EXPRESSION OF LANGUAGE AND GENDER IN THE MOVIE "IMPERFECT: KARIER, CINTA & TIMBANGAN" (SOCIOLINGUISTIC STUDIES)

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ABSTRACT

The dialogues used by the male and female main character in the movie "Imperfect: Karier, Cinta & Timbangan" has many different language characteristics. This research aims to elaborate the expression of language characteristics of main male and female characters in the movie based on Qi Pan's theory and define the socio-cultural factors behind using these language characteristics. This research was qualitative descriptive research. The data source was the movie's script of "Imperfect: Karier, Cinta & Timbangan." To collect data, the researcher used watching, listening, and writing techniques. Then, the data were analyzed using the textual analysis method. The results revealed that (a) the main female character uses 11 language characteristics according to Qi Pan's theory in dialogue. In contrast, the main male character does not use these language characteristics. Only hypercorrection characteristics are not used in both speeches, and (b) language differences in characters' speeches are influenced by socio-cultural factors that shape their personalities in the movie, creating gender stereotypes that appear in both genders based on their characters. This research represents an expression and relevance between language and gender, which can be found in real life and literary works, one of which is elaborated through Indonesian movie media.

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A. Introduction

Language is defined as one of the essential entities that play many roles in the lines of human life. Besides, language is also one of the human characteristics that distinguish it from other creatures. The study of language continues to be discussed concerning the realm of human social life. Language is often linked to politics, media, gender, age, ethnicity, social class, and identity. Sociolinguistics, as an interdisciplinary science, discusses linguistic problems about social factors. Therefore, Ronald Wardhaugh said that

sociolinguistics begins with the assumption of the relationship between language and social factors.[1]

One of the exciting themes is the relationship between language and gender. Gender, which is identical to the division of humans into men and women with all its differences, seems to present a language with different characteristics in its use. Gender is the result of human construction based on the socio-cultural dimensions of men and women.[2] Language contributes to biased gender representations in other ways, with its intrinsic characteristics creeping into the way we perceive women and men.[3] Apart from real life, expressions of language and gender can also be examined through a variety of literary works, such as short stories, novels, and films. For this study, the researcher is interested in explaining expressions of language and gender in a movie.

The movie that is analyzed is *Imperfect: Karier, Cinta & Timbangan* movie. This movie is directed by Ernest Prakasa, adapted from *Imperfect: A Journey to Self-Acceptance* novel by Meira Anastasia. She is the wife of Ernest Prakasa himself. From the release of this movie in Indonesian theaters on December 19, 2019, until now, it is still very epic, worthy, and repeatedly enjoyed. This 113-minute movie tells the story of a fat and brown-skinned woman who is obsessed with changing her appearance to be more beautiful by grooming her body for the status of her job. Apart from that desire, she does not realize that there is happiness behind her imperfections, one of which is her lover, who accepts all of these imperfections. The main female character in this movie is "Rara" played by Jessica Mila, and the male character is "Dika," played by Reza Rahadian.

The researcher assumed many differences in language characteristics in this movie, both from the semantic and syntactic levels used by male and female main characters. To study and analyze, the researcher used the theory of Qi Pan in 2011, which explained that in general, men and women have language differences, both from the phonological level, the diction, grammar, the topic of conversation, and conversation style. Their respective social and cultural factors influence language differences in gender.[4]

Many previous researchers have analyzed language and gender in movies. Eberhardt examined the text of *Harry Potter* novels to understand how gender is represented. The analysis centers on the two sidekick characters, Hermione Granger and Ron Weasley, cataloging

[1] Ronald Wardhaugh and Janet M. Fuller, *An Introduction to Sociolinguistics* (New York: Wiley, 2014), 1.

[2] Nila Sastrawati, *Laki-Laki dan Perempuan Identitas Berbedah Analisis Gender dan Politik Perspektif Post-Feminisme* (Makassar: Alauddin Press, 2018), 7.

[3] Pascal Mark Gygax et al., "A Language Index of Grammatical Gender Dimensions to Study the Impact of Grammatical Gender on the Way We Perceive Women and Men," *Frontiers in Psychology* 10 (2019): 1604, https://doi.org/10.3389/fpsyg.2019.01604.

