

An Analysis of Women's Language and Social Ideologies: A Case Study of An Animated Movie *Zootopia*

Pattraporn Naovarathanakorn
Language Institute
Thammasat University
E-mail: pattrapornn.n@gmail.com

Supong Tangkiengsirisin
Language Institute
Thammasat University
E-mail: supong@tu.ac.th

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Abstract

Gender differences result in women and men using different linguistic features and functions in communication; therefore, understanding these differences could lead to successful communication (Coates, 2004). This study aimed to identify women's language features and functions used in the animated movie *Zootopia*. The study adopted critical discourse analysis to examine the dialogue spoken by female characters in the movie collected from the screenplay, and to interpret the meanings of specific social situations. In addition, the movie was watched to support the screenplay for data collection. After the data were gathered, they were categorised into groups of linguistic features and qualitatively analysed based on Tannen's Genderlect Theory (Tannen, 1990), Coates's concepts regarding conversational practices (Coates, 2004), and Mills' research on sexist language (Mills, 2008). The findings show that women in the film use a cooperative style and the language of rapport in communication to build relationships and establish connections with other people. With regard to the features of women's language, eight linguistic features were found in the study: fillers/hedges, minimal responses, questions, tag questions, politeness, directives, compliments, and swearing. This present study highlights that women use particular language features and styles in communication and that social ideologies are embedded in their language. These findings may increase the understanding of current trends in language use and raise awareness regarding the prevailing attitudes and values in society.

Keywords: critical discourse analysis, women's language features, sexist language, social meanings, social contexts

1. Introduction

Language and gender have been extensively discussed since the late 1960s and early 1970s. This area has become a subfield in sociolinguistics which studies a wide range of linguistic features, patterns of conversation as well as sexist language. Investigation of the relationship between language and gender focuses on developing an understanding of the differences in the language used by women and men. It is apparent that the performances which are considered “male” and “female” are socially constructed according to societal norms and the structures of language both in verbal and written forms. This is due to the fact that people use language as a channel to communicate with each other in their societies. By extension, society and culture are important factors that shape the features of language for men and women. However, social norms, rules, and gender roles could be changed with time which have great impacts on the language used by men and women in society, proving that power structures of society cause the differences between the language used by women and men, gender-based language used in speaking (Chambers, 2009; Gu, 2013; Ivy & Backlund, 2008; Mohindra & Azhar, 2012; Pan, 2011; Shazu, 2014; Sunderland, 2006; Wardhaugh & Fuller, 2015).

It is noticeable that many forms or patterns of language features exhibited in communication have meanings relating to sex because gender ideology is a factor that has shaped the language of women and men. Thus, gender-stereotyping affects the language that is used. Not only do gender differences represent thoughts and attitudes of people in society, but they also demonstrate the differences in the manner of communication between women and men, leading to the understanding that gender-based communication reflects a basic fact of human society (Goddard & Patterson, 2000; Gu, 2013; Pan, 2011; Subon, 2013).

Gender-based communication is a fundamental distinction between the interaction of men and women and typically represents the views of males and females. Moreover, it reflects what people say or how they relate to others with regard to gender. The differences in communication between males and females are based on their characteristics: behavior, social contexts, interests of societies, and gender roles assigned to them in communities which exist since early childhood through the process of enculturation. However, these differences are not universal; therefore, they cannot be generalised to all contexts. The distinction of language used by males and females in communication should be realised depending on cultural and social contexts (Chambers, 2009; Goddard & Patterson, 2000; Gu, 2013; Ivy & Backlund, 2008; Mohindra & Azhar, 2012; Pan, 2011; Subon, 2013; Shazu, 2014).

A remarkable feature playing an important role in many movies is sexist language. The existence of sexism in language is visible when the characters in the movies have gender-based communication which reflects social ideologies

and gender differences occurring in social circumstances (Dewi, Resen, & Winaya, 2017; Sandra, 2013). It can be assumed that the dialogue spoken by the characters of a movie reflects our everyday conversations and real situations occurring in a male-dominated society.

Zootopia is a contemporary movie with an outstanding universal theme, containing a complicated allegory that reflects such social aspects as prejudice and discrimination in modern society. The movie compares an anthropomorphic society to the modern American society, where the anthropomorphic characters in this movie have been created based on their species' characteristics. This comparison could imply that the true personalities of those species mirror the true nature of people in society. A society in which the social norms of masculine society have led to stereotyping and gender bias. It is obvious that sexism in language and gender ideologies have not only been applied in everyday conversations, but they also have been used in the other social contexts such as in organisations or workplaces to stress gender differences and stereotyping.

Gender ideology is explicit in the dialogue in the film. It is interesting that female characters in the movie do not only use the functions of linguistic features to communicate in general, but they also employ language to alleviate the effects of the gender ideology embedded in gender-based communication. Moreover, female characters in the film try to communicate to improve the level of women's status in society, especially in the context of organisations or workplaces.

This research study aims to analyse communication styles and the varieties of linguistic features spoken by characters of the movie, *Zootopia*, particularly focusing on the female characters in the dialogue of gender-based communication, with the ultimate aim to interpret social meanings which have been influenced by social ideologies.

The study will provide an overview of the concepts and methods applied for analysis of linguistic features of women's language used in gender-based communication, including social ideologies. This is followed by the analysis of the prominent women's language features contained in the utterances of the animated movie, and finally the interpretation of social meanings based on gender bias from different contexts is given.

2. Literature Review

2.1 Gender

There are differences between the definitions of "sex" and "gender". Oakley (1972), the first gender sociolinguist, explained the distinction between sex and gender in terms of sociology. Scholars of linguistics and discourse have adopted the term gender from the social sciences since the late 1980s to refer to sex differences (Coates, 2012). Eckert and McConnell-Ginet (2003, p. 10)

asserted that “Sex is a biological categorisation based primarily on reproductive potential, whereas gender is the social elaboration of biological sex.”

Gender difference is the term created to define the differences between women and men. However, gender differences are not only based on sex differences, but also men’s and women’s characteristics, personalities, social behaviours, roles and responsibilities according to social expectations of people in society. These factors may be different in each society. Moreover, the interactions between individuals, communities, and environments can create gender roles to which women and men are expected to conform. It can thus be said that social norms and social values cause gender differences in society, which may lead to gender inequality. According to the roles and responsibilities assigned to people in a male-dominated culture, men are leaders and decision-makers while women are followers and supporters. In the workplace, men and women are also expected to perform different tasks based on their characteristics and social expectations (Blackstone, 2003; Goddard & Patterson, 2000; Holmes, 2007; Swedish International Development Cooperation Agency [SIDA], 2015; United Nations Educational, Scientific and Cultural Organization [UNESCO], 2003; Wharton, 2005).

It is obvious that gender differences in many patriarchal societies are caused by gender stereotypes. Gender stereotypes are related to women’s and men’s attributes that are required to be consistent with social expectations; therefore, their stereotypical characteristics can be considered both positively and negatively. There are attributes related to stereotypical views for women and men, that women are caring, friendly sociable, emotional, cooperative, and relationship-oriented whereas men are not emotional, but are strong, competitive, rational, and achievement-oriented. Moreover, male and female referents are different due to the fact that the physical characteristics and personalities of women and men are different. Men are considered to have physical strength and abilities while women possess sexual attractiveness. These characteristics and personalities can lead to stereotypes relating to gender bias (Blackstone, 2003; Eagley & Wood, 1999; Eisenclas, 2013; Goddard & Patterson, 2000; Office of the High Commissioner for Human Rights [OHCHR], 2014; Prentice & Carranza, 2002).

In the workplace, gender stereotypes are one of the gender issues that are topical in many organisations. Gender bias could cause an obstacle in women's careers. Many women have experienced many difficulties and barriers in organisations where women are considered as lower-status and often disadvantaged in terms of career development and progression such as salary and promotion opportunities. Although the organisations consider gender as a performance or what people do rather than biological characteristics, women still have encountered a glass ceiling – that is barriers and obstacles hindering

women in career advancement – in organisations (Čeněk, 2013; Coates, 2004; Ivy & Backlund, 2008; Schnurr & Zayts, 2017).

