

COMPARATIVE STUDY OF LANGUAGE FEATURES BETWEEN MEN AND WOMEN IN BROOKLYN MOVIE

by Michelle Carissa

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COMPARATIVE STUDY OF LANGUAGE FEATURES BETWEEN MEN AND WOMEN IN *BROOKLYN* MOVIE

Michelle Carissa¹, Dona Rahayu Sugiharti²

¹Universitas 17 Agustus 1945 Surabaya

²Universitas 17 Agustus 1945 Surabaya

¹michellecarissa31@gmail.com

²donarahayu@untag-sby.ac.id

Abstract

This study seeks to identify the linguistic characteristics of male and female protagonist characters in the movie "Brooklyn" by applying Lakoff's (1973) theory of Women's Language and Coates' (2016) theory of Men's Language. This research also tries to identify the distinctions in language features between male and female as shown in the movie. The researcher elaborates on the discovered data in detail through the use of the descriptive qualitative approach. The research findings show that have been found total 88 data from both main characters. The highest Men's Language features is Questions with 23 data found while the highest Women's Language Features is Rising Intonation on Declarative with 19 data found. Keywords: Brooklyn film, Male Linguistics Characteristics, Female Linguistics Characteristics

Abstrak

Penelitian ini bertujuan untuk menemukan tipe fitur kebahasaan laki-laki dan perempuan yang digunakan oleh kedua pemeran utama dalam film "Brooklyn" dengan menggunakan teori Lakoff (1973) untuk kebahasaan perempuan dan Coates (2016) untuk kebahasaan laki-laki. Selain itu penelitian ini juga bertujuan untuk menemukan perbedaan antara kebahasaan laki-laki dan perempuan yang muncul dalam film ini. Dengan menggunakan metode kualitatif deskriptif, peneliti menjelaskan data yang telah ditemukan secara rinci. Dalam penelitian ini ditemukan total 88 total data dari kedua pemeran utama dalam film. Fitur kebahasaan laki-laki yang tertinggi adalah fitur 'Questions' dengan 23 data ditemukan, sedangkan fitur kebahasaan perempuan yang tertinggi adalah 'Rising Intonation on Declarative' dengan 19 data ditemukan.

Kata Kunci: Film Brooklyn, Karakteristik Linguistik Laki-Laki, Karakteristik Linguistik Perempuan.

A. INTRODUCTION

Sociolinguistics includes the study of Gender and Language, which examines how language use and communication patterns are impacted by gender identification. Experts in linguistics analyse the differences in language use and vocabulary between men and women.

Tannen (1990) emphasised disparities in communication patterns between men and women and how these variances can result in misunderstanding and misinterpretations during daily interactions. Language and gender sociolinguistics examine the influence of gender identity and societal norms on people's language selection and communication patterns.

Males and women differ in their communication patterns as women often speak with a softer voice while males tend to use stronger language and avoid swearing. These unique characteristics are evident not just in their actions but also in their communication, especially in their use of language. Society greatly influences women's behaviour and communication in public by imposing expectations of femininity in order to get a husband. Despite the changing world and women achieving equal status to men, many still want women to adhere to traditional feminine norms. While women may not share this likeness nowadays, the influence remains present. Some individuals believe that women who adopt a more masculine communication style may be subtly criticised and perceived as impolite.

Sociolinguistics examines the intricate relationship between language and society, exploring the societal influences on language variation and usage. The text delves into how culture, ethnicity, gender, class, and education influence language decisions, which mirror social identity and affect communication styles in various environments (Trudgill, 2010). Wardhaugh (2006) discusses the divergence between sociolinguistics or micro-sociolinguistics and the sociology of language or macro-sociolinguistics. According to Wardhaugh (2006), microlinguistic studies concentrate on single linguistic elements or individual variations to explore extensive linguistic and social consequences, whereas macrolinguistic studies analyse substantial language data to infer group links. According to Wardhaugh, the way women communicate is a component of micro-sociolinguistics.

The researcher selected the movie "Brooklyn," released in 2015 and directed by John Crowley, and written by Nick Hornby, as the data for the study. This choice was made due to the absence of previous research on the history and romance genre that examines the language used by both men and women. Additionally, the researcher is intrigued by the movie's portrayal of Brooklyn in the 1950s.

