



Gender Language Variation in the Film *The Architecture of Love*: Analysis of Linguistic Features and Topics

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ABSTRACT

This research is motivated by the phenomenon of gender-based language variation widely represented in popular media, particularly films, as a reflection of language practices developing in modern urban society. Films function not only as a means of entertainment, but also as a socio-cultural medium that represents gender identity, relations, and construction through the use of language by its characters. This study aims to describe gender-based language variation in the film *The Architecture of Love*. This study uses a qualitative descriptive method with data collection techniques in the form of documentation through repeated screenings of the film *The Architecture of Love*. The research data consists of the speech of male and female characters which are then carefully transcribed, classified, and analyzed based on the category of gender language style and the topics of conversation that arise. The analysis process is carried out systematically to identify language patterns that reflect gender differences. The results show that female characters are more dominant in using language forms such as lexical hedges, tag questions, intensifiers, and avoidance of harsh words, which reflect an attitude of caution, politeness, and orientation towards social relationships. In contrast, male characters tend to use more direct, assertive, and dominant language. In terms of conversation topics, women more often discuss personal issues, emotions, and social relationships, while men talk more about work, objective facts, and situations that require rationality. This finding confirms that gendered language variations in film reflect the construction of the characters' social identities and align with sociolinguistic theories. Therefore, this study concludes that film can be a representative medium for observing gender-based language dynamics in the context of modern society.

Keywords: gender language variation, film, linguistic and topics

Variasi Bahasa Gender pada Film *The Architecture of Love*: Analisis Ciri Kebahasaan dan Topik

ABSTRAK

Penelitian ini dilatarbelakangi oleh fenomena variasi bahasa berdasarkan gender yang banyak direpresentasikan dalam media populer, khususnya film, sebagai cerminan praktik berbahasa yang berkembang dalam masyarakat urban modern. Film tidak hanya berfungsi sebagai sarana hiburan, tetapi juga sebagai medium sosial-budaya yang merepresentasikan identitas, relasi, serta konstruksi gender melalui penggunaan bahasa para tokohnya. Penelitian ini bertujuan untuk mendeskripsikan variasi bahasa gender pada film *The Architecture of Love*. Penelitian ini menggunakan metode deskriptif kualitatif dengan teknik pengumpulan data berupa dokumentasi melalui penayangan berulang film *The Architecture of Love*. Data penelitian berupa tuturan tokoh laki-laki dan perempuan yang kemudian ditranskripsi secara cermat, diklasifikasikan, dan dianalisis berdasarkan kategori gaya bahasa gender serta topik pembicaraan yang muncul. Proses analisis dilakukan secara sistematis untuk mengidentifikasi pola-pola kebahasaan yang mencerminkan perbedaan gender. Hasil penelitian menunjukkan bahwa tokoh perempuan lebih dominan menggunakan bentuk kebahasaan seperti lexical hedges, tag question, intensifier, serta penghindaran terhadap kata-kata kasar, yang merefleksikan sikap kehati-hatian, kesopanan, dan orientasi pada hubungan sosial. Sebaliknya, tokoh laki-laki cenderung menggunakan bahasa yang lebih langsung, tegas, dan dominan. Dari aspek topik pembicaraan, perempuan lebih sering membahas isu personal, emosi, dan relasi sosial, sementara laki-laki lebih banyak membicarakan pekerjaan, fakta objektif, dan situasi yang menuntut rasionalitas. Temuan ini menegaskan bahwa variasi bahasa gender dalam film mencerminkan konstruksi identitas sosial para tokoh serta selaras dengan teori-teori sosiolinguistik. Dengan demikian, penelitian ini menyimpulkan bahwa film dapat menjadi medium yang representatif untuk mengamati dinamika bahasa berdasarkan gender dalam konteks masyarakat modern.

Kata kunci: variasi bahasa, gender, film, kebahasaan dan topik

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INTRODUCTION

The phenomenon of gender-based language variation is a significant focus in sociolinguistic studies because language reflects the social identity of its speakers (Crystal, 2003). As a multilingual country, Indonesia also presents a diversity of language use influenced by social factors, including gender, as explained by Chaer & Agustina (2014). In the development of popular media, film has become an effective medium for observing the representation of language use in modern society. Indonesian films are currently developing rapidly and presenting various social issues relevant to society, including communication dynamics, interpersonal relations, and gender construction (Rohmah, 2024). Language in film plays a crucial role in character formation, conveying emotions, and as a tool for understanding the social position of characters within the storyline. Linguistics, as the study of language, both spoken and written, is fundamental to understanding how communication occurs and how language changes with social developments (Mamentu, 2022). Thus, language in film is not merely dialogue, but also a representation of social relations and cultural realities that exist within society (Marlina, 2025).