Finally, attitudes of people towards gender differences are based on a set of ideologies – gender ideology and stereotyping. It is clear that gender ideology is connected to male and female gender in terms of justification for gender order. In addition, gender identity is one of the aspects discussed in ideology. It is also important to realise the existence of gender ideologies because it is unavoidable to perform gender when speakers communicate to others (Coates, 2004; Eckert & McConnell-Ginet, 2003).

2.2 Sexist language

Sexism is a term coined in the 1960's during the Women's Liberation Movement. Sexism in language, also called "sexist language," is language that distinguishes between sexes in a way that presents one sex as superior to the other (O'Keeffe, 2014; Wardhaugh & Fuller, 2015). Cameron (1992, p. 99) also defined the term sexist language as "the ideas and practices that downgrade women relative to men". This is the definition which will be used throughout this study.

Sexist language is the language based on sex or gender that consists of attitudes towards stereotypes, prejudice and discrimination towards the other sex in society. It is also the way language expresses and conveys positive and negative thoughts and attitudes of speakers to cause the perpetuation of discrimination by gender, particularly against women. Furthermore, sexist language is inherited and developed from one generation to the next. Sexist language sometimes can be developed in communication without realising that it may be hurtful to others or constitute bullying. The manner of avoidance of using sexist language is to be aware of the speech spoken out loud (Holmes, 2013; Lei, 2006; Lomotey, 2015; Mills, 2008; O'Keeffe, 2014).

The English language is claimed to be a sexist language because there are many ways that the language can be used to discriminate against women (Holmes, 2013). Linguistic features can represent sexist language in conversations in which those functions reveal the attitudes of people in society (Mills, 2008; Umera-Okeke, 2012). Eckert and McConnell-Ginet (2003) and Holmes (2013) pointed out that there are patterns of English words which are considered to have negative connotations and refer to women in negative ways. Women are typically objectified because sexist language contains offensive words that reflect problematic attitudes such as comparing women with animals, fruit, desserts, drawing, and commodities. These are some examples of female referents which refer to animal imagery, such as chick and kitten; and also, to food imagery, such as, sugar and honey.

According to Mills (2008), a type of sexist language is overt sexism, in which its attributes show explicit differences between women and men in

language use in communication. Overt sexism features that will be addressed in this study are briefly explained as follows:

(1) Naming

Naming is focused on naming practices, which is the process of giving names and definitions to identify things and persons; therefore, the names of someone or something should be specified and cannot be ignored. The *man-made* language which excludes women from its process is used for naming. Regarding male-dominated society, beliefs in female stereotypes embedded in language lead to sexist language as language has been considered as a medium to express ideas and to reflect social relations and identities. If the position of women in society was changed, the connotations of terms used in language would also be shifted accordingly. Although words have positive meanings, they continuously refer to women with negative connotations.

(2) Titles

The use of titles for males and females is also different. Men use the title “Mr” which does not identify their marital status. On the contrary, the titles of women refer to marital status as women need to choose between “Mrs” and “Miss”. In the 1970s, the title “Ms” was introduced to represent women who do not want to indicate their marital status and it is also often used to refer to divorced women. The practice of titles has somewhat evolved for women’s social position; however, the use of titles still reflects sexist language regarding the interpretation.

(3) Transitivity

Transitivity is the processes to analyse texts to answer “who does what to whom”, and to explain actions of female characters as they act themselves passively upon others as the recipients and in the object position rather than actively representing themselves in the subject position in interaction. The structure of transitivity for women is that women have no choice but to consider themselves as a victim, or to put themselves “into a concept of helpless victim” according to stereotypical views (Burton, 1982 as cited in Mills, 2008, p. 69; Mills, 2008).

Lastly, it cannot be denied that sexist language which still exists nowadays is embedded in language used in general communication. The use of sexist language is a practice which reflects social ideologies and attitudes of people in society.

2.3 Genderlect

The theory of genderlect was first proposed by Tannen (1990), who suggests that the conversational styles of women and men are equal in the ways of communication, as they are related to gender differences in communication. Women and men may communicate with the same words but with different meanings due to different genderlects in communication. Therefore, the

communication styles of men and women should be considered separately. Regarding communication styles, women tend to use rapport talk to make connections while men prefer using language for making commands.

According to Tannen (1990), the difference between women's and men's communication styles can be seen in the following situations:

2.3.1 Private speaking – Public speaking

Women prefer private speaking to build relationships and to maintain relationships, including business connections, while men like public speaking to maintain their status and power.

2.3.2 Storytelling

Women use storytelling to share their personal feelings and desires, and try to connect with their audiences who are likely to support a speaker when they have shared feelings or feel the same way as the speaker. On the other hand, men tell stories such as jokes to control audiences and to prove their power.

2.3.3 Listening

Women are likely to respond to the speaker while they are listening by using fillers and gestures, also by using cooperative overlap to support the speaker. On the contrary, men seem to not pay attention nor listen to the speaker.

Regarding the responses and feedback given to the speakers, filler is the feature used to show that they are listening to the speakers, and to give a short pause during the conversations: for example, "*you know,*" "*yeah,*" "*mmm,*" "*right,*" "*okay,*" and so on. Gestures such as eye contact and head-nodding also can be used to acknowledge the speakers' speech.

2.3.4 Asking questions

Women ask questions to obtain information and details, and to establish connections. Sometimes tag questions are used for asking questions. However, men think that asking questions is tantamount to losing face. This is the reason that men tend not to ask questions.

2.3.5 Conflict

Conflict can occur during conversations between women and men who have different conversational styles. Women are comfortable with cooperative style and seek to avoid confrontation; on the other hand, men are competitive in conversations. Women prefer using the cooperative style because they want to maintain relationships with others rather than have conflicts in communication.

2.4 Conversational practices

With regard to women's linguistic features used in communication, Lakoff (1975) summarised the forms of politeness in women's language in her early book. However, this research study primarily applied the conversational

practices based on Coates (2004) who suggests that gender differentiation leads to differences in women's and men's speech. The concept of conversational strategies is often used to identify the different styles in communicative competence for both men and women.

There are similarities between linguistic features of women proposed by Lakoff (1975) and Coates (2004) used in this study. Those features are hedges, tag questions, rising intonation on declarative questions, swear words, and politeness.

2.4.1 Minimal responses

Listeners use minimal responses to indicate that they are listening and to support the speakers at that moment. Women use minimal responses to interact in conversation whereas men use this feature to reinforce their power. Both men and women use minimal responses to react or give feedback to the speakers.

Examples of minimal responses are "*um hmm*," "*umm*," "*uh huh*," "*huh*," and "*yeah*" (Fishman, 1978, p. 402; Zimmerman & West, 1975, p. 108).

2.4.2 Hedges

Hedges are forms to express level of certainty or tentativeness. However, this feature can also express confidence. This feature is used by women more than men. Hedges sometimes show hesitation; therefore, men avoid using hedges as they potentially show weakness.

Examples of hedges are "*well*," "*y'know*," "*kinda*," "*I guess*," "*I think*," and "*I wonder*" (Lakoff, 1975, p. 53-54).

2.4.3 Tag questions

Tag question is a feature that can be used by both females and males to express the speakers' attitudes, to indicate the speakers' level of certainty, to soften disagreement, and to affirm the meanings of statements. Women, more so than men, tend to use formal tag questions in which the sentences end with modal verbs. On the contrary, men often use informal tag questions which normally employ a single word at the end of sentences, for example, *right?* and *OK?*

An example of a sentence for tag questions is "John is here, *isn't he?*" (Lakoff, 1975, p. 15).