[4] Haira Rizka, "Bahasa dan Gender dalam Film Kartun Go Diego Go dan Dora the Explorer: Sebuah Kajian Sosiolinguistik," *BUANA GENDER: Jurnal Studi Gender dan Anak* 2, no. 2 (2018): 135–48, https://doi.org/10.22515/bg.v2i2.1013.

how their direct speech was reported throughout the series. From a wide-lens perspective, verbs used by the characters are essentially the same. However, a more fine-grained analysis reveals patterns of asymmetry that also reflect broader cultural ideologies about gender and reproduce stereotypical views about 'essential' differences between females and males for the millions of readers that comprise the audience of these fictional works.[5]

Then, Rizka analyzes the language characteristics of male and female main characters in the cartoons movie *Go Diego Go* and *Dora the Explorer.* This research described social factors and gender representation in both cartoons using Qi Pan's gender linguistic theory.[6] The results showed that Dora used a more standard phonology form and used more emotional and hyperbolic vocabulary and topics related to daily activities. In contrast, Diego did not show these characteristics. The two characters did not say harsh words, question tags, and hypercorrection; the differential social status and roles are factors of differential language characteristics; and gender stereotypes reveal that Diego tells science and technology, while Dora tells domestic stories and environment.

Hidayati carried out another research in 2016. She analyzed men and women's language characteristics in the movie *Cars* and *Barbie and 12 Dancing Princesses* using the gender linguistic theory from Lakoff. The results showed that male and female characters used language features proposed by Lakoff in 1975: empty adjective, hedge, intensifier, hypercorrect grammar, super polite form, tag question, avoidance of strong swear words, and emphatic stress. Overall, the movie *Barbie and 12 Dancing Princesses* showed that girls have more formal language variations, while the movie *"Cars"* showed that boys have more informal language variations.[7]

From the three previous types of research above, this research uses the same theory. Those were carried out by Rizka. In contrast, the theory of this research is different from Hidayati and Eberhardt's research. In terms of the material object, this research is different from the three previous research. One previous research focused more on a novel, and two other studies used two different movies as objects. In this research, the researcher focused on one movie. The researcher analyzes the language characteristics of two main characters of different genders.

This research aims to elaborate the expression of language characteristics of the main male and female characters in *Imperfect: Karier, Cinta & Timbangan* movie based on Qi Pan's gender linguistic

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[5] Maeve Eberhardt, "Gendered Representations through Speech: The Case of the Harry Potter Series," *Language and Literature: International Journal of Stylistics* 26, no. 3 (2017): 227–46, https://doi.org/10.1177/0963947017701851.

[6] Rizka, "Bahasa dan Gender dalam Film Kartun Go Diego Go dan Dora the Explorer," 135.

[7] Niswatin Nurul Hidayati, "Bahasa dan Gender: Kajian Karakteristik Kebahasaan Laki-Laki dan Perempuan dalam Film Anak," *Al Hikmah: Jurnal Studi Keislaman* 6, no. 1 (2016): 9–32, https://doi.org/10.36835/hjsk.v6i1.2796.

theory; and to define social and cultural factors behind the use of these language characteristics.

B. Method

This was qualitative descriptive research. This research described the language characteristics of the leading male and female characters in *Imperfect: Karier, Cinta & Timbangan* movie. Qualitative research is an inductive approach whose purpose is to gain a deeper understanding of individual or group experiences.[8] The data source of this research was *Imperfect: Karier, Cinta & Timbangan* movie, with 113 minutes. The data in this research were in a speech, either in the form of words, sentences, phrases, or discourse.

To collect data, the researcher carried out by watching, listening, and taking notes technique. The data collection technique is the most important step in research because the main aim is to obtain proper, accurate, and comprehensive data.[9] After the data was collected, the researcher analyzed the data using the textual analysis method. Using Qi Pan's gender linguistic theory, the researcher analyzed the expression of language characteristics and cultural aspects performed by the male and female main characters in the movie.

Language Characteristics According to Qi Pan

The distinction of language in the speech of men and women is a perspective that reflects the overall social hierarchy.[10] Anshori et al. (as cited by Adriana) stated that the differences in language used by a person in communicating are based on the elements of power and social status they wear, although sometimes this is never fully realized by language users.[11] This occurs especially in societies with hierarchical structures which believe that men are more powerful than women.