In sociolinguistic studies, language variation arises due to differences in speaker factors, speech situations, and language functions. Language variety is not static, but rather develops according to social dynamics, power relations, and the identities of its speakers (Chaer & Agustina, 2014). Gender is one of the most important factors in the emergence of language variations, as explained by Johnson (2018) and Adinda (2019) who explained the phenomenon of woman's talk and man's talk. (Lakoff, (1975) identified ten characteristics of women's language, such as lexical hedges, tag questions, empty adjectives, the use of specific colors, intensifiers, super polite forms, and avoidance of harsh words. Meanwhile, Wardhaugh (2006) showed that men tend to use language that is more direct, assertive, and raises rational topics such as work, politics, and objective activities. In addition to linguistic factors, language variations

are also influenced by psychological aspects that are formed since childhood through the socialization process, as explained by Hijriyah (2008), Bariel, (2024), and (Bandura, 1989), who emphasized that men are directed to be assertive and rational, while women are directed to be empathetic and maintain relationships. This phenomenon shows that gender language variations are the result of the interaction between social, cultural, and psychological factors that shape communication patterns. Speakers.

Teddy Soeriaatmadja's film, *The Architecture of Love*, is interesting to study because it explores the dynamics of gendered language through the interactions between its two main characters, Raia and River. Raia, as a woman, is depicted using lengthy speech, expressing feelings, and often employing refined language. Meanwhile, River, as a man, appears assertive, often speaks briefly, and is more fact- or work-oriented. This contrasting style aligns with Lakoff's linguistic characteristics and Wardhaugh's topical tendencies. The film also depicts diverse social relationships, such as those between friends, siblings, and romantic partners, enriching the analysis of language variation based on the context of interaction. The strong dialogue and varied communication situations make this film an appropriate subject for analyzing how gender shapes language choices and conversation topics in an urban context.

Previous research has shown that gender-based language variations have been extensively studied, such as Hikmah's (2023) study on the film *Layangan Putus*, Mamentu's (2022) study in the Watutumou Permai housing complex, Ramadoni & Ashriany's (2023) study on Sasak culture, and Lestari & Ramadhaniati's (2022) study on the Baturaja community, which found that women more frequently discussed domestic topics, while men focused on economics. Agata & Saifullah (2022) analyzed Instagram captions and found that women tended to use intensifiers and emphatic adjectives, while men used numeral references and the pronoun "I." However, none of these studies have examined gender-based language variations



in *The Architecture of Love* or deeply linked the linguistic features and topics of the film's dialogue. Therefore, this study is novel because it combines stylistic analysis based on Lakoff's theory with conversational topics based on Wardhaugh's in a previously unstudied film context.

Based on this description, this research is formulated into two main questions: what are the linguistic forms and topics used by female characters in the film "*The Architecture of Love*," and what are the linguistic forms and topics used by male characters in the same film. In line with this research problem formulation, the purpose of this study is to describe the linguistic styles of women and men and the conversational topics that emerge in the film's dialogue. This research is expected to provide theoretical benefits in the form of contributions to the development of sociolinguistic studies, specifically gender language variations according to Lakoff (1975) and Wardhaugh (2006), as well as practical benefits for students, researchers, educators, and the general public in understanding the influence of gender on language practices. Thus, this research provides a strong conceptual foundation for examining how gendered language dynamics are concretely represented in the film through the word choices, speaking styles, and conversational topics used by the characters. This literature review presents the theoretical foundations and findings of previous research that form the basis for the analysis of gendered language variations in the film "*The Architecture of Love*." Sociolinguistics, as a branch of linguistics that studies the relationship between language and society, begins with the understanding that language is never neutral. Language is influenced by social structures, power relations, and the identities of its speakers. Chaer & Agustina (2014) emphasize that language functions as a living means of communication in society, so every form of variation reflects the social diversity that surrounds it. This variation—whether formal or informal, speech act-based, or speaker-based—emerges due to heterogeneity in social backgrounds, including education, age, occupation, environment, and gender.