2.4.4 Questions

Interrogative forms are adopted to ask questions. In addition, declarative questions, a type of yes/no question, can be asked with rising intonation in informal conversations to express surprise or ask for clarification. While women ask questions to continue a conversation, to get answers, to obtain information, and to ask for clarification, men tend to ask more questions in the contexts regarding high status; for example, the contexts relevant to professions and to academic fields.

The following extract taken from “Harold Pinter’s The Birthday Party (1960)” is provided as examples of asking questions (Coates, 2004, p. 93):

(Meg gives Petey a bowl of cornflakes. He sits at the table, props up his paper and starts to eat.)

Meg: *Are they nice?*

Petey: Very nice.

Meg: I thought they’d be nice. *You got your paper?*

Petey: Yes.

Meg: *Is it good?*

Petey: Not bad.

Meg: *What does it say?*

Petey: Nothing much.

2.4.5 Commands and directives

Women use mitigated forms of directives by using modal verbs to soften the statement when they ask someone to do something. Men use commands to give a direct order to someone to do something.

Examples of commands and directives are the following:

Command: “*Get in the bathroom*” (Goodwin, 2006, p. 537).

Directives: “*Clear the table*” (Holmes, 2013, p. 275).

2.4.6 Swearing and taboo language

Swearing language is used to express the attitudes of speakers and to insult other people. Men use stronger expletives than women in conversation. Moreover, euphemisms which are often used in the form of mispronunciation are sometimes used to replace the actual swear words in communication. Women prefer using less explicit swear words in communication in order to express their feelings, for example, surprise and anger.

Examples of swear words are “*oh dear,*” “*goodness,*” and “*oh fudge*” (Lakoff, 1975, p. 10).

2.4.7 Compliments

Women tend to use compliments more than men in conversation. Women usually give compliments to other people, particularly to other women, regarding their appearances. The patterns of “*I really like/love NP*” and “*I love NP*” are found in the conversation when compliments are given (Herbert, 1998 as cited in Coates, 2004, p. 99). The other pattern of compliments used by women is “*What (a) ADJ NP!*” while men use the minimal pattern of “*(INT) ADJ (NP)*” to provide compliments for others (Holmes, 1995 as cited in Coates, 2004, p. 99).

2.4.8 Politeness

Politeness can be expressed in both spoken and written language. Women apply particles to soften the statements in conversation to

make polite requests and apologies, whereas, the referential function is applied to men's speech which means that men prefer speaking statements related to facts.

An example of particles for politeness is “*please*” (Lakoff, 1975, p. 64).

2.4.9 Conversational dominance

Conversation is usually delivered on a turn-taking basis which organises effective communication. When a speaker breaks the rules of turn-taking, it will lead to conversational dominance, which is the situation in the conversation where a speaker wants to dominate the conversation while they are speaking. Speakers can apply many linguistic strategies to reach conversational dominance in conversation. These strategies are listed as follows:

(1) Overlaps and interruptions

There are two types of irregularities: overlaps and interruptions, which are applied to both same-sex conversations and mixed-sex conversations.

Overlaps are used when the next speaker begins speaking before the current speaker finishes at the end of his or her speech. The next speaker will overlap the current speaker's turn in the last part of the current exchange in conversation. On the other hand, interruptions may be the most explicit strategy that speakers use to achieve dominance in conversation. The next speaker attempts to intervene immediately to speak while the current speaker is speaking. This strategy will stop the current speaker before he/she finishes conversing, so that the next speaker can start speaking.

These strategies are used by both men and women in conversation. However, women tend to use overlaps more than men; whereas, men often use interruptions while having conversation. It is obvious that women use overlaps in same-sex conversation, but they will not use the strategy in mixed-sex conversation. Meanwhile, men intend to use interruptions in mixed-sex conversation rather than same-sex conversation.

Zimmerman and West (1975, p. 114) provided an example of overlaps and interruptions are as follows:

A1: I know what you thought I know you://

A2: [Ya] still see her any more(?)

(2) Talking too much

Talking time should be shared among the speakers as they are equal in conversation; however, some speakers are likely to keep talking. “Talk too much” or “Talking a lot” is the conversational behaviour that speakers ought to carefully consider what they need to speak because words sometimes are very sensitive to contexts. It is anticipated that women talk more than men in mixed-sex conversation.

(3) Strategies of non-cooperation

Strategies of non-cooperation refer to the strategies applied in the situations where the speakers have no feedback as responses, provide delayed responses in conversations, or do not commit themselves to participating or to continuing in conversation. As a result, silence could occur during the conversation. These strategies, namely “no response” and “delayed response”, typically appear in the private interactions of informal talk.

An excerpt of conversation taken from the conversation in “Sex roles, interruptions and silences” (Zimmerman & West, 1975, p. 121) is given below as an example of delayed response:

(A is the male, B is the female)

1 B: *This thing with uh Sandy 'n Karen*

2 *n' Paul is really bugging me*

(5.0)

3 A: *Um*

(3.0)

4 B: *Well it's really complicating things*

5 *y'know between Sandy 'n Karen 'n I*

6 *because I know what's () going on*

7 *'n I can see uh there's no contradiction*

8 *to me at all//*

9 *[Um] hmm*

(#)

In conclusion, women and men employ different linguistic features in their communication. It is sometimes difficult to classify the specific linguistic patterns used by either women or men as they share some patterns while some other patterns, however, tend to be used by women more than men.

2.5 Critical Discourse Analysis (CDA)

Critical Discourse Analysis (CDA), also known as Critical Discourse Studies (CDS) and Critical Linguistics (CL) is a type of analytical discourse research. These three terms can be interchangeably used to represent the principle. Critical discourse analysis is considered as a critical perspective that is distinguished from other approaches due to the fact that multidisciplinary approaches in humanities and social sciences; for example, conversational analysis, narrative analysis, multimodal discourse analysis, social semiotics, and sociolinguistics rather than precise methods are applied in research studies to discover discourse in social circumstances, and to highlight social problems, the relationships between language and power, and the underlying connections

between language and ideology. Overall, critical discourse analysis mainly focuses on the connections of social analysis in terms of discourse and social elements (Fairclough, 2012; Holmes, 2013; Van Dijk, 2001; Van Dijk, 2015; Wodak & Meyer, 2001).

The pioneers in critical discourse analysis are Fairclough, Wodak and Mayer, and Van Dijk, who have shared a common focus on social problems. As social issues are usually complex, there are many directions to complete critical discourse analysis. According to Fairclough (2012), the directions of critical discourse analysis are to extend critique to discourse, to analyse the discourse in applied linguistics and pragmatics as well as sociolinguistics, and to analyse the patterns of utterances and ideas. Therefore, this study employed one of the Fairclough's frameworks to analyse the context of discourses and social ideologies.

2.6 Textual Analysis

Texts can have several meanings. Receivers, who could be readers or viewers, may interpret the same texts or messages in different ways. A concept of textual analysis method – a theory of encoding and decoding introduced by Stuart Hall in 1980 – was adopted in this study to analyse the discourses of texts.

According to Hall (1980), texts are encoded with ideologies for which receivers already possess their own understandings. Therefore, the receivers may interpret the meanings of texts differently. At this stage, the process of decoding is required to interpret the texts. Hall also mentioned that texts can be described as polysemous – having multiple meanings. The receivers can decode meanings of texts to which the method of textual analysis will be applied when the text contains several meanings and attempts to set definite meanings. In addition, Hall is also interested in ideology embedded into the texts. Ideologies constructed in the texts may be explicit or implicit. It is believed that receivers' responses are based on their background such as personal beliefs and culture.

Hall's work confirmed that texts contain both denotative and connotative aspects. Consequently, the contexts which ideologies and discourse intersect could be distinguished by using analytic tools – the terms of connotation and denotation. To analyse the contexts, readers will decode the whole range of social meanings, practices and usages, power and interest embedded into them. It is important to define these two terms of the contexts – denotation (explicit meaning) and connotation (implicit meaning). Denotation is literal meaning which is universally recognised; whereas, connotation is the meaning which is changeable and different from denotation as it can be interpreted in many ways according to the receivers' background. There sometimes are misunderstandings in the connotations of the contexts due to

readers having different backgrounds in reference to the orders of social life and economic, political power, and ideology. Therefore, textual analysis is the method which readers employ to question the ideology which is inherent within a text.

