2 The subject of this study was an animated movie focusing on spoken language, which is informal language. Although many research studies have chosen movies as the subjects to examine the linguistic features and sexist language, there are many other types of media and publications that could be selected to explore linguistic features and sexist language. The subjects in future studies could be a collection of newspapers, books, novels, or academic journals on particular topics. A stylistic analysis of formal language could be undertaken in order to describe the features used in formal or written language.

5.5.3 Many movies used in previous studies on linguistic features and sexist language were American movies; however, some studies that analysed the linguistic features and sexist language used in international movies, for example, French movies. According to the findings of those studies, sexist language widely occurs in many societies across the world, affirming the ideology of gender bias. The use of sexist language might be different in each society. Further research should undertake

an analysis of sexist language used in different countries to determine whether there are any similarities or differences in the interpretation of social meanings in different social contexts.





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## **APPENDICES**

## APPENDIX A

### EXAMPLES OF SCRIPT ANALYSIS IN GENDERLECT THEORY

The following utterances are examples of the dialogues taken from the script of the animated movie, Zootopia. These dialogues used in analysing women's language features based on genderlect theory.

#### Rapport talks for establishing relation

##### Dialogue 1

Judy: *Oh, Hi! I'm Judy, your new neighbour!*  
 Antlerson: Yeah? Well, we're loud. Don't expect us to apologise for it.  
 Judy: Greasy walls, rickety bed, crazy neighbours. I love it!

##### Dialogue 3

Judy: *Hi! Hello! It's me again!*  
 Nick: Hey! It's officer toot-toot.  
 Judy: Hoo..No. Actually, it's Officer Hopps, and I'm here to ask you some questions about a case.

#### Storytelling

##### Dialogue 4

Young Judy: *Fear, treachery, blood lust.*  
*Thousands of years ago, there were the forces that ruled our world. A world where prey were scared of predators, and predators had an uncontrollable biological urge to maim, and maul, and... Awww! Blood! Blood! Blood! Ahhh...and death.*  
*Back then, the world was divided in two. Vicious predator, or meek prey. But over time, we evolved, and moved beyond or primitive savage ways.*

*Now predator and prey live in harmony. And every young mammal has multitudinous opportunities....And I can make the world a better place. I am going to be...A police officer!*

*Just 211 miles away, stands the great city of Zootopia. Where our ancestors first joined together in peace. And declared that anyone can be anything!*

## Listening

### Dialogue 6

- Nick: You know, if I wanted to avoid surveillance because I was doing something illegal, which I never have. I would use the maintenance tunnel 6B which would put them out...right there.
- Judy: *Well*, look at you, junior detective. *You know*, I think you'd actually make a pretty good cop.
- Nick: Eh. How dare you. Ok, shaly. Focus on what we got. South Canyon.
- Judy: *Mm-hm*. They're heading out of town.

## Asking questions

### Dialogue 8

- Judy: I should get to roll call, *which way do I...*
- Ben: Oh, ball pen's over there to the left.
- Judy: Great. Thank you!

### Dialogue 9

- Chief Bogo: You're fired.
- Judy: *What? Why?*
- Chief Bogo: Insubordination! Now, I'm going to open this door, and you're going to tell that Otter you're a former meter maid with delusion of grandeur, who will not be taking the case.

**Conflict****Dialogue 11**

Judy: That went so fast, I didn't get a chance to mention you or say anything about how we...

Nick: Oh, I think you said plenty.

Judy: What do you mean?