Speer states that, in essence, language depends on the user. That's why the study of language can be carried out directly with the language users' object. However, every people has a different language in speaking. This is influenced by several determinants of language diversity, such as gender, power, social structure, education, occupation, income, and age.[12]

Gender is something that must be learned. Just as men and women must learn how to talk and communicate with others using rules, various patterns of behavior, and gendered meanings. In this case, Holmes and Meyerhoff revealed that men and women do not use linguistic

[8] Sari Wahyuni, *Qualitative Research Method: Theory and Practice* (Jakarta: Salemba Empat, 2012), 1.

[9] Amar Ibrahim Qandiliji, *Al-Bahts Wa al-Ilm Wa Istikhdam Mashadir al-Ma'lumat* (Oman: Dar al-Yazuri al-'Ilmiyyah, 1999), 87.

[10] Janet Holmes, *An Introduction to Sociolinguistics* (London: Longman Publishing, 1992), 152.

[11] Iswah Adriana, "Bahasa dan Gender: Antara Dominasi dan Subordinasi (Sebuah Kajian Sosiolinguistik)," *OKARA: Jurnal Bahasa dan Sastra* 2, no. 7 (2012): 151–64, https://doi.org/10.19105/ojbs.v6i2.425.

[12] Susan A. Speer, *Gender Talk: Feminism, Discourse and Conversation Analysis* (New York: Routledge, 2005), 5.

choices to show their masculine and feminine identities, but they prefer to use gendered linguistic strategies.[13] We can call these practices markers as well as ideas of communication, which talk a lot about the identity, ambition, and attitude of communicators.

The language characteristics of men and women can be differentiated in terms of semantics and syntax. Qi Pan explains that men and women have different language characteristics in the basic structures of language and usage. In his theory, he details and describes the characteristics of language in women, including: 1) women tend to use word pronunciation that is more correct, clear, orderly, and standard than men; 2) women often speak in a higher tone than men; 3) the intonation of a woman's way of speaking sounds more emotional, gentle, and full of love; 4) often use intensifers (words of reinforcement or emphasis) in speaking; 5) women use more adjectives and hyperbole sentences to express something; 6) in fact, women avoid using words that are taboo or rude; 7) synonymous with using more euphemisms and expressions of politeness; 8) women tend to use sentences that use question tags or emphasis in a question; 9) in the grammatical speech of women, there is a lot of hypercorrection; 10) women often express and show doubts about the information they get (hedges), 11) the subject of conversation includes color, fashion, and the world in which they live; and 12) conversation is often used by women as a medium to negotiate, support, and get an agreement. The language characteristics in men are the contradictory side of the female language characteristics that have been mentioned above.[14]

Furthermore, Qi Pan states that behind the distinction of the characteristics of language use in gender, there are social and cultural factors behind it. The social factors that influence the formation of language diversity in men and women are 1) the existence of ideology and speculation which states that the social status of men is clearer and more influential than women; and 2) there is an assumption that the social role of women in society is more threatened, often depends on others and is more emotional than men. This is confirmed by the perception that men and women are cared for very differently from an early age.

Meanwhile, the cultural factors that influence the characteristics of language on gender are 1) a system of social structure which stipulates that men are superior to women in various opportunities, such as family leaders, political elites, religious leaders, so on; and 2) gender ideology that triggers the distinction of thinking about men and women, especially from a linguistic perspective.[15]

[13] Janet Holmes and Miriam Meyerhoff, "Different Voices, Different Views: An Introduction to Current Research in Language and Gender," in *The Handbook of Language and Gender* (New York: Wiley, 2008), 1–17, https://doi.org/10.1002/9780470756942.ch.

[14] Qi Pan, "On the Features of Female Language in English," *Theory and Practice in Language Studies* 1, no. 8 (2011): 1015–18, https://doi.org/10.4304/tpls.1.8.1015-1018.

[15] Pan, 1017–18.

Wardhaugh argues that language reflects social divisions and inequalities that form the boundaries of reality between men and women. A language expression serves to create and maintain gender stereotypes and male domination over women. Speech does not only reflect a space in culture and society but also helps make that space.[16]

According to Linda Thomas et al., society's patriarchal culture predates women as being talkative. Nevertheless, in essence, the stereotype about the distinction of language style between men and women is only a refraction.[17] The proof is in a study carried out by Spender quoted from Linda Thomas, showing that it turns out that men talk more actively than women. Men are more likely to interrupt women's conversations than women interrupt men's statements. This raises the perception that it is as if men have greater rights than women in all circumstances involving both.[18]

The results of character interpretations and expressions of labeling/predicates in women's speech-language in contradiction with men's speech-language correlate with gender roles and status that take place in the stage of community life. In addition, because language is the result of cultural

interpretation, it is dynamic. It means that it is not static. It can change at any time following the flow of developments in the context of social life.[19]

C. Results

This research indicates that the main male and female characters in *Imperfect: Karier, Cinta & Timbangan* movie use 11 different language characteristics expressed in dialogues. The language differences in the speech of the main male and female characters are certainly influenced by social and cultural factors. Those factors shape their personalities in the movie. So that, it creates gender stereotypes that appear in both of them based on their characters in the movie.