2.7 Semiotic Analysis

Ferdinand de Saussure founded modern semiotic analysis and developed the groundwork of general linguistic theory. He proposed the term “semiology” in his first published book entitled *Course in General Linguistics* in 1916. De Saussure’s theory, semiotic analysis, is to focus on sign systems in particular language as a system of signs. Semiotics can be almost anything considered as sign systems. The sign is a combination of a sound-image (signifier) and a concept (signified). The terms of the sound-image (signifier), a word, is physical things or materials while the concept (signified) is more abstract. These are two principle elements of a sign for which the relationship is inseparable. However, the connection between a signifier (a word) and a signified (a concept) is arbitrary. This makes meaning interpretations in texts more interesting and problematic.

A sign is the whole meaning composed of a signifier and a signified. A signifier is forms which have many different types. Words expressing things, ideas, concepts, and so on are one form of signifier. Generally, signifier is interpreted as materials or physical forms which can be recognised by the five senses of the human body while signified is abstract or mental. However, both signifier and signified, for De Saussure, are psychological. In other words, signifier is the concept or idea that the form represents, and signified is meanings that we have interpreted which may be different. To understand the system of signs, signifiers must be learned as they are codes while the signified helps to decode or interpret the meanings of signifiers.

In conclusion, a sign system is an important factor to construct reality. The semiotic theory has emphasised the relationship between signs and meaning in texts. Therefore, semiotics can be involved in communication as it is the key to interpreting meanings of things which can be semiotically analysed (De Saussure, 1916/1959). In this study, characters of *Zootopia* are described using semiotic analysis to interpret concepts of their true personalities.

2.8 Related studies

In the past few decades, most research in language and gender represented the view that there is a specific way of communication for women or men; methods of communication which have somehow been pre-programmed. Consequently, the difference in the use of language by women and men is the result of the structure of language styles and norms of society (Coates, 2012; Pichler, 2016; Shazu, 2014; Van Han, 2014).

A number of research studies in language and gender have been conducted through movies, for example, *The Devil Wears Prada*. Some prominent interests in this area are gender linguistic features and sexist language used in contexts of gender-based communication. Most of these studies addressed the functions of language features employed by both women and men in communication. In addition, some of these studies presented ideas of gender inequality to prove that gender ideologies still exist in society.

There were similarities in the methodology of these studies related to women's linguistic features in movies. The materials mostly were the movies and transcriptions of the movies. Note-taking was a fundamental technique for data collection, followed by the qualitative and descriptive approaches with documentation methods which were applied for data analysis. Regarding the theoretical frameworks, the prominent frameworks most frequently used were the forms of women's language proposed by Lakoff (1975), followed by the frameworks for linguistic features and conversational styles introduced by Coates (2004) and Holmes (2013), respectively.

In general, the findings of these studies revealed that both women and men used different linguistic features and styles in communication. The linguistic features used in these movies were different in each, however, fundamental women's linguistic features based on the theories of genderlect and conversational practices were found in the dialogues spoken by both male and female characters. The common linguistic features used in these movies were lexical hedges or fillers, tag questions, empty adjectives, colour terms, intensifiers, super polite forms, and avoidance of strong swear words. Although similar language features were used in each movie, some features were used only in certain movies and the functions of those features may be different depending on the movies' contexts (Hardini, Darmawangsa, & Nada, 2017; Juwita, Sunggingwati, & Valiantien, 2018; Oktapiani, Natsir, & Setyowati, 2017; Safitri, 2017; Santi, 2013; Widayanti, 2014).

There was a research study, The features of men's and women's language in the movie *Camp Rock 2: Final Jam*, that adopted Tannen's framework for communication styles. The results of the study found that communication styles for women were relationship-oriented while for men were goal-oriented. Women aimed to support others while men tended to maintain their status by commanding others (Dewi, Resen, & Winaya, 2017).

Moreover, the findings of many research studies revealed that sexist language has been embedded in gender-based communication, and it has been regularly found in dialogue in movies. Fi'aunillah (2015) and Sandra (2013) conducted research to study the sexist features that appeared in the movies based on the theory of Mills (2008). The studies found that features of both overt and indirect sexism were discovered in these movies. Those features showed that gender-biased linguistic terms and markers including expressions of sexist

language were used in the movies' utterances to express the ideas of gender inequality.

There are distinctions between this study of *Zootopia* and the other previous related studies. Regarding the methodology, this study adopted critical discourse analysis along with qualitative analysis for data analysis. The various methods, namely conversation analysis, textual analysis, and semiotic analysis were also employed to analyse and interpret the dialogues and social meanings rather than using only documentation.

Additionally, *Zootopia* itself is rich in the social context related to ideologies, cultures, and communication. Therefore, this study placed emphasis on the relationship of language and society, particularly in terms of gender. Not only did this study investigate women's linguistic features and their functions in gender-based communication, but it also closely investigated the assertion that female characters used language features in different social contexts to show their standpoints, and to improve their status in society. Furthermore, the features of sexist language were also investigated in this study to confirm that the language of stereotyping in gender-based communication reflects social phenomena and ideologies of people, in particular, gender bias. Also, social ideologies embedded in language were analysed for interpretation of social meanings.

3. Methodology

3.1 Research design

Critical discourse analysis was adopted in this study as the methodology to analyse the case study of an animated movie, *Zootopia*, in women's language and social ideologies embedded within language used in communication. This issue, that women are treated as the subordinate group in society due to gender bias, has been extensively discussed.

According to Fairclough (2010), critical discourse analysis aims to explore the connection between language use and social practice, in which the main focus is on the role of discursive practices to maintain the social order and social changes. With regard to the conceptual framework, Fairclough proposed the three-dimensional model of analytical framework for discourse analysis: texts (linguistic features of texts), discursive practice (processes of production and consumption), and social practice that belong to communication, as they are all relevant aspects (Jørgensen & Philipps, 2002). This study will cover all three dimensions. The first dimension will investigate language and features used in communication. The second dimension will explore the production of language and prove repetition of the language used in communication. The third dimension will explain how the language and features used in communication affect social practices.

Fairclough (2010) also proposed four stages of analytical framework to formulate an explanatory critique in critical discourse analysis. These four stages are as follows:

Stage 1: A researcher focuses on wrongs that can be productively researched regarding relations between semiotic and extra-semiotic elements. This stage is to construct a research objective in a multidisciplinary way.

Stage 2: A researcher asks what it is about the nature of the social order in which this wrong exists that makes it difficult to become right. Semiotics is critical discourse analysis's point of entry in which a researcher needs to consider particular aspects of semiotics of the obstacles, i.e. social wrongs. This is to focus on a research question that a researcher needs to analyse regarding practices, institutions, and events. The first step entails data collection and analysis of relevant texts.

Stage 3: A researcher asks if this wrong is inherent to the social order so that it cannot be right without changing the social order, or something that can be righted without such radical change.

Stage 4: A researcher asks how the obstacles identified in Stage 2 might be overcome. The obstacles in critical discourse analysis are considered partly semiotic in character; a researcher focuses on how people actually deal, or might deal with obstacles in part by contesting and changing discourse.

3.2 Material

The material in this study was the American comedy-adventure animated movie *Zootopia* which was released in 2016 by Walt Disney Pictures. This movie won the Best Animated Feature Film from the Academy Awards (The Oscars) in 2017 (Donnelly, 2017).