B. LITERATURE REVIEW

1. Sociolinguistic

Hudson (1996) explained that sociolinguistics is the examination of the correlation between language and society, while the sociology of language focuses on the interaction between society and language. In sociolinguistics, the study focuses on examining the relationship between language and society to get insights into the nature of language. In sociolinguistics, we shift the focus of our interest in a different direction. Sociolinguistics is a field that examines language aspects within society, developed from the combination of socio and linguistics.

Holmes (2013:1) asserts that sociolinguists investigate the connection between language and society, as well as the reasons behind variations in people's speech in different social settings. According to Holmes, language, society, and its speaker are interconnected. Therefore, there are distinct variations in communication styles between different cultures.

Trudgill (2000) states that Sociolinguistics is a branch of linguistics that focuses on language as a social and cultural aspect. Sociolinguistics is the study of language and society that is closely linked to social sciences, social psychology, human geography, anthropology, and sociology. Language serves as a bridge that enables us to explore all aspects of society, including the relationship between language and gender.

2. Gender and Language

Romaine, in the *Handbook of Language and Gender* edited by Holmes and Meyerhof (2003), discusses how a branch of sociolinguistics emerged in the 1960s, focusing on the connection between language and gender. Holmes (2013) asserts that women exhibit greater linguistic politeness compared to men. Women are inherently more courteous than men. Women are compelled to exhibit greater politeness due to the societal perception of women being inferior to males.

The theory is named "language and gender" instead of "language and sex" because Holmes (2013) explained that "gender" is used to differentiate individuals based on their behaviour, including speech, while "sex" refers to biological distinctions. In the same book that published by Holmes and Meyerhof (2003), Mcelhinny expressed a viewpoint similar to Holmes about the social construction of gender and sex. Mcelhinny suggested that gender, being socially built, is more easily altered compared to biological aspects like sex. This gender idea allows us to differentiate individuals by categorising them as either masculine or feminine.

Men typically favour a one-to-many communication pattern or a single speaker addressing a group, whereas women often prefer dividing a larger group into smaller conversation groups, which contrasts with men's approach (Hudson, 1996). This comment could be perceived as a stereotype of individuals. Stereotypes can aid in categorising individuals based on gender-specific behaviours, like the linguistic patterns associated with men and women.

3. Men's Language Features

Lakoff (1973) stated that male language tends to be more aggressive, mature, and direct. This highlights the distinctions between males and females. Coates (2016) described an Androcentric Rule where men are perceived as more linguistically desirable or praiseworthy compared to women.

Coates (2016) identified six characteristics in men's language, down below are the six language features with explanation.

A. Minimal Responses

Men often employ brief comments like 'yeah', 'oh', 'huh', 'right', or 'mhm', etc, or in other words called 'back-channels.' to subtly challenge the current speaker and assert their dominance. For instance,

(A): "This is the file you want, all of the information you need."

(B): "mhm."

B. Questions

Individuals of both genders asks questions to acquire knowledge from others. Women frequently utilise tag questions for inquiry, whereas males typically ask questions directly to acquire information. For instance,

(A): "Hey Mer, why are you here alone? Where's Derek?"

(B): "He just left, I broke up with him, Alex."

C. Commands and Directives

Men often employ direct directives like 'gimme', 'gotta', and 'gonna' to establish their social hierarchy within groups of the same gender. For instance "Hey! Gimme that gun!"

D. Swearing and Taboo Language

According to Coates (2014), male use more profanity or swearing and forbidden language than female, including words like 'fuck', 'damn', and 'shit'. Swearing is linked to authority and male traits in Western society. For instance, "Fuck! Watch your way, dude!"

E. Compliments

Men are inclined to provide comments or praise to each other based on their

abilities or their belongings. For instance: 'Your basketball prowess is impressive, man!' Compliments such as 'Good job' and 'Cool shoes' are not just given to people of the same sex but also by men to individuals of the other gender.

F. Theme

When conversing with other males who are homosexual, individuals tend to engage in discussions on broad topics such as hobbies, vehicles, sports, current events, and modern technology. For instance,

(A): "Hey, do you know that electronic brand just launches their new product?"

(B): "Yeah! But I don't like their new product, I think they don't have any upgrade with the previous product."

4. Women's Language Features

In his 1973 book, Lakoff observed that female tend to use more polite speech compared to male. Therefore, female often pay more attention to their communication. Lakoff (1973) asserts that women's language is essential in shaping the perception that female are feeble.