1. Language Characteristics of the Main Male and Female Characters in *Imperfect: Karier, Cinta & Timbangan* Movie

Rara, the female character, and Dika, the male character in *Imperfect: Karier, Cinta & Timbangan* movie, have different language characteristics and ways of speaking. This difference appears in several aspects of language. When viewed from the phonological aspect, Rara uses a clearer pronunciation when communicating with her co-stars, compared to Dika. Dika's pronunciation is slightly less clear than Rara's pronunciation in several dialogues. The difference in the phonological level can

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[16] Wardhaugh as cited by Huriyah Saleh, *Bahasa dan Gender dalam Keragaman Pemahaman* (Cirebon: Eduvision, 2017), 134.

[17] Linda Thomas and Shân Wareing, *Language, Society, and Power: An Introduction*, 2nd ed. (London: Routledge, 2004), 86.

[18] Munjin, "Ekspresi Bahasa dan Gender: Sebuah Kajian Sosiolinguistik," *Yinyang: Jurnal Studi Islam Gender dan Anak* 3, no. 2 (2008): 262–74.

[19] Kadek Eva Krishna Adnyani, "Bahasa sebagai Objek Kajian Gender," *Prasi: Jurnal Bahasa, Seni, dan Pengajarannya* 9, no. 18 (2014): 11–24, https://doi.org/10.23887/prasi.v9i18.8941.

also be seen in the tone of the speech that is issued. In this case, Rara often uses higher pitches in some dialogue scenes she plays. Whereas Dika spoke mostly using normal pitches, even a little more down, or standard pitches without any high notes in them. This can be seen from the following data findings.

Rara : "Ini masalah orang jelek, Luk. Kamu ↗

gak bakalan ngerti! ↗

(It is a problem of ugly guy, Luk. You won't know!)

Dika : Mau nyari tikus tanah kan, ya? ↘
(Do you want to find a mole? right?)

The two data above show the different pitches used by Rara and Dika in several parts of the movie dialogue. Rara tends to use a rising intonation in the dialogue part of the movie she plays. Meanwhile, Dika often has dialogues using normal intonation and even falling intonation, both in dialogue in the form of statements and questions.

The rising intonation that Rara often used in the dialogue section of the movie shows an emotional tone. She tries to express her feelings in dialogue. When he feels annoyed with herself, there is also a co-star who asks her to talk concurrently so that the feeling spills over with the intonation rising in her speech. Women do tend to be more emotional than men. In line with this, in an argument, Lakoff said that rising intonation on declarative is related to this particular use of a syntactic rule is a widespread difference perceptible in women's international patterns. The intonation on declarative occurs in declarative sentences but becomes a question. This is because an intonation rises at the endpoint of the word.[20] In addition, it is also confirmed physiologically that women also generally speak with a higher pitch due to the shorter membranous length of their vocal folds.[21]

In addition, to increase in tone in her narrative, the emotional feeling in a woman can also be seen in how she speaks, whether she thinks before speaking or not. Usually, these sentences are spoken gently and lovingly. Meanwhile, men often express their emotional side through words that are a little harsh, which seems to reduce anger. Eckert said that swearword is a kind of interjection or exclamation to express anger with extreme. This has been considered a powerful expression.[22] This is seen as a powerful language and sometimes really can achieve impressive effects. It is also considered not suitable for use by women and children. A swear word is often referred to men than women because men often use swear words in

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[20] Robin Tolmach Lakoff, *Language and Woman's Place: Text and Commentaries* (Oxford: Oxford University Press, 2004), 49.
[21] Marianne Latinus and Margot J. Taylor, "Discriminating Male and Female Voices: Differentiating Pitch and Gender," *Brain Topography* 25, no. 2 (2012): 194–204, https://doi.org/10.1007/s10548-011-0207-9; Ingo R. Titze, "Physiologic and Acoustic Differences between Male and Female Voices," *The Journal of the Acoustical Society of America* 85, no. 4 (1989): 1699–1707, https://doi.org/10.1121/1.397959.
[22] Penelope Eckert and Sally McConnell-Ginet, *Language and Gender* (Cambridge: Cambridge University Press, 2003), 181.

their speech.[23] This can be seen in the following data findings.