The movie features Judy Hopps, a young female rabbit, whose dream is to become a police officer at *Zootopia*, a melting pot of the society and a place where a wide variety of animal species live together in harmony. Her ideal profession contrasts with her parents' belief that all rabbits are carrot farmers, and certainly not police officers. When she grows up, she decides to attend the 'Zootopia Police Academy', which is a particularly masculine institute, to become a police officer. Although the trainer and other cadets who believe that she cannot be an officer have insulted her, she never surrenders her dream. Finally, she succeeds and becomes the first rabbit police officer of *Zootopia*.

Judy experiences many obstacles from her arrival in *Zootopia* where she realises that it might be different from what she has imagined. At 'Zootopia Police Department', Chief Bogo, the Chief of Police and her new colleagues, of whom most are male, totally ignore her existence. Instead of being a police officer in action, she is designated to take the role of a meter maid for parking duties. Later, Judy unexpectedly has an opportunity to work on a case of missing

animals with the support of Assistant Mayor Bellwether. Chief Bogo does not want Judy to take the case; therefore, he proposes the condition that she must resign if she fails to find a missing otter within forty-eight hours. To find the missing otter, Judy and Nick work together to solve the case. They find all of the missing animals in the end.

A twist in the plot at the end of the story is that Assistant Mayor Bellwether turns out to be the villain instead of Mayor Lionheart, who has been accused of abducting the animals and has already taken into custody. Assistant Mayor Bellwether thinks that it is unfair that predators are superior when meek prey outnumber those predators and therefore commits the crime (Howard & Moore, 2016).

3.3 Data collection and analysis

The data employed in this study was the screenplay of the animated movie, *Zootopia*, which was used as a primary source for discourse analysis. The screenplay of the movie that matched most with the conversations appearing in the film was selected and taken from the website <https://www.springfieldspringfield.co.uk> (Springfield! Springfield!, n.d.). To obtain the data, the researcher watched the movie along with its script and a note-taking technique was applied at this stage to make any notes related to the content which may be required in the data analysis section.

The sets of data used for data analysis were separated. All of the main and supporting characters, both males and females, in the movie employed communication styles and many linguistic features in their utterances in various scenes throughout the movie. It could be seen that male and female characters shared some linguistic features; consequently, male characters also applied some of women's language features in their conversations. Due to this study focusing on women's language, the dialogues spoken by female characters were gathered and classified by linguistic functions in the first instance of watching the movie. Women's language features occurring in dialogues were also provided as examples in the analysis section to present communication styles and functions of the linguistic features. After that, the dialogues revealing people's attitudes towards gender bias as they appeared in the movie were collected a second time to reflect facets of the sociolinguistic reality of society based on gender inequality. Moreover, some dialogues containing both the features of women's language and social ideologies regarding gender bias were used twice in the analysis section.

The researcher divided the section of data analysis into three parts consisting of women's communication styles, women's language features, and interpretation of social ideologies. The samples of the dialogues were analysed in terms of gender differences in communication styles and conversational practices based on the theories of Tannen (1990), and Coates (2004),

respectively. Sexist language based on the concepts of Mills (2008) was also analysed in interpretation of social ideologies including gender bias in terms of stereotyping and discrimination. The data in each category were studied by adopting the methods – conversation analysis (Sacks, Schegloff, & Jefferson, 1974), textual analysis (Hall, 1980), and semiotic analysis (De Saussure, 1916/1959) – to analyse and interpret the data in the first stage.

Starting with conversation analysis, this method was used to obtain the data taken from the dialogues of the animated movie and to observe conversation interaction of the characters spoken in different contexts. With the transcription, textual analysis was employed to describe and interpret the messages, contents, structure, features and functions. These stages were to investigate the communication style and language features used by women. Semiotic analysis was also adopted for meaning in interpretation of characters and social ideologies embedded in conversations. This would interpret the connotations of social ideologies as well as sexism embedded in the language in different social contexts to reveal the people's attitudes.

Lastly, critical discourse analysis was used for criticising the social issues in this study, particularly in gender bias to reveal the interpretation of hidden messages or meanings relating to social ideologies which reflect gender inequality, one of the widespread social issues currently occurring in many societies.

4. Findings

This section describes the results of the present study of the women's communication styles and women's language features spoken in the dialogue of *Zootopia* by female characters, and the analysis of the interpretation of social meanings in different contexts.

The examples of features occurring in the dialogue are presented in italics, with the subsequent analysis in each section as follows:

4.1 Women's communication style

The results confirm that the dialogues spoken by female characters of the movie used cooperative style and the language of rapport in communication. To establish and keep relationships with other people, female characters used rapport language in different situations, namely private speaking – public speaking, storytelling, and conflicts (Tannen, 1990).

4.1.1 Private speaking – Public speaking

Female characters tended to use the language of rapport in private speaking to build and maintain the relationships while male characters sought to gain power and social status in public speaking. Below are examples of these situations.

The main female character, Judy, has just arrived at her new flat. She thinks it could be a good idea to make friends with neighbours.

Therefore, she uses rapport-building language by saying “*Oh, Hi! I’m Judy, your new neighbour!*” to build the relationship by greeting them.

Another example is when Judy meets Nick the second time. She said, “*Hi! Hello! It’s me again!*” to greet him. She also uses the word “again” to remind him that they have met each other before. Her intention at this time is to maintain the connection with him as she needs him to help her find Mr. Otterton and to solve the case.

Regarding public speaking, there is a scene in which Mayor Lionheart, who is the leader of *Zootopia*, gives a speech on the *Zootopia* Police Department’s graduation day. Giving the speech in front of the public, he presents his high status and confirms his power in society. The other public dialogue is spoken by Chief Bogo, the chief of police, who has high authority in the *Zootopia* Police Department. His position is high-ranking which makes his subordinates respect him. He also has power to give the commands and assign the tasks to his team members.

4.1.2 Storytelling

The storytelling of *Zootopia* is narrated by young Judy at the beginning of the movie. This monologue is a part of the school play in which Judy explicitly expresses her desire to be a police officer in *Zootopia*, where she believes that “anyone can be anything” according to its mantra. In the stage play, Judy dresses up in an officer’s uniform because she wants to connect the audience to her story and to share her feelings with them. This shows that women tend to establish connection to others.

4.1.3 Conflict

There is a scene in the movie in which conflict occurs during a conversation between Nick and Judy. It is obvious that Nick is dissatisfied with what Judy has just said in the interview because they seem to have different points of view of the situation. Finally, Judy tries to compromise by asking Nick to stop speaking because she is afraid that arguing might lead to the end of their relationship. In this situation, Judy undoubtedly avoids confronting Nick because she wants to maintain a long relationship with him. On the other hand, Nick is offended because he strongly disagrees with what Judy has said in the interview; therefore, he confronts Judy to ask for her clarification regarding her interview statement. He also pushes Judy to accept that she actually does mean what she said. In other words, Nick, who is a male character, is competitive in this conversation reflecting the communication style of men who are competitive and do not want to lose face.

4.2 Women’s language features

In regards to the dialogue in the movie, the results also confirm that eight linguistic features appeared in the dialogue employed by female characters. These prominent features were fillers/hedges, minimal responses, questions, tag

questions, politeness, directives, compliments, and swearing. There are similarities between some of the linguistic features proposed by Tannen (1990) and Coates (2004), namely; fillers/hedges, questions, and tag questions. Although these features are the same, the functions of each feature may be different in different conversational contexts.

4.2.1 Fillers/Hedges

In this study, fillers and hedges are interchangeable because fillers can be used as hedges in some contexts.

In the dialogues, the female character, Judy, uses fillers/hedges to respond to the speaker by using the words “*well*” and “*mm-hm*”. Moreover, she also uses these features to show that she is confident that Nick can be a good police officer; therefore, the phrases “*you know*” and “*I think*” are used to confirm her statement. However, hedges are also used to show uncertainty. The other female character, Bellwether, is hesitant or unsure about her idea. She uses the phrases “*I mean,*” “*well,*” and “*you know*” to express her hesitation in the dialogues, and she uses the phrase “*I think*” to offer her opinion.