In the context of this research, gender is one of the most significant factors in producing language variation. Wardhaugh (2006:326–328) states that gender is a social category that determines how a person chooses vocabulary, intonation, delivery style, and even conversational topics. Men tend to use language structures that are assertive, direct, and oriented toward rational or factual aspects. Conversely, women often utilize more refined, cautious language forms that consider interpersonal relationships. This is in line with the views of Johnson (2018) and Adinda (2019) regarding the existence of patterns of woman's talk and man's talk which show differences in topic preferences and ways of speaking.

Furthermore, Lakoff (1975) formulated the characteristics of women's language through ten categories, including lexical hedges, tag questions, empty adjectives, precise use of color, superpolite forms, and avoidance of profanity. According to her, these characteristics are rooted in social constructions that shape women as more cautious speakers in expressing their opinions. Meanwhile, men are depicted through the use of straightforward language, minimal expressions of hesitation, and a greater emphasis on strength or assertion. This is also evident in explanations that view men as independent individuals, thus their language style is more assertive and explicit (Wardhaugh, 2006:326–328).

Film, as a cultural medium, plays a role in presenting a living representation of language in society. The film "*The Architecture of Love*" is an interesting object of study because the dialogue between the characters, particularly Raia and River, demonstrates the rich dynamics of gender language. The film depicts interactions rich with emotional and social nuances, embodying the different speech patterns of women and men. The social relationships depicted in the film, whether family, romantic, or friendship, serve as contexts that influence language choices. One example is shown in the scene where River protects her sister's feelings by pretending not to recognize Raia during their first meeting in New York, demonstrating how

social relationships shape the characters' self-expression.

Several previous studies provide additional foundations for this research. Hikmah (2023) found significant differences between male and female language styles in the film *Layangan Putus*, particularly in diction and conversation topics. Mamentu (2022) showed that language variations in the Watutumou Permai housing complex are influenced by the speech situation, occupation, social status, and age, using the theories of Lakoff, Wardhaugh, Labov, Pateda, and Hymes as a reference. Lestari & Ramadhaniati (2022) found that women in Baturaja Permai tended to discuss domestic issues, while men raised economic and public space issues. Meanwhile, Agata & Saifullah (2022) analyzed Instagram captions and found that women frequently used intensifiers and emphatic adjectives, while men used numbers and the personal pronoun "I."

However, these studies have not yet examined the relationship between gendered language styles and the social relations that accompany them. Most previous studies have positioned gender as a single variable without examining the influence of emotional relationships, closeness, or social dynamics on speech. Furthermore, no research has yet been found that examines gendered language variations in the film "The Architecture of Love" by integrating Lakoff's theory on women's language styles and Wardhaugh's theory on conversational topic tendencies. This study is unique in that it not only examines language variations but also relates them to the underlying interactional context.

The following theoretical framework explains the operationalization of Lakoff's theory in the analysis process. Lakoff (1975) not only provides theoretical characteristics but also facilitates researchers' categorization through linguistic indicators that can be directly observed in speech. In thesis documents, these indicators are developed into codes such as VBP/LH for lexical hedges or VBP/EA for empty adjectives, which facilitate the systematic data identification process. Similarly,

Wardhaugh's theory is used to trace the tendencies of conversation topics. In films, women appear to discuss emotional or relational topics more frequently, while men seem more focused on work-related topics or factual issues, as illustrated in several dialogues between Raia and Erin that discuss the dynamics of personal relationships.

The research framework is based on the understanding that gender language variation is influenced not only by linguistic characteristics, as defined by Lakoff and Wardhaugh, but also by the underlying social context. According to Sugiyono (2023), a framework is a conceptual model that explains the relationships between research variables to guide the analysis. Therefore, this research framework demonstrates that gender language variation in films does not emerge in isolation but is shaped by the interaction between linguistic constructions, gender, and social relations reflected in the film's scenes.

METHOD

This study uses qualitative research methods because the data collected are in the form of words or sentences, rather than numbers, questionnaires, or calculations. This approach was chosen to enable researchers to understand the experiences or events experienced by the research subjects comprehensively. This aligns with Somantri (2005), who stated that the primary goal of qualitative research is to understand events in depth (Nasir et al., 2023) by describing them using language and words appropriate to natural conditions, and seeking meaning from the observed social situations (Sugiyono, 2023; Razak, 2017; Sudaryanto, 2015).