When he rejected his client.

Dika : "Udah sotoy, goblok banget dah. Lihat sendiri kan!"
(He acted like a know-it-all, it is really stupid. You can see it right!)

Rara : "Tenang, Dik. I love you."
(Be calm, Dik. I love you)

In the dialogue fragment above, there is a difference in the emotional outbursts released by Rara as the female main character and Dika as the male main character in the movie. Even though she feels what Dika is feeling, Rara tries to calm Dika down by selecting the opposition phrase from what Dika said. Women have a softer character if it is compared to men when they reveal the emotional side of themselves. Men usually try to find out solutions directly when they have problems. Meanwhile, women tend to show their sympathy by expressing panic statements and melancholic gestures. Further, women often protest or complain when they find unlucky situations supported by an emotional expression instead of solutions.[24] It is still

related to the choice of diction or vocabulary. The use of intensifiers also shows differences in language characteristics between Rara and Dika in the movie. Intensifier is a language characteristic that includes word choice with the meaning of admiration in expressing something, such as 'ouch,' 'waw,' and so on. In several dialogues, it was found that Rara included many intensifiers in her dialogues. It shows that female has a greater tendency to use intensifiers than male.[25] The datum is as follows.

Rara : "Aduh duh kulit kamu bercahaya banget sih!"
(Wow, your skin is so glowing!)

The phrase above is spoken by Rara. It refers to her younger sister, Luluk, who is more beautiful and slimmer than Rara. She was beautiful, white, and not fat. Her body is different from Rara, who was still fat and was not good at taking care of herself. When Rara threw the sentence of praise to her sister, then in other data findings, Dika, as the main male character, never uses the intensifiers to express his admiration for his interlocutors. The data are as follows:

Dika : "Aku kagum aja sama usaha kamu, bisa sampai tahap ini."

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[23] TIka Oktapiani, M. Natsir, and Ririn Setyowati, "Women's Language Features Found in Female Character's Utterances in the Devil Wears Prada Movie," *Ilmu Budaya: Jurnal Bahasa, Sastra, Seni Dan Budaya* 1, no. 3 (2017): 220, https://doi.org/10.30872/jbssb.v1i3.672; Timothy Jay and Kristin Janschewitz, "The Science of Swearing," *APS Observer* 25, no. 5 (2012), https://www.psychologicalscience.org/observer/the-science-of-swearing.
[24] Sri Wahyuningsih, "Men and Women Differences in Using Language: A Case Study of Students at STAIN Kudus," *EduLite: Journal of English*

Education, Literature and Culture 3, no. 1 (2018): 79–90, https://doi.org/10.30659/e.3.1.79-90.
[25] Samira Ghanbaran, Meisam Rahimi, and Abbas Eslami Rasekh, "Intensifiers in Persian Discourse: Apology and Compliment Speech Acts in Focus," *Procedia - Social and Behavioral Sciences*, Proceedings of the International Conference on Current Trends in ELT, 98 (2014): 542–51, https://doi.org/10.1016/j.sbspro.2014.03.450.

(I am just amazed at your efforts, So, you can stand on this point)

In the phrase above, Dika conveyed to Rara when they had dinner at a restaurant. At that time, Rara's appearance changed 180 degrees from the usual Rara. The dialogue occurred when Rara had managed to become thin. These all were because of the fast diet that she was undergoing. Of course, she was good at taking care of herself. No wonder if Dika, as her lover, praises Rara for her success in changing her appearance to be more beautiful. The form of speech used here is informative, without any intensifier sentences in it. From this, it can be concluded that it is sufficient for men to use informative structures to express their admiration and joy to their interlocutors.

Another characteristic that appears in Rara's speech is the use of adjectives and hyperbolic sentences to express something. Thus, this is in line with Wardhaugh's claim that women tend to use linguistic devices, such as more adjectives in their conversation, to show their solidarity and more vivid conditions.[26] Rara used this characteristic when praising Wiwit's kindness when compared to Marsha and Rena's attitude towards her. Here is an example of the data.