Lakoff (as cited in Holmes, 2013), identified ten types of language features commonly found in female's speech. Below are the types of language features with definitions.

A. Lexical Hedges or Fillers

Lexical hedges or fillers are language elements that indicate a lack of confidence or doubt (Lakoff, 1973). Lexical hedges or fillers include words such as 'sort of/sorta', 'probably', 'well, you see', 'like', 'you know', 'I think', 'uh', 'um', and 'ah', etc. There is also a difference between 'hedges' and 'fillers', with 'sort of/sorta' classified as a hedge, 'well' and 'you see' is classified as 'meaningless particles' and 'uh, um, ah, hm, ah' classified as 'pause fillers'

B. Tag Questions

This feature is a declarative statement that has a powerful appeal, transforming it into imperative words that demand a complex answer, typically a yes or no response. This is why women possess sufficient information to anticipate the reply while simultaneously conveying hesitation. Lakoff, as referenced by Holmes in 2013, defines a tag question as a syntactic construct used to convey uncertainty. For instance: "That dress is pretty, isn't it?" or "The water bottle is too expensive, isn't it?" Tag questions are employed when the speaker already knows the answer and does not require confirmation from the listeners.

C. Rising Intonation on Declarative

According to Lakoff (1973), women tend to raise their tone and speak faster when asking declarative statements to ensure they receive precise information. When the declarative answer is delivered with a high-rising tone, it transforms into a question. For instance:

(A): "When will we be going to the restaurant?"

(B): "Oh...around seven o'clock?"

D. Empty Adjectives

Women may utilise 'empty adjectives' to convey their feelings regarding specific situations or facts. Empty adjectives are formed by combining multiple adjective words. They are typically employed to express the speaker's astonishment or approval, such as 'divine', 'adorable', 'charming', 'lovely', 'cute', etc.

E. Precise Color Terms

Women exhibit a higher level of specificity when naming colours. Women are more prone to seeing colour variations and possess a broader colour vocabulary compared to men. For instance: "I think that maroon color suits you well." or "Are you using lavender shade to paint your nails?"

F. Intensifiers

Lakoff (1973) stated that both men and women utilise intensifiers, with females predominantly using them to reinforce their statements. Lakoff provides instances of intensifiers, including 'so', 'totally', 'really', 'very', 'such', 'certainly', 'fairly', 'quite', 'absolutely', 'perfectly', 'just', etc. Women tend to be more expressive of their emotions through words compared to men, making it a more common trait among them. For instance: "Her dress is so beautiful!"

G. Hypercorrect Grammar

According to Holmes (2013), women avoid using rough or vulgar, slang words such as 'ain't' of the pronunciation and use standard grammar or standard verb form to show politeness while talking, such as pronouncing the 'g' at the end of swimming. So, women pronounce it as swimming, not swimmin'

H. Superpolite Forms

Women predominantly utilise these linguistic elements more frequently than men when requesting favours, and often employ them to convey their ideas. The extra polite form is not typically employed to issue directives to others as it functions more as a request rather than a command. Instead of saying, "Give me that bracelet!" Women were more inclined to politely modify their remarks, for example "Would you give me that bracelet, please?"

I. Avoidance of Strong Swear Words

Women are the antithesis of males. Thus, females are often more careful and well-behaved than men. Women tend to refrain from using profanity like 'shit', 'fuck', 'damn', etc; instead, they use 'oh my God', 'oh dear', 'dear me', 'good heavens', 'fudge', etc, to express surprise. Swearing is seen inappropriate for women.

J. Emphatic Stress

Women frequently uses emphatic stress for emphasizing their words and strengthen the speaker's intended meaning to show their feelings. For example: "This house is HUGE." or "It was a genius idea!" The words 'huge' and 'genius' are examples of emphatic stress. These expressions are utilised to intensify the meaning of a statement.

C. RESEARCH METHOD

This research applies qualitative method. Holstein (2011) states qualitative data needs more structured and interpretive approaches to data collection in describing and analyzing social networks. Sedarmayati et al. (2011) also said that the qualitative method is a method in which the researcher is placed as the research key instrument, data that has been found is collected together, and the result of the data is descriptive. The researcher presented the data in the table first to show how much data was found in the movie, then described the data in paragraphs to show the distinction between men's and women's language that features in the movie script, thus why the research that conducted uses the descriptive qualitative methods.