Male characters sometimes use hedges in conversation. In this movie, male characters apply some hedges the same as female characters; however, the functions of features used in dialogues are different.

With regard to the hedges, “*you know*” and “*probably*” are used for the examples. Nick uses “*you know*” to offer his opinion when he recommends Judy find the vehicle fleeing the scene on the surveillance screen. Nick also says that Judy might not need a predator to be her partner; consequently, he uses the word “*probably*” as a hedge in the sentence to express uncertainty in his presumption when he talks to Judy.

However, Yax thinks Judy is a scout selling cookies; therefore, he uses the phrase “*you know*” with his annoying tone to interrupt her speech as he wishes to end the conversation.

4.2.2 Questions

The women ask questions as they require answers from the listeners. There are three ways of asking questions provided as the examples in this section. The first question is asked “*which way do I...*” with the interrogative word “*which*” when the speaker needs to know specific information about a place. The second question is “*Can you swim?*” The speaker asks a yes/no question using the modal verb “*can*”. The speaker also applies a declarative question using rising intonation to ask a question such as, “*Yeah? Everything you ever hoped?*”

4.2.3 Tag questions

The female character, Judy, uses a tag question to ask for confirmation and to obtain the information needed. She asks, “*You didn’t happen to catch the license plate number, did you?*”. She needs information about a licence plate number of a vehicle; therefore, she uses a tag question “*did*

you?” to ask for the specific information. She is not sure whether the speaker has the information.

4.2.4 Minimal responses

The dialogue includes examples of verbal minimal responses used by women in conversations. The female character, Bon, promptly responds to her husband by using minimal responses to show the agreement to support his statements. The minimal responses used in this dialogue are “*Oh, yes,*” “*That’s right,*” “*No,*” and “*Never*”. This feature helps the speakers realise that the participants are listening to them.

4.2.5 Directives

An example of using directives in a conversation is when Judy follows a fox, Nick, to the ice cream shop. Judy says, “*Of course I could let you off with a warning if you were to glove those trunks...*”. She uses the modal verb “*could*” to politely ask for cooperation from the ice cream shop assistant to sell a jumbo-pop to Nick’s son. This feature helps to soften the statement and the listener will agree to follow the request. Finally, the ice cream shop assistant sells a jumbo-pop to him.

4.2.6 Swearing language

In a dialogue, the phrase “*sweet cheese ‘n crackers*” is used as a euphemism to soften the language, and to replace the actual phrase of “Jesus Christ”. The other phrase, “*my sweet heaven*” is used to express a lesser degree of the expletive. The function of these two phrases are to express the surprise of the speakers.

4.2.7 Compliments

The dialogues from two different scenes of the movie confirm that women use the pattern of “*I love NP*” to give compliments to the other woman in the conversation. In these situations, Judy compliments Fru Fru’s appearance, her hair and her dress by saying “*I love your hair*” and “*I love your dress*”.

4.2.8 Politeness

There are the particles applied to the conversations to express politeness. Judy says to Gideon “*Kindly return my friend’s tickets.*” by using the particle “*kindly*” to make a request with softness when she asks him to give the tickets back to her friends. Judy uses the word “*sir*” as a particle to show respect to Chief Bogo, who is her commander. In addition, Assistant Bellwether also uses the word “*sir*”, the same particle as Judy, to show respect to Mayor Lionheart. Judy also uses the phrase “*hate to disagree with you, sir*” to soften her statement when she disagrees with her boss in the conversation.

Furthermore, there are many words that women used in the dialogues of the movie to show politeness, for example, *sorry, excuse me, pardon, thank you, and please.*

4.2.9 Conversational dominance

There are some strategies which may lead to conversational dominance during the talks when either female or male characters sometimes try to take the lead in conversation. A strategy which appears in the movie is talking too much. It is noticeable that the characters either apply an increase in the amount of speech or in distribution of number of their turns which affects their turn length.

This is an example of a man in conversational dominance. Nick tries to dominate the conversation as he is very competitive. When he wants to take control in the conversation, he keeps speaking in a long monologue which is difficult for the other speaker to interrupt.

In the monologue, Nick, who has experienced living in *Zootopia* longer than Judy, shares his knowledge with her, explaining that many people come to this city with determination to follow their dreams and pursue their ideal professions. Unfortunately, many of them are unsuccessful and have to move back to their home towns. Nick implied that Judy might encounter the same situations as others. This long dialogue contains an amount of speech which helps Nick maintain his social status while he is talking to Judy as it proves that he fully understands the circumstances and cultures.

Regarding conversational dominance by a female character, Judy dominates the conversation by increasing the distribution of number of her turns in the dialogue to express her feelings towards Nick. This is the scene when Judy returns to *Zootopia* to find Nick and asks for his help to solve the case that was complicated by her mistakes. Judy is usually confident and does not reveal the extent of her emotions. In this context, she expresses her feelings to show Nick that she feels guilty for having disappointed him.

4.3 Interpretation of social ideologies

There are many dialogues spoken in *Zootopia* that contain the implication of language reflected social ideologies, particularly in gender ideology. The utterances sometimes are not obvious without considering the social contexts. In this section, the analysis in social meanings relating to social ideologies were interpreted.

4.3.1 Social values and expectations

A scene of the Naturalist Club in *Zootopia* is a setting which clearly represents modern social values. Conversations in this scene are full of sarcasm in the aspect of individuality. In *Zootopia*, a modern society is compared to an anthropomorphic society where animals represent the wide variety of people in society. The characters of the movie are all kinds of animals which wear clothes, act and undertake normal human life activities like modern *Homo sapiens*. There is only one place, called the Naturalist Club in *Zootopia*,

where all animals do not wear clothes and enjoy their naturalist life, parodying human activities.

This situation refers to a group of pet lovers in present society who tend to put clothes on their pets with glamorous accessories and treat their animals the same as human beings. In this scene, Judy thinks it is strange that animals are naked. Yax, who works at the Naturalist Club, responds to Judy's interjection to express his opinion, over-laced with sarcasm. He thinks it is normal here that all animals continue their natural activities; whereas, it is unusual in the city of *Zootopia* when all animals are acting akin to humankind.

With regard to roles and responsibilities, the social ideology of gender differences is embedded in the conversation. It is clear that people in society should fulfil their roles and responsibilities according to background, social norms and expectations.

Judy wants to be a police officer although her parents strongly disagree with this idea. It is difficult to change people's conservative attitudes with respect to roles and responsibilities as these ideologies have been engrained for a long time in their society. Her parents suggest that she should conform to social expectations, meaning that she should not be a police officer because bunnies are supposed to be carrot farmers. In addition, the male characters, Nick and Gideon, also believe that a rabbit can be only a carrot farmer, and cannot be a police officer as it is a male profession. Their ideas reflect the ideology of gender roles and responsibilities according to social expectations; and also prove that gender roles and responsibilities can lead to gender stereotypes and discrimination.

4.3.2 Gender stereotypes and discrimination

The ideology of gender stereotyping and discrimination is found in the dialogue. Stereotypes and discrimination are related to gender, ethnic group, and social status. These issues can occur with anyone in society regardless of gender. Both women and men can be stereotyped by others in society, especially by the dominant, who consider themselves superior.

In this movie, the language employed by male characters Gideon and Ben in the dialogues reflects the weakness of women and limitations of women's physiology.

Gideon implies that women always cry, with crying being a sign of weakness. The word "*loser*" is also selected to characterise women who are not only characterised as weak, but have also been subordinated by society. Additionally, the sound "*baah baah*", a sheep sound, is also imitated to make fun of a female character in the scene.

The dialogue spoken by Ben, a policeman, confirms that there is gender bias and hierarchy in society. He uses the word "*a bunny*" to refer to Judy, a new female rabbit officer. This term is an example of discrimination based on the natural characteristics, gender and race of the character. He also

compares Judy to a victim as she might not be able to survive this career due to her being a young female rabbit in a patriarchal society. The ideology reflects the idea that police officer is a profession for men because men are stronger than women, and it is not a suitable career for women.