Rara : "Tapi bener kok, selama ini memang Wiwit yang paling baik."
(But it is true, so far Wiwit is the best)

This sentence can be classified as a hyperbole sentence that Rara speech to Wiwit. When viewed from the storyline in this movie, Wiwit can still be categorized as a bad friend for Rara. In several scenes, Wiwit seems to tease Rara often when Rara is still fat. However, if it is compared to Marsha and Rena, Wiwit is a more innocent character. He is more worthy of being said to be a follower.

Meanwhile, Dika also often uses adjectives in telling his dialogue even though the number is not that much compared to Rara's narratives. The sentences containing hyperbole were not found in Dika's speech. Even though he wanted to praise his interlocutor, he conveyed it with an informative speech. For example, when Dika praised Luluk during a photoshoot. As depicted in the following excerpt.

Dika : "Tuh kan, kamu itu cantik!"
(See, you are beautiful)

Furthermore, women tend to avoid using harsh words and taboos in their narratives. She prefers subtle equivalent words to be conveyed to her interlocutors. This is in line with Bonvillan's statement that women have been said to be more talkative than men concerning the discussion of emotions.[27] This is certainly inversely proportional to men, for whom harsh words and taboos are commonplace. These differences are found in the characteristics of Rara and Dika's narrative in the movie. Rara did not

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[26] Sri Wahyuningsih, 84.

[27] Nancy Bonvillain, *Women and Men: Cultural Constructs of Gender* (New Jersey: Prentice-Hall, 2007), 337.

use harsh and taboo words in the dialogue she played. As in the following datum.

> Rara : "Ngapain sih mikirin omongan orang. Orangnya aja gak mikirin omongannya sendiri, Luk."
> *(Why do you think what people say? They don't think about their word when speaking, Luk)*

The sentence above does not contain harsh words or taboo. Even though this sentence expresses Rara's annoyance to Luluk's netizens, who always give offending comments on her Instagram posts. This indicates that women are cautious in choosing words even they convey them to their interlocutors. Women are generally expected to act like ladies; hence, they avoid harsh language and instead implement a polite and soft speech style in their language.[28] This is different from men who tend to interpret harsh and taboo words as a common practice. This case can be seen from the data findings related to Dika's narrative in a dialogue.

> Dika : "Anjrit, jangan buang sampah sembarangan oy!"
> *(Fuck, don't litter please!)*

> Dika : "Eh iya, pinter juga lu, tampang aja bloon ya!"
> *(Oh yeah, you're smart too, even though your face looks stupid)*

Dika told the equivalent of these sentences to his friend and colleague, Ernest, who was on a scene littering in a slum in the middle of the city. Dika forbids Ernest for that. This also happens in a different scene when Ernest gives him advice regarding a shooting model for him. He praised Ernest's response even though he mocked Ernest with jokes which is rude and taboo for women. In this matter, men have the opposite assumption from women.

From the dialogue above, it can be said that women's language is more polite and refined than men's.[29] Even in one situation, it is undeniable that men can also use polite language like women in their speech. The context of a situation causes speakers to use certain language characteristics even though these characteristics are not common to the speakers. In this case, the researcher found a dialogue spoken by Dika to Rara when Dika was disappointed with Rara.

> Dika : "Gak semua orang yang butuh uang jadi kehilangan harga diri, Ra!"
> *(Not everyone who needs money loses self-esteem, Ra!)*

When someone feels disappointed with others, all the words that could be categorized as harsh can be put out by the speaker. This is absolutely to express enormous disappointment to the interlocutor. However, looking at the speech data above, Dika has instead

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[28] Robin Lakoff, "Language and Woman's Place," *Language in Society* 2, no. 1 (2004): 45–79, https://doi.org/10.1017/S0047404500000051.

[29] Van Bui, "Gender Language in Modern Advertising: An Investigation," *Current Research in Behavioral Sciences* 2 (2021): 100008, https://doi.org/10.1016/j.crbeha.2020.100008; Pamela Hobbs, "The Medium Is the Message: Politeness Strategies in Men's and Women's Voice Mail Messages," *Journal of Pragmatics* 35, no. 2 (2003): 243–62, https://doi.org/10.1016/S0378-2166(02)00100-5.

chosen a polite and complex equivalent to convey Rara. At that time, Dika was very disappointed with Rara's character change after Rara's appearance was much prettier and better than before.