D. FINDINGS AND DISCUSSION

A. Findings

The researcher discovered 88 (eighty-eight) data points on language traits features from both main characters in the 'Brooklyn' movie. The data explanation is provided in the table within each sub-chapter.

1. Men's Language Features

This section explores the initial discoveries on the characteristics of men's language. The researcher acquires 5 out of 6 categories of men's language traits. The table below displays the detailed results of various language features found in men's speech.

Table 1. Men's Language Features Findings

No	Features	Frequency
1	Minimal Responses	1
2	Questions	23
3	Commands and Directives	2
4	Swearing and Taboo Language	1
5	Compliments	2
6	Theme	0
	Total	29

The table above shows that the male lead character regularly used Questions features, with 23 data from the script and movie. The other features have fewer data. Here are some instances of the data along with explanations.

a. Minimal Responses

In the Brooklyn movie script, minimal responses are used by male lead character once in the movie.

1 datum 1

Eilis: "And I was the only one that would dance with you?"

Tony: "Oh, no, it wasn't."

The conversation above happens when Eilis and Tony are on the way home to Eilis's boarding house. She asks Tony before walking home to avoid her friend, Dorothy. Then, they talk about so many things and tease each other, one of which is when Eilis asks him if she is the only one who would dance with him. He answers with 'Oh, no, it wasn't.' a minimal response to her question while teasing him.

b. Questions

The male lead character, Tony, uses many questions features in the movie. It has been found twenty-four times in the movie. Tony used many questions to gain information about Eilis Lacey, Tony's love interest.

1 datum 2

Tony: "So would you dance with me?"

Eilis: "I'm not sure he taught me anything."

In this dialogue, Tony asks again if Eilis wants to dance with him because, implicitly, Tony wants to get to know Eilis more. Eilis does not immediately agree, but it needs a little persuasion from Tony, and then she agrees to dance with him.

c. Commands and Directives

The lead male character from Brooklyn movie only twice used commands and directives. Example:

1 datum 3

Tony: "I want to ask you something. And you're gonna say, oh, it's too soon, I don't

really know him well enough, we've only been out a couple times."

Tony's dialogue above shows that he is using commands with the word 'gonna' to Eilis because he gives commands to Eilis to respond to him with something he wants to hear because he wants to ask her something that he thinks Eilis is should replied with 'oh, it's too soon, I don't really know him well enough.'

d. Swearing and Taboo Language

In this movie script, Tony uses swearing and taboo language once in his conversation from the total data. The male lead character rarely used swearing and taboo language in daily conversation.

Datum 4

Tony: "Holy shit! Excuse my language, but I thought we were going to have a different kind of talk. You mean it?"

Eilis: "I mean it."

Tony used swearing language in the movie only once. It was when Eilis explained that she liked to be with him, and she confessed that if there was another 'I love you' she assured him that she would say 'I love you' back to him. Then, he swears because he thinks Eilis is about to have another talk that he is afraid of, such as her breaking up with him. Then he asks if she means what she just said, and he assures him by answering that she means it.

e. Compliments

Similar to commands and directives, the male lead character used compliments twice in the movie of the total data.

Datum 9

Tony: "I like how you're being, I don't know the word. When you go along with everything."

Eilis: "Amenable?"

The dialogue above also counts as compliments because in this scene or in this dialogue, Tony compliments Eilis because she is open or responsive to him. Also, Tony explained that he did not know the exact word for his description of her, thus why her response was to give him the word he needed.

2. Women's Language Features

This section mirrors the preceding component; analyse the results of the initial research issue. This section focuses on the specific linguistic characteristics of women's language exhibited by Eilis Lacey. The researcher identified 8 out of 10 categories of women's language features. The table below displays the comprehensive results of women's language features. 36

Table 2. Women's Language Features Findings

No	Features	Frequency
1	Lexical Hedges or Fillers	10
2	Tag Questions	5
3	Rising Intonation on Declarative	19
4	Empty Adjectives	4
5	Precise Color Terms	0
6	Intensifiers	14
7	Hypercorrect Grammar	1
8	Super polite Forms	4
9	Avoidance of Strong Swear Words	0
10	Emphatic Stress	2
	Total	59

Based on the table above, rising intonation is commonly used by the female lead character, with 59 (fifty-nine) data found. Other than rising intonation, intensifiers are the second highest language features used by Eilis with 14 (fourteen), and lexical hedges are the third highest with 10 (ten) of data found. At the same time, the other features found are under 10 (ten) of the data. Below are the examples of the data with explanations.

a. Lexical Hedges or Fillers

Eilis used Lexical hedges or fillers 10 (ten) times of the total data.