This type of research is descriptive qualitative because the author analyzes the speech of characters and data collected through observation. This means the researcher directly presents the phenomena found in a film without manipulating variables. Descriptive research is inseparable from qualitative design due to its suitability for determining the validity of research data. The approach used in this study is sociolinguistics. This approach allows us to observe how language is formed and



relates to society, in accordance with the research objective of describing variations in male and female language in the film "The Architecture of Love."

The research procedure was carried out through several systematic stages adapted to the characteristics of qualitative research. The first stage was the collection of audiovisual sources, namely the film "The Architecture of Love," which served as the main object of the study. The second stage involves repeatedly viewing the film to understand the context of the speech, storyline, social relations between the characters, and the communication situations underlying each dialogue. This stage aligns with documentation techniques as explained by Rahardjo (2011), who defines documentation as the process of obtaining data based on relevant notes, recordings, or archives. After the screening process, the third stage involves a complete transcription of the dialogue. The dialogue is transcribed as is to produce accurate data, and then classified based on the categories of female and male language variations as stated in the problem formulation. The fourth stage is data selection, which involves selecting utterances that contain linguistic characteristics according to Lakoff and topic characteristics according to Wardhaugh. This selection follows Hikmah's (2023) assertion on the importance of data matching the research focus. The fifth stage is data tabulation and codification, which involves compiling tables containing codes such as VBP/LH, VBP/EA, or RBL/TG as described in the previous research methods document. This coding process helps systematically group the data. The final stage is interpretive analysis, namely giving meaning to each finding based on Lakoff and Wardhaugh's theory and comparing it with previous research to obtain answers to the problem formulation.

This research employed a qualitative descriptive design because the data examined consisted of words, phrases, and utterances, not numbers or statistical calculations. This design clarifies that qualitative research aims to understand events in depth through natural language descriptions and

uncover social meanings within the observed context. The use of a qualitative descriptive design is also relevant to the research objective, which is to describe the forms of male and female language variation and conversational topics in the film "The Architecture of Love" without manipulating variables. This approach orients toward a comprehensive understanding of the phenomenon, allowing the researcher to interpret the dynamics of gender-based language as they emerge in the film's dialogue. Furthermore, this research approach theoretically falls within the realm of sociolinguistics, the study of how language is shaped by society and used in specific social contexts. Therefore, the research design and approach fully align with the object and objectives of the study.

This research was not conducted in a specific physical location because the data came from film; therefore, the research activities took place in the researcher's work environment through an audio-visual-based documentation and analysis process. All activities, from film screenings and dialogue transcriptions to analysis, were conducted in the researcher's workspace using a computer and a video player.

The data collection and processing period lasted approximately five months, from July to November 2025. This timeframe included repeated screenings of the film, transcription,

- 1) sorting data based on Lakoff and Wardhaugh categories: 6 weeks
- 2) tabulation and codification: 5 weeks
- 3) final analysis used in compiling the research report: 8 weeks

Data was collected using a data recording sheet (research worksheet). This sheet was used to record selected dialogues, code each piece of data (e.g., the linguistic characteristics of women and men, and the topics chosen by women and men), and record the time the dialogue appeared in the film. This sheet also served as a tool in tabulating the data.

Data analysis was conducted through a step-by-step process that followed the concepts of qualitative analysis: data reduction, data presentation,

and drawing conclusions, using the Miles and Huberman (1984) data analysis model.

a. Data Reduction

At this stage, the dialogue transcriptions were reduced based on their suitability to the research focus, namely gender stylistic characteristics according to Lakoff and conversation topics according to Wardhaugh. Irrelevant dialogue was removed.

b. Data Presentation

The data were presented in the form of narrative descriptions related to a systematic overview of the emergence of language variations in the film.

c. Conclusion Drawing

The sorted data were analyzed by linking them to Lakoff's (1975) theory on women's linguistic characteristics and Wardhaugh's (2006) theory on male and female topic tendencies.

RESULTS

1. Characteristics of Women's Language and Women's Topics

An analysis of the speech of female characters in the film "The Architecture of Love," when read through Lakoff's (1975) framework, reveals linguistic patterns consistent with a number of characteristics proposed by that theory. Structurally, there is a tendency to use lexical hedges and softening statements that serve to reduce the potential for conflict and maintain harmony between parties; this reflects the relational orientation often inherent in women's speech (Lakoff, 1975).