These situations can be explained in that both gender and racial discrimination exist in society. Particularly, men try to discriminate against women and dominate the power structures in society.

Not only do male characters use their language to stereotype other people in society, but women could do so. Surprisingly, the speakers who are female characters apply language to stereotype others in communication.

In the conversations, Judy uses the language to reflect her thoughts related to stereotyping. Those sentences are *"It's just, you know it burns me up to see folks with such backward attitudes towards foxes."* and *"They're all sloths?"* At the same time, the listener can interpret the meanings of what she has just said. It proves that these two participants of the communication who are mixed-gender have been socialised in the same set of social ideologies. In these situations, the stereotyping is based on racial discrimination according to biological traits and characteristics. The social meaning of the dialogues demonstrate that the speaker has negative attitudes towards foxes and sloths. The speaker implies that foxes are cruel predators which are cunning and are small-minded; whereas, sloths are very slow and sometimes inactive or lazy.

Furthermore, sexism in language is also considered as one type of stereotypes. There are some features of overt sexism in language appearing in the utterances in many scenes of the movie. Those features are titles, transitivity, and naming.

It can be seen that the characters usually address the other with their surnames when the speakers have never met each other or might not be acquaintances. Addressing the people by using their surnames is usually used in a formal context to show respect to the others. Moreover, the honorific titles, namely "Mister" and "Mrs", are used in these conversations, and they certainly reveal inequality in gender treatment. There is unfairness between male and female titles. While the title "Mister" can apply to males in any occasion, the female's title "Mrs" explicitly presents the individuals' marital status.

Judy described herself as a token bunny in a scene. It does not mean that she intends to insult herself, but it is a sarcastic way of reflecting her boss's perception towards gender bias. Judy insists that she can definitely solve the case of missing mammals instead of monitoring the parking as a meter maid. She believes that Chief Bogo considers her as a token bunny who is hired without having the capability to do the same tasks and assignments as men. Therefore, Judy employs the term *"token bunny"* in the dialogue to compare herself to a token minority who is hired into the workplace to avoid

discrimination accusations. The term “*token bunny*”, which is embedded with social ideologies in sexism and racism, refers to Judy’s gender and her ethnic group (species) in this context.

Lastly, the use of naming relating to sexist language spoken by male characters is applied in conversations to refer to the female characters. The examples of words which remarked or are used to insult Judy in the movie are *bunny*, *bunny bumpkin*, *bunny cop*, *carrots*, *carrot baby*, *cottontail*, *cute little bunny*, *darling*, *dumb bunny*, *farm girl*, *flatfoot*, *fluff*, *fluffy butt*, *fuzzy bunny*, *honey*, *little baby bunny*, *little bunny*, *officer fluff*, *rabbit*, *stupid carrot-farmer*, *sweetheart*, and *the fuzz*. Additionally, there is a name, *Smellwether*, which Mayor Lionheart uses to refer to his assistant, Bellwether. These terms are man-made language through which women are objectified and compared to food imagery, and which evidently express the attitudes of the speakers regarding gender bias towards the characteristics and appearances of women. Creating these names has confirmed that male characters have negative perceptions towards female characters as they are feeble, small and useless females.

4.3.3 Gender stereotypes and discrimination in workplace

Stereotyping and discrimination can occur not only in general conversation, but those practices also appear in workplace communication.

In the workplace, the roles and responsibilities of the characters are assigned according to gender characteristics and tasks based on social expectations. Obviously, the Mayor of *Zootopia* is a male, Mayor Lionheart, who is the leader and decision-maker of the city while his assistant, Assistant Bellwether, is a female secretary who is a supporter and follower. At *Zootopia* Police Department, Judy, a young female having less physical strength, could be only a subordinate; whereas, Chief Bogo, a strong muscleman, is the commander of the police department.

It is clear that there is an emphasis on women and how they may not be accepted in the workplace, particularly in a male-dominated society. Males consider themselves superior. In the context, Chief Bogo clearly states that he does not care whether Judy will be at the *Zootopia* Police Department or not as he has never wanted Judy to be a member of this team; however, he seems to have no choice because it is the Mayor’s order. Most of his team members ideally are predators and larger size animals, which are strong. Therefore, he does not think that Judy is a suitable colleague, nor a fit for his team because she is a female rabbit, who he considers as feeble.

Achieving the highest score of her class, Judy is confident that she could be of value and could do more to support the organisation. However, she is still assigned to do the parking duty. Although she has experienced many obstacles – the commander, colleagues, and a macho organisational environment – in her workplace, she has never given up and believes in herself so that she can prove to everyone that she is successful. It is a challenge for women to become a

police officer, especially with Judy's countryside background. Finally, Judy proves that she can do it, being a trailblazer for bunnies and other prey animals.

5. Discussion

The findings of this study highlight that women used a cooperative communication style and many linguistic features to communicate with other people. Female characters tended to use cooperative style to establish and maintain connections and relationships with other people. The linguistic features used by female characters in this movie were fillers/hedges, minimal responses, questions, tag questions, politeness, directives, compliments, swearing language, and conversational strategies. Moreover, the characters' conversations confirmed that sexist language, embedded in language, and used in communication, certainly do exist in society. In addition, the language also reflects the attitudes of people in society regarding gender bias in stereotyping and discrimination.

According to Tannen (1990), there is the distinction between women's and men's communication styles. This study confirmed that cooperative style is adopted by female characters in communication in this movie to seek out human connections. This result supports a previous finding which revealed that women's communication style is relationship-oriented while men's communication style is goal-oriented (Dewi, Resen, & Winaya, 2017). There is a scene in which Judy gives a speech on graduation day at the end of the movie. This could be assumed that women's status has been promoted as females tend to have an opportunity to speak more in the public sphere to acquire the higher status in society. Judy also asks Chief Bogo for his clarification when he assigned her to be a meter maid. She applied the feature of politeness in her talk as she realised that conflict might occur during the interaction. Therefore, it is possible that women's communication style may be changed in present society. With regard to the concept of conversational practices (Coates, 2004), there are overlaps in many features proposed between Lakoff (1975) and Coates (2004). It is significant to note that all the main prominent features which were identified in this study are the same as the features employed by female characters in the dialogues of many movies. The functions of these features are also consistent with the findings of the previous research cited in related studies (Hardini, Darmawangsa, & Nada, 2017; Juwita, Sunggingwati, & Valiantien, 2018; Oktapiani, Natsir, & Setyowati, 2017; Safitri, 2017; Santi, 2013; Widayanti, 2014). It seems that women employ various features in conversations, and these features are typically adopted in female characters' conversations in movies regardless of the genre of movie. Although female characters use many women's linguistic features in gender-based communication, men may use some of women's features in their communication as some features are shared between women and men. For example, both female and male characters in this

movie employed some common features in conversations such as, fillers/hedges and minimal responses. In gender-based communication, the functions of features used by women and men are interpreted in different ways based on genderlect even though the same features are employed in conversation. On the other hand, it is possible that females may adopt some of men's linguistic features in communication.

The benefits that female characters applying the language features gain, are to make the purposes of statements in utterances clearer, to promote women's standpoints, and to improve women's status in society. Some features employed in female characters' dialogues; for example, questions and tag questions could imply that women tend to speak out and express their opinions more in the public sphere. Women tend to ask questions and for others' opinions in conversations rather than giving silence. Women also use tag questions to invite others to participate during the talks, and to ask for confirmation when they are not sure instead of ignoring it. In addition, many females are polite. Politeness of the language may help women to succeed in communication as they might persuade the listeners to do or to help with what they have asked for. However, using women's linguistic features such as fillers/hedges sometimes could reflect women's weaknesses according to women's characteristics. This can be suggestive of the fact that gender bias has been embedded into the language used in gender-based communication. Women use language features as tools in communication to express themselves in all aspects, to attempt to support their standpoints and to seek more equal treatment in gender from society in particular the context of workplace.