Datum 6

Miss Fortini: "It's not a matter of trying. It's what you have to do. Do you try to wear panties every day?"

Eilis: "No. I mean, I don't try. I..I just put them on."

In the utterances above, Miss Fortini reminds Eilis that customers will return to Bartocci's if they like. This implies that Eilis should treat the customers more openly. Miss Fortini deals with Eilis by treating the customers as new friends, to which Eilis replies that she will try. Miss Fortini gently reminds her that this is not something she tries to do; it is something she has to do. Then she asks Eilis if she tries to wear panties every day. After Miss Fortini asks her like that, she feels hesitant and unsure because wearing panties is something she just puts on, not trying to put it on. Thus, she uses fillers to express her hesitancy by using 'I mean' and 'I..I' in her utterances.

b. Tag Questions

The female lead character of Brooklyn movie uses 5 (five) tag question features of the total data. Tag questions as responding and confirming. For example:

Datum 7

Nancy: "Is that an American trick?"

Eilis: "Yes. It's a good one, isn't it?"

The conversation above happens while Nancy, George, Eilis, and Jim are at the beach and about to change their clothes to bathing suits. While they change their clothes, Eilis is already wearing her bathing suit underneath her dress which makes it easier for Eilis to change her clothes while covering herself in a towel. Nancy, George, and Jim have difficulty changing their clothes to bathing suits because they have to cover themselves in a towel. Thus, Nancy asks Eilis if wearing bathing suits underneath her clothes is one of America's tricks, and she answers with tag questions. Because tag questions are used when the interlocutor knows something together with the collocutor what the answer is.

c. Rising Intonation on Declarative

Among the other features found in the movie, rising intonation has the highest frequency, 19 (nineteen) data Eilis utilises in the movie. Lakoff (1973) says that women tend to use rising intonation when they feel hesitant while giving declarative responses, which makes the declarative response turn into question because of the high-rising tone.

Datum 8

Miss Kelly: "Your poor sister."

Eilis "My sister?"

The dialogue above shows that Miss Kelly pities Eilis's sister, Rose. Because Eilis is going away to America leaves Rose and her mother in Enniscorthy. Eilis is feeling discomfited and confused because of why Miss Kelly says that. Thus, she knows why Miss Kelly said that it is because Miss Kelly thinks that Eilis's move away to America is the end for Rose; she must spend the rest of her life taking care of her mother. She reacts with a high-rising tone because of what Miss Kelly has said. Thus, the response changes into a question because the declarative response changes into a question when a high-rising tone is used.

d. Empty Adjectives

The data found for empty adjective features are 4 (four) times the total data.

There are:

Datum 9

Jim: "We don't really know anything of the rest of the world. We must seem very backward to you now."

Eilis: "Of course not. You seem calm, and civilized. And charming."

The dialogue uttered by Eilis above is also classified as an empty adjective because Eilis compliments Jim. After all, 'charming' and 'lovely' are adjectives that have meanings to indicate the speaker's admiration or approval thus, empty adjectives are related to emotional reactions to specific information (Lakoff, 1973).

e. Intensifiers

Eilis uses many intensifiers in her conversation that found in movie. The researcher found 14 (fourteen) data from this Features. The example of the data is for instance:

Datum 10

Eilis: "It certainly feels like it, but this is my first year, so I don't know how to judge."

Customer: "Well, congratulations. You survived your first New York winter."

In the dialogue above, Eilis talks with the customer in Bartocci's about Brooklyn's winter. She informed the customer that this is her first year in Brooklyn, thus why she uses 'certainly' to give the customer that she agrees with the customer, though it is her first year feeling winter in Brooklyn.

f. Hypercorrect Grammar

Hypercorrect grammar uses only once by Eilis in her conversation movie script from the total data.

Datum 11

Mary: "Eilis, what's the matter? Has something happened with Jim?"

Eilis: "I should have told you. I should have told you the minute I got back."