The next characteristic difference that appears is the use of question tags. This question tag is usually used more by women than men. A question tag is a syntactic tool for expressing uncertainty. It has a function to express positive expressions of politeness or, in other words, as facilitative.[30] Rara, as the main female character in the movie, uses this question tag in many dialogues she reads. Among them are the data below.

Rara : "Iya ngejar hal-hal yang selama ini gak bisa gue dapetin, salah?"
(Yes, I'm chasing things that I haven't been able to get until now, am I wrong?)

Rara : "Kamu gak suka, ya?"
(You don't like it, do you?)

Rara : "Kenapa, gak bagus, ya?"
(Why? Is it not good?)

The data above shows Rara's uncertainty or doubt when speaking these sentences. When she was asked by Fei (her best friend) what she wanted, Rara seemed to still doubt what she got after changing her appearance, although it was her greatest wish. Also, this happens when Dika commented on how Rara was dressed when she wanted to teach children in a slum in the middle of the city. By asking again about Dika's dislike for the way she dressed, whether it was good

or not, this became proof of Rara's doubt about her choice of clothes.

Meanwhile, the researcher did not find any question tag characteristics that Dika spoke about in the movie dialogue. This leads to a perception that holistically, men never show expressions of doubt to their interlocutors. Men always believe and convince their counterparts that they never doubt at all in deciding something. The data findings in the form of Dika's speech related to this are as follows.

Dika : "Ibu gak usah stres, biar abang yang cari duit. Gak usah dipikirin ya, bu."
(Don't stress, let me find the money. Don't think about it, mom)

The above story was conveyed by Dika to her mother when her mother told her that she still owed 40 million to her neighbors after paying the hospital for Dika's late father several years ago. If it is related to Dika's job as a freelance photographer, it will be difficult for her to get that much money in a short time. However, because Dika's character is full of faith, he tries to convince his mother that he can pay off his mother's debt in a short time. And the sentence structure was chosen above as a reinforcement for the absence of any doubt in him.

Furthermore, the topic of conversation and the language style of the two main characters of this film are very different. This can be seen from the following data.

Rara : "Duh, ni perut pengen gue gunting coba! Ini juga, udah nasi, goreng lagi, dobel ni

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[30] Saleh, *Bahasa dan Gender dalam Keragaman Pemahaman*, 141.

dosanya. Mana bisa mau kurus?"
(Aw, this stomach I want to cut! This too, already with rice, fried again, this is a double sin. How can you be skinny?)

When Rara is showing the maroon and pink colors to Fei

Rara : "Eh Fei, menurut lo, mana di antara dua lipstik ini yang bikin gue lebih berwibawa?"
(Hi Fei, in your opinion, which of these two lipsticks makes me more authoritative?)

Dika : "Tapi buat nambah-nambahin ni, kalo lo lagi nolak job, lemparlah ke gue, ya?"
(But to add to this, if you're still refusing a job, throw it at me, ok?)

The data above shows that the topic of women's conversation is fashion, body goals, color, and other things that have always been the focus of women's attention in their lives. Women are known to identify color terms as a different series and variation of shades with more detail and variation of the same shades. On the other hand, men's knowledge of color is limited. They only know the primary colors. The colors sometimes look very similar to each other.[31] When women talk to other women, the content of the conversation includes categories on equality, feelings, household, and family. Women also tend to use sentences that are more casual and contain compliments.[32] Meanwhile, for men, the topic of conversation with other men is more focused on work issues. In Saleh, it is stated that the topic of men's conversation focuses on competence and ridicule, such as sports, aggression, and work.[33]

The last characteristic of women's language is the function of using her conversation as a medium for negotiating, supporting, and obtaining an agreement. This can be found in the following data findings.

Rara: "Ya, kalo mas Kevin mau kasik saya waktu, saya akan berusaha."
(Yes, if Kevin wants to give me time, I will try)

The above statement was conveyed by Rara to Pak Kevin so that he would consider himself to be a manager at the cosmetics company where he worked. There is a form of negotiation here to get a deal. Men tend to be more accepting of what they get today. Because, in essence, men are stronger than women. So, without any negotiation or other things, they can get other things more easily. The language characteristics of hypercorrection were not found in the speech of the main male and female characters in *Imperfect: Karier, Cinta & Timbangan* movie. However, on the whole, for both the male and female main characters, there were no errors in the grammaticalities of the speech conveyed.