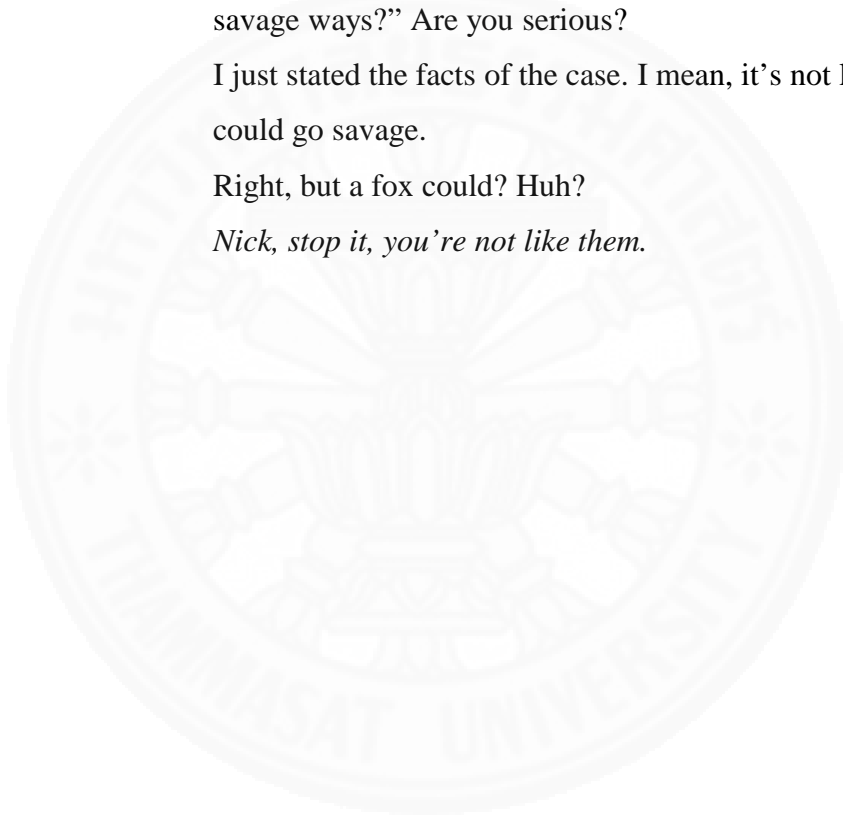
Nick: "Clearly there's a biological component?"

"These predators may be reverting back to their primitive, savage ways?" Are you serious?

Judy: I just stated the facts of the case. I mean, it's not like a bunny could go savage.

Nick: Right, but a fox could? Huh?

Judy: *Nick, stop it, you're not like them.*





## APPENDIX B

### EXAMPLES OF SCRIPT ANALYSIS IN CONVERSATIONAL PRACTICES

These following dialogues are examples of analysis in the language features used by female characters in the movie according to the concepts in conversational practices.

#### Minimal responses

##### Dialogue 12

Stu: Well, we gave up on our dreams, and we settled. Right, Bon?  
Bon: *Oh, yes. That's right, Stu.*

##### Dialogue 13

Sharla: Are you okay, Judy?  
Judy: *Yeah, yeah, I'm okay.*

#### Hedges

##### Dialogue 18

Bellwether: This is so exciting actually. *I mean, well, you know.*  
I never get to do anything this important.  
Judy: But you're the Assistant Mayor of Zootopia.  
Bellwether: Oh. I'm more of a glorified secretary. *I think* Mayor Lionheart just wanted the sheep vote.

#### Tag questions

##### Dialogue 20

Bellwether: Yes, police! There's a savage fox in the Natural History Museum! Officer Hopps is down. Please hurry!  
Judy: No, Nick. Don't do this. Fight it.

Bellwether: *Oh, but he can't help it, can he? Since predators are just biologically predisposed to be savages. Get back! Gosh! Think of the headline! 'Hero Cop Killed by Savage Fox'.*

## Questions

### Dialogue 22

Judy: *Can you swim?*

Nick: *What? Can I swim? Yes, I can swim. Why?*

### Dialogue 24

Stu: *How was your first day on the force?*

Judy: *It was real great!*

Bon: *Yeah? Everything you ever hoped?*

Judy: *Absolutely. And more. Everyone's so nice, and I feel like... I'm really making a difference.*

## Directives

### Dialogue 25

Shop Assistant: *What are you talking about?*

Judy: *Well. I don't wanna cause you any trouble, but I believe scooping ice cream with an ungloved trunk is a class 3 health code violation which is kind of a big deal. *Of course I could let you off with a warning if you were to glove those trunks and...* I don't know... finish selling this ... nice dad and his son a... What was it?*

Nick: *A Jumbo-Pop.*

## Swearing language

### Dialogue 28

Bon: *The deterrent and the repellent, that's all she needs.*

Stu: *Check this out!*

Bon: *Oh, for goodness sake! She has no need for a fox taser, Stu.*

**Dialogue 29**

- Judy: What did you do that made Mr. Big so mad at you?
- Nick: I, uh... I may have sold him a very expensive wall rug that was made from the fur of a skunk's butt.
- Judy: *Oh, sweet cheese 'n crackers.*

**Compliments****Dialogue 32**

- Fru Fru: Oh my god, did you see those leopard print jeggings?
- Friends: Ah!
- Fru Fru: Ah!
- Judy: *Oh! I love your hair.*
- Fru Fru: Thank you.

**Dialogue 34**

- Nick: Officer, I can't thank you enough. So kind. Really. Can I pay you back?
- Judy: Oh, no. My treat.  
*It's just, you know it burns me up to see folks with such backward attitudes towards foxes. I just want to say you're a great dad and just a real articulate fella.*
- Nick: Oh. Well, that is high praise. It's rare that I find someone so non-patronizing.