It cannot be denied that people in society still use sexist language in conversation. Mills (2008) aims to explain some features of sexist language which are noticeable and do appear in communication. There is an overt sexism, titles, which has been employed in conversations throughout the movie. It is unfair that men can be only titled with "Mister" while women have separated titles to visibly state of their marital status. However, the title "Ms," which is considered to be a neutral term, is widely acceptable nowadays. It would be more appropriate to apply the title "Ms" to other women, particularly to acquaintances, because the use of rigid titles may offend some women. As women are aware of sexism in language, they have tried to avoid using sexist language and replace it with generic terms instead. For example, female characters used the terms "police officer" and "cop" instead of "policeman" or "policewomen" in conversations. The use of sexist language is sometimes difficult to notice as the words used in conversation seem to be everyday words spoken in communication. This is a reason why people still do speak in sexist language, exacerbating its existence in communication.

Another issue is gender differences which can be caused by social expectations. Females and males are expected to do what they are supposed to

do in society according to the way of practices, meaning that their gender roles and responsibilities may therefore be varied in different societal contexts (Blackstone, 2003; Holmes, 2007; SIDA, 2015; UNESCO, 2003; Wharton, 2005). It could be said that gender differences lead to gender stereotyping. Notably, gender roles, responsibilities, and occupation have been assigned to both women and men of society. Even though women may do the same tasks as men, gender biases often cause the differences between women and men in society, including within organisations. Women working in organisations aim to prove that women tend to expose themselves more in public because they themselves want to gain influential positions in society, and also, women and men can equally excel at the same tasks and responsibilities. Nevertheless, women still experienced real hardship in careers although men and women have achieved relative equality in some professions nowadays.

Gender stereotyping definitely reflects the attitudes of people in society which is not easy to change because people in society have learned and been told to believe in those sets of ideas (Coates, 2004; Eckert & McConnell-Ginet, 2003). Moreover, gender stereotyping is a major obstacle for women in the workplace. A glass ceiling seems to be a main obstacle to women in achieving high-level positions, in particular at the management level of an organisation (Čeněk, 2013; Coates, 2004; Ivy & Backlund, 2008; Schnurr & Zayts, 2017). It is obvious that women are still stereotyped in the workplace, particularly in some professions. In the movie, gender stereotyping is a major obstacle to Judy who wants to become a police officer as police officer is considered to be a profession for males.

The pervasive attitudes of people can be formed by social learning or direct experience. This idea confirms that the same set of social ideologies has been inherited by both men and women who are members of society; and also, people in society have, at the same time, been socialised based on social ideologies. The basic beliefs based on biological traits and characteristics directly affect stereotype. Therefore, groups of submissive people are stigmatised by the dominant, superior groups of people in society who typically have negative attitudes towards those other groups.

Not only are women stereotyped, but men also could be stereotyped. Usually, gender stereotyping is considered based on characteristics which are semiotic. In this movie, men are stereotyped in the same or similar fashion as women. A scene of the movie presents a male character, Nick, who is stereotyped by another male character. He has been judged and stereotyped by using characteristics of being a fox which are said to be unreliable, sly and dishonest.

The statements referring to stereotyping could be spoken by men rather than by women. However, it is possible that women could be stereotyping others based on individual's natural characteristics or what they believe. Judy expresses

her attitudes regarding stereotype towards Nick and the sloths working at the Department of Mammal Vehicles. Her attitudes clearly reflect social beliefs, which are based on natural characteristics that have been fostered for a long time. She claims that Nick, a fox, is foxy, cunning, and untrustworthy while the sloths are very lazy, slow, and inactive.

It could be seen that all anthropomorphic characters in this movie were created based on the true nature of each species. However, human characteristics could be reflected by these characters. The appearances or characteristics of people that we have seen may not be their true identities. Some characters in this movie are given as examples. According to De Saussure (1916/1959), the anthropomorphic characters are considered as signifier; whereas, the people's attitudes towards their characteristics could be considered as signified. Starting with Judy, the main female character, she seems to be perky, energetic, confident, and optimistic; however, she is sometimes emotional, sensitive, and judges others wrongly based on her ideas. The second person is Assistant Mayor Bellwether who is a female sheep. Many people think that she is an important person as she works for the mayor. Actually, she realised that she got this job only because the mayor wants the sheep votes due to a large number of prey in the society. She appears to be sweet, nice, helpful, friendly, and harmless in appearance under the sheep's clothing. Actually, her true natures are revealed at the end. She is a villain who is ruthless and of embittered mind as she has been oppressed by the predators. Regarding her evil scheme, she has manipulated the prey by claiming her position so that she could be the new mayor.

It is explicit that social ideologies have been embedded in women's and men's thoughts and attitudes, including in social practices from the past up till now. An obvious channel to notice gender bias is speaking when the language used in communication could reflect gender ideology. Therefore, gender-based communication is a way to convey these social ideologies to other people in society. However, the interpretational social meanings of the conversation in different contexts is necessary in order to understand the messages communicated to each other, and to avoid misinterpretation of the messages. Thusly, to promote non-sexist language in communication could help people to realise the issue of gender differences which may reduce the issue of gender inequality in society overall.

6. Implications

The findings of this study have important implications for the use of language and meaning interpretation in communication. The speakers could adopt linguistic features to state their intentions in conversation. Understanding the functions of linguistic features, the listeners would be able to identify the purposes and to understand the meanings of what has been said in conversation. According to gender-based communication, people may interpret the meanings

of the situations in different ways; therefore, it is important that people should consider the relevant background and cultural contexts, including awareness of meaning interpretation, to avoid misinterpretation. Interlocutors will, therefore, reach common understanding which leads to successful communication.

It cannot be denied that social ideologies are embedded in communication which sometimes could reflect through the language used in communication i.e. sexism in language. The children and youth might have learned sexist language in everyday life. Watching movies with children and young people, parents could take this opportunity by using movies as a medium to point out that there are features of sexist language employed in conversations. This would help children to realise that the ideas of gender differences and sexist language are occurring in communication. Parents could encourage children to have awareness of using appropriate gender-neutral language and to avoid using sexism in language in social communication. Moreover, schools could play a part in teaching children as they spend most of their time on learning at schools. Teachers could explain that it is not appropriate to apply sexist language in conversation since it could cause gender inequality, especially towards women. Teachers may introduce gender-neutral language to students so that they are more aware and can avoid using sexist language in conversation. To effectively communicate with others, it would be more appropriate to use neutral words without gender specification in communication to promote gender equality in society.

7. Conclusion

This study investigated women's communication style, the use of linguistic features and functions in women's language and utterances, and interpreted the social meanings in different scenes in the animated movie *Zootopia*. Critical discourse analysis was adopted as the methodology along with the methods of note-taking for data collection. In addition, the methods of conversation analysis, textual analysis, and semiotic analysis were used for data analysis. The findings highlight that women used many linguistic features and communication styles to communicate with other people. The features used by female characters in this movie were fillers/hedges, minimal responses, questions, tag questions, politeness, directives, compliments, and swearing language. Conversational strategies were also applied in the conversations. Furthermore, women tended to use cooperative style to maintain connections and relationships. Language and communication reflect the attitudes of people in society. The utterances in the movie reflect the gender bias of both the male and female characters. This study also confirms that social ideologies of stereotyping and discrimination still presently exist in modern society and film culture. Therefore, it is necessary to be aware of the features and functions of language and be able to interpret the social meanings embedded in language used in

communication in different societies in order to understand the social contexts in each society. To succeed in effective communication, gender-neutral language should be introduced to the public. Also, the familial and educational institutions could be the key factors to promote the use of gender-inclusive language, particularly in the groups of children and adolescents. Using the non-sexist language could raise awareness among the youth and could change their attitudes towards gender bias. This impact could lead to the way of changing communication in society.

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