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[31] Clara Herlina Karjo and Stephani Wijaya, "The Language Features of Male and Female Beauty Influencers in Youtube Videos," *English Review: Journal of English Education* 8, no. 2 (2020): 203–10, https://doi.org/10.25134/erjee.v8i2.2593.

[32] Saleh, *Bahasa dan Gender dalam Keragaman Pemahaman*, 146.

[33] Saleh, *Bahasa dan Gender dalam Keragaman Pemahaman*, 147.

2. Social and Cultural Factors of Main Male and Female Characters in *Imperfect: Karier, Cinta & Timbangan* Movie

Society divides men and women into various social status classification boxes. The distinction of social status that occurs in society generally affects the social status of men and women in particular. This makes the position between the two different and very influential in several aspects of life. Socially, gender is inherent in both men and women. Gender is constructed through social and cultural processes. Someone is said to be masculine and feminine in terms of appearance, clothing, attitudes, personality, work inside and outside the household, sexuality, family responsibilities, or other things that have the potential to shape one's gender role.[34]

In *Imperfect: Karier, Cinta & Timbangan* movie, social and cultural factors form the distinction of language expression between Rara, as the main female character, and Dika, as the main male character. Based on the opinion of researchers regarding the plot of this movie, Rara was raised from a well-off family in terms of material. Her mother was a well-known model, and her father was a businessman. Rara is a quiet figure. She doesn't act too much. Since childhood, Rara has always felt that her mother has been put at the number two because she is physically different from her younger sibling, Luluk. Due to this

condition, Rara became so stubborn about her appearance that she came to a state that forced her to change her appearance. This affects Rara's language features, in which she talks a lot about appearance, fashion, and status in her career.

In contrast, Dika was raised in a simple family. The background of his life triggers a seriousness and social concern in him. So, he can understand the world much wider than Rara. This affects the language characteristics of the speech. He talked a lot about the intricacies of his work and the financial problems he had with his mother. From this, the stereotypes of the two main characters emerge. On the other hand, Rara is labeled as a career woman who always pays attention to her appearance without neglecting the love of her loved ones. Meanwhile, Dika is labeled as a hardworking and loving man.

The researcher assumed that the results of this research are important to be known, read, and understood in depth by the public, although the focus of this research was only limited to movie analysis. They are considering that the issue of gender will never be separated from the social arrangement of society in real life. People need to know the characteristics of language owned by men and women in living their daily lives. So, it can form the level of syntax, semantics, and even its implications with models of social life that shape it. When referring to the previous study, the data findings in this study are quite strong with the variation in language characteristics

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[34] Wiyatmi, "Konstruksi Gender dalam Novel Geni Jora Karya Abidah El-Khalieqy," *Humaniora* 22, no. 2 (2012): 196–206, https://doi.org/10.22146/jh.996.

between men and women found in the movie as well as the spectrum of social life that constructs it.

To find out the language characteristics of men and women in a literary work and even in practice in real life, in addition, this research uses the theory of Qi Pan and Lakoff that previous researchers have done. It can also be applied and expanded in scope through critical analysis of language and gender. Through this critical analysis, the discussion of language and gender will be much more lively and in-depth, even if it is connected to aspects of sociolinguistic and psycholinguistics, ecolinguistics, and other interdisciplinary studies.

D. Conclusion

In *Imperfect: Karier, Cinta & Timbangan* movie, the main male and female characters use 11 different language characteristics expressed in the dialogue they play. The language characteristics that female character often uses clear and standardized pronunciation; high intonation; emotional-sounding intonation; intensifier; adjectives and hyperbole sentences; harsh and taboos words; politeness expressions; using question tags; expression of doubt; the subject of discussion, which includes color, fashion, and body goals; also the conversation used as a medium for negotiation. On the other hand, the male character did not use these language characteristics. The hypercorrection characteristic was not found in the second speech. Holistically, neither male nor female was found to have any errors in the grammatical of the speech conveyed.

The language differences in the speech of the leading male and female characters are certainly influenced by social and cultural factors that shape their personalities in the movie. So, it creates gender stereotypes that appear in both of them based on their characters in the movie.

This research contributes to how the expression of language and gender in one of the literary works in the form of a movie and its relevance to the scope of social life between men and women. It is considered that the case needs to be studied and analyzed using linguistic theories that are compatible and able to answer all the problems. Future research can include inhabitants' socio-cultural criticism of language and gender to strengthen the findings of this research.

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