**Politeness****Dialogue 36**

- Gideon: Nice costume loser. What crazy world are you living in where you think a bunny could be a cop?
- Young Judy: *Kindly return my friend's tickets.*
- Gideon: Come and get them. But watch out. Cause I'm a fox, and like you said in your dumb little state play, us predators used to eat pray.

**Dialogue 38**

- Bogo: Hopps! Abandoning your post. Inciting a scurry. Reckless endangerment of rodents... But, to be fair, you did stop a master criminal from stealing two dozen moldy onions.
- Judy: Mmm. *Hate to disagree with you, sir*, but those aren't onions. Those are pest riddance called *Midnicampum holicithias*. They're a class C botanical, *sir*. Well, I grew up in a family where plant husbandry was kind of a thing...
- Bogo: Shut your tiny mouth now!

**Conversational dominance****Dialogue 41**

- Judy: *Oh, Nick. Night Howlers aren't wolves, they're toxic flowers. I think someone is targeting predators on purpose and making them go savage.*
- Nick: Wow. Isn't that interesting?
- Judy: *Wait, please don't... I know you'll never forgive me either. It was ignorant, and irresponsible, and small-minded. But predators shouldn't suffer because of my mistakes. I have to fix this. But I can't do it without you. And...And after we're done... you can hate me. And...And that'll be fine. Because I was a horrible friend and I hurt you. And you can walk away knowing that you were right all along. I really am just a dumb bunny.*

## APPENDIX C

### EXAMPLES OF SCRIPT ANALYSIS IN SEXIST LANGUAGE

Sexist language and social ideologies in gender bias embedded in the utterances were employed in the movie. The examples of some dialogues taken to analyse the features of sexist language and social meanings interpretation in different contexts are as follows:

#### First names, surnames, and titles

##### Dialogue 42

Nick: Oh. Well, that is high praise. It's rare that I find someone so non-patronizing. Officer?

Judy: *Hopps. Mister...?*

Nick: *Wilde. Nick Wilde.*

#### Generic nouns

##### Dialogue 45

Bon: What your father means, hon, is that it's gonna be difficult, impossible even...for you to become a *police officer*.

Stu: Right. There's never been a bunny *cop*.

#### Semantic derogation

##### Dialogue 48

Nick: Well, it's my word against yours.

Judy: "200 bucks a day, Fluff, 365 days a year, since I was twelve."  
Actually, it's your word against yours. And if you want this pen you're going to help me find this poor missing otter, or the only place you'll be selling popsicles is the prison cafeteria. *It's called a hustle, sweetheart.*

**Transitivity****Dialogue 49**

- Judy: You said there were fourteen missing mammal cases.
- Bogo: So?
- Judy: So I can handle one. You probably forgot, but I was top of my class at the academy.
- Bogo: Didn't forget. Just don't care.
- Judy: Sir, I'm not just some *token bunny*.

**Gender stereotype and discrimination****Dialogue 52**

- Judy: Because I was horrible friend and I hurt you. And you can walk away knowing that you were right all along. I really am just a dumb bunny.
- Nick: All right, get in here. Okay. *Oh, you bunnies. You're so emotional.*

**Dialogue 54**

- Major Friedkin: Scorching sandstorm.  
*You're dead, bunny bumpkin.*  
One thousand foot fall.  
*You're dead, carrot baby.*  
Frigid ice wall.  
*You're dead, farm girl.*  
Enormous criminal.  
*You're dead. Dead. Dead. Dead.*

**Social ideology****Dialogue 57**

- Bon: *What your father means, hon, is that it's gonna be difficult, impossible even... for you to become a police officer.*
- Stu: *Right. There's never been a bunny cop.*

- Bon: No.
- Stu: *Bunnies don't do that.*
- Bon: *Never*
- Stu: Never
- Judy: Well...Then I guess I'll have to be the first one. Because I am gonna make the world a better place!
- Stu: Or, heck, you know. *You wanna talk about making the world a better place, no better way to do it than becoming a carrot farmer.*
- Bon: *Yes! Your dad, me, your 275 brothers and sisters. We're changing the world.*
- Stu: Yeah.
- Bon: One carrot at a time.
- Stu: Amen to that. *Carrot farming is a noble profession.*

### **Gender stereotype in workplace**

#### **Dialogue 59**

- Bogo: *There are some new recruits with us I should introduce, but I'm not going to because...I don't care.*

#### **Dialogue 60**

- Judy: Sir, I don't wanna be a metre maid, I wanna be a real cop.
- Bogo: *Do you think the mayor asked what I wanted...when he assigned you to me?*

## BIOGRAPHY

Name	Miss Pattraporn Naovarathanakorn
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