Furthermore, the use of tag questions and rising intonation functionally appears as a strategy for seeking confirmation or maintaining the engagement of the interlocutor, rather than solely as a sign of cognitive uncertainty—a finding that aligns with contemporary sociolinguistic studies that interpret the social functions of these forms (Chaer & Agustina, 2014). Another consistent characteristic is the use of empty adjectives and intensifiers to signal emotional and evaluative nuances, as well as a tendency to avoid harsh words (avoidance), all of which confirm a language pattern that places relational concern and emotional expres-

sion as the primary functions of women's speech in the context of this film. These findings map the frequency of these indicators' occurrences to the focus of the analysis. These statements also align with previous studies that position gender as a dominant factor in language variation, but emphasize that the concrete manifestation of linguistic forms depends on the context of interaction (Wardhaugh, 2006; Chaer & Agustina, 2014).

From a topical perspective, according to Wardhaugh, women's speech in films tends to focus on interpersonal relationships, personal experiences, and emotional issues. Conversations emphasizing openness to friends, reflection on past experiences, and concern for the well-being of those close to them indicate that women more frequently use language to build closeness, manage feelings, and maintain social networks—a pattern consistent with Wardhaugh's findings regarding gender-specific tendencies. Furthermore, a relatively higher frequency of everyday topics (lifestyle, hygiene, light domestic activities) is observed, which serve as a medium for negotiating social relations in the film narrative. The combination of linguistic strategies (Lakoff) and topic choices (Wardhaugh) suggests a functional link: more subtle and relational forms of language facilitate the addressing of topics requiring emotional management and maintaining social harmony. These findings reflect how the demands of film dramaturgy combine character construction and the social function of language, so that women's language patterns are not merely idiomatic, but rooted in the social roles assigned to them in the storyline.

2. Manifestations of Male Language Characteristics and Male Topics

An analysis of male characters' language characteristics, when read through Lakoff's lens, reveals a striking functional contrast compared to female speech patterns. Male characters more frequently display concise formal politeness, use assertive expressions (directness), and statement structures that emphasize authoritative or independent positions. In the codification, indicators



such as MD (dominating), TG (assertive), and LG (direct) appear predominantly, while indicators signaling hesitation (e.g., lexical hedging) are either barely visible or very rare. This pattern reflects the masculine social role, which is depicted in the text as concealing wounds, being action-oriented, and choosing language that minimizes overt emotional exploration—something consistent with Wardhaugh's description of men's structural and topical preferences in social speech. Furthermore, the use of rising intonation at certain emotional moments (e.g., in response to insults or provocation) serves as an immediate emotional affirmation, rather than as a strategy for seeking approval; this suggests that men's emotional expression in the narrative is more often manifested through the intensity and form of assertion than through explicit verbal elaboration of emotions.

In terms of topic, male characters tend to raise issues that are rational, factual, and related to public roles or duties, such as work, family responsibilities, safety, or technical/objective issues, all of which align with Wardhaugh's framework of men's topical tendencies. These topics serve to emphasize masculine identity in the film: decision-making, responsibility, and practical conflict management. This topical pattern interacts with the language style; straightforward and dominant language facilitates the presentation of topics that require authority or quick decisions. Thus, variations in male language in the film are not merely a matter of lexical choice or sentence structure, but are also closely related to the social functions played by the characters in the narrative plot. This finding reinforces the assertion in previous studies that gender differences in language often function to reproduce social roles and cultural expectations that exist at both the narrative and real-life social levels.

DISCUSSION

The results of this study on gender language variations in the film "The Architecture of Love" indicate clear differences between the ways women and men use language in their interactions. These

differences encompass aspects of language style and conversation topics. In general, this research finding aligns with Robin Lakoff's (1975) theory on language styles in women and men, as well as Wardhaugh's (2006) theory on language variations that influence the topics chosen by each gender. Based on the analyzed data, Lakoff's eight linguistic features frequently appear and are used by female characters, while male characters only use four: rising intonation, hypercorrect grammar, emphatic adjectives, and avoidance. Rising intonation in women appears as an emotional expression, particularly when women feel irritated, unheard, or demand clarification. However, in men, rising intonation appears not as an expression of sensitive emotions, but as a sign of anger, assertion, or resistance, serving to demonstrate a man's assertiveness and maintain self-respect.