Eilis uses 'should have' rather than 'should've' this shows that Eilis uses grammatical standard or hypercorrect grammar feature language in her dialogue because she expresses her frustration to Mary when she talks about Jim Farrell to Eilis. Though hypercorrect grammar is not always used when women are frustrated, the only time Eilis uses hypercorrect grammar is when she is frustrated.

g. Superpolite Forms

Similar to empty adjectives, the researcher found 4 (four) data of the total data.

Datum 12

Eilis: "Miss Kelly, might I talk to you later?"

In the data above found about superpolite form is when Eilis wants to talk to Miss Kelly in the early movie. Miss Kelly is older than her also she is Eilis's boss while they are speaking, thus why Eilis uses superpolite form.

h. Emphatic Stress

In the movie script, the female lead character only uses emphatic stress twice in total data.

Datum 13

Jim: "We're not all the same."

Eilis: "You all look the same. It's the blazer and the hair-oil."

In the data above, Eilis is just picked up by George Sheridan, Jim Farrell, and her friend Nancy for having fun and for Nancy to introduce her to Jim in hopes that she could match Eilis and Jim. In the car, George asks Eilis if she does not like a guy from the rugby club, and she answers by explaining that the rugby club of the Irish man in Enniscorthy and the Iris man in America all look the same. Thus, Eilis emphasises the

word 'look' in her sentences.

B. Discussions²

1. Differences between Men's and Women's Language Features in Brooklyn Movie

This section analyses the language features of the male and female lead characters in the Brooklyn movie script.

Table 4.3 Differences between Men's and Women's Language Features in Brooklyn Movie

No	Men's Language Features	Women's Language Features
1	Minimal Responses	Lexical Hedges or Fillers
2	Questions	Tag Questions
3	Commands and Directives	Rising Intonation on Declarative
4	Swearing and Taboo Language	Empty Adjectives
5	Compliments	Intensifiers
6	-	Hypercorrect Grammar
7	-	Superpolite Forms
8	-	Emphatic Stress

From the table above, the similarity can be found in the Brooklyn movie script such as in the movie the male lead character uses compliments language features. This language feature is used to compliment someone or a certain situation. Then, the female lead character uses empty adjectives to express their feelings about a particular situation or certain information.

There are also the distinction between men's and women's language features in the movie, that in the movie the male lead character is using questions a lot rather than the other language features. Although female's language features may also have questions, the difference is in female's language features, the usage of questions when the speaker could predict the answer of the interlocutor's answer is, thus why in female's language features it is called tag questions.

The study identified the types of men's and women's language features in the Brooklyn movie and compared them to determine the differences. In the movie, the male protagonist character predominantly uses Question language features compared to other features aspects, showcasing a distinction between men's and women's language features. Tony Fiorello, an Italian man, encountered Eilis Lacey, an Irish woman, at an Irish dance event in Brooklyn. Tony employs inquiries to gather information about Eilis, the Irish woman he recently encountered at the party. Eilis frequently employs Rising Intonation when using declarative language features due to her reluctance in a new environment. Her initial reluctance gradually diminished as the movie approached its conclusion.

In short, men's and women's language features are mostly distinct from each other. This movie proves the difference by showing it in the main characters, Tony and Eilis's utterances.

E. CONCLUSION

Based on the findings and discussions of research data, it can be concluded that there have been found 5 (five) types of men's language features used by Tony Fiorello, 1 (one) feature of minimal response, 23 (twenty-three) features of questions, 2 (two)

features commands and directives⁵ (one) feature of swearing and taboo language, and 2 (two) features of compliments. The researcher additionally³⁵ and 8 (eight) types of women's language features used by Eilis Lacey were, 10 (ten) lexical hedges or fillers, 4 (four) empty adjectives, 10 (ten) intensifiers, 2 (two) emphatic stress, 5 (five) tag questions, 4 (four) superpolite forms, 1 (one) hypercorrect grammar, and 19 (nineteen) rising intonation. However, themes type from men's language features, avoidance of strong swear words, and precise color terms from women's language features were not found in the Brooklyn movie. The movie did not include a scene where Tony conversed with a person of the same sex about a general topic. Eilis did not reference colour when working in a department shop, and she refrained from using harsh language to convey her intense emotions.²

The distinction between men's and women's language features that have been found in the movies are the male lead character uses a lot of question language features rather than women, because in the movie Tony wanted to learn more about Eilis, thus why he uses a lot of questions language features. While Eilis's character is hesitant a lot in the movie the rising intonation language features in uses a lot by her.

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