Furthermore, hypercorrect grammar exaggerates grammatical elements to appear more neat and polite. However, in male characters, excessive grammar is used in certain contexts to maintain dignity, such as when apologizing at formal events. Empty adjectives are also used by both men and women. Women use emphatic adjectives to show enthusiasm, to strengthen intimacy, and to express positive emotions, in contrast to men, who use emphatic adjectives for a different purpose: to describe a situation briefly and directly.

The final form of avoidance used by both genders is avoidance. Avoidance, or speech avoidance, occurs in both genders, but with different functions. In women, avoidance is used as a way to avoid conflict, defuse tension, and maintain interpersonal relationships. Women tend to choose to change the topic, lower their tone, or provide minimal responses when a conversation becomes heated. In contrast, for men, avoidance occurs for different reasons: not to protect the relationship, but as a way to maintain self-esteem, maintain authority, and avoid appearing emotionally vulnerable. They use this avoidance to quickly end conversations that begin to delve into personal or emotional issues, or whenever they feel their authority or dominant position is being threatened.

This fact is supported by data showing that male characters consistently reject potentially inflammatory discussions or refuse to accept pity from female characters. Overall, the differences in linguistic characteristics between men and women in the film "The Architecture of Love" indicate that women use more empathetic, relational, and harmony-maintaining linguistic strategies, while men use strategies that are direct, assertive, and oriented toward conversational control.

The research also highlights differences in conversation topics between men and women. According to Wardhaugh, the topics a person discusses can reflect their interests and social roles. Therefore, the differences in topics emerging between male and female characters in "The Architecture of Love" also indicate differences in how they perceive and express themselves through language.

Based on the analysis, women tend to prefer personal and emotional topics. They often discuss men with close friends or trusted acquaintances, but not always directly. Women are more open with those they consider close and do not like to keep their feelings to themselves. In this film, this is evident in the conversations between Raia and Erin, who often share stories about their lives, feelings, and past relationships. This demonstrates that women use language to convey feelings and maintain closeness with those they trust. Furthermore, women also enjoy discussing topics that demonstrate caring and affection. For example, when Mrs. River spoke to River upon his return to Indonesia, her speech sounded gentle, reassuring, and caring. Conversations like this demonstrate that women often use language to provide support and comfort, rather than to assert power. Women also appear sensitive to matters around them, such as caring for their own health, that of their partners, or their friends. This attitude reflects a woman's gentle, caring personality, one that seeks to make others feel secure. Furthermore, topics frequently arise related to daily activities and household matters, such as cooking, beauty, and fashion. These themes demonstrate that women

enjoy discussing topics that are close to their lives and in keeping with their feminine characteristics.

CONCLUSION

Based on the analysis, it appears that male and female characters in the film exhibit different language patterns, both in word choice, expression, and how they convey meaning. In Lakoff's eight characteristics, female characters tend to use language that demonstrates caution, politeness, and an effort to maintain social relationships, while male characters tend to use more direct, concise, and focused speech. This difference is not only evident in linguistic characteristics but also relates to psychological tendencies formed through the process of gender socialization. Internal factors such as psychological background play a significant role in these language variations. Women are raised with the urge to maintain relationships, avoid conflict, and show empathy, so even in films they prefer refined and considerate language to maintain comfortable communication. The analysis findings indicate that women more often use language strategies that dampen intent and maintain the atmosphere of interaction. Conversely, men tend to develop a strong and rational self-image. Social pressure to not express too much emotion leads them to choose assertive, concise, and to-the-point speech. The analysis results support this, with male characters being more oriented toward the purpose of the conversation rather than its emotional aspects. In addition to psychological factors, language variation is also greatly influenced by the social conditions surrounding the characters. The social environment, roles in the scene, and relationships between speakers also shape their speech. Women are more often placed in situations that require closeness or emotional connection, so their language is directed towards harmonious interactions. Meanwhile, men are generally in contexts that require assertiveness and clarity, so their speaking style is more direct. The variety of conversation topics also reflects gender differences. Women dominate emotional and relational issues, including relationships, emotional



openness, health, empathy, togetherness, and domestic activities. They tend to be more expressive, open, and sensitive to social dynamics, and often share personal experiences. In contrast, men's topics focus more on functional and informative aspects, such as work, professional responsibilities, and experiences that impact them. Men tend to be reserved in expressing their feelings, discuss personal matters briefly, and are more comfortable with practical and factual topics.

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