

Team 1 - Varieties in Language

Introduction

The topic of our project was Varieties in Language. For this, we have decided to work on Language differences and variations based on Gender from a sociolinguistic point of view and how they are represented in Bollywood. Our project works in four major phases:

1. **Analysing Bollywood scripts:** For this, four movies were chosen, where the lead was female. Our goal was to analyse the difference in language used by male and female characters. This was done due to the low representation of women in the movies, especially since there are not a lot of dialogues by women in most movies where they are not the lead character. This analysis was done manually since we needed to analyse the context of every occurrence of linguistic disparity.
2. **Computational Representation:** Once we manually have analysed movies, its implications, and how men and women use different languages due to societal reasons, we back it up with data. For any movie, any kind of data which was required was extracted by the scripts, then displayed as a graph for aesthetic representation of relevant data.
3. **Reading Literature:** Here, we read published and known literature based on themes of women's language, Bollywood's representation of women, and language disparity based on gender. We try to formulate hypotheses based on ideas presented in the paper in an Indian context. Then we try relating it to the Bollywood movies, and see if it holds. These also give an extra depth in analysis of the movies and each character.
4. **Survey:** The final phase involved a survey. This was based on hypotheses which were formed due to different pieces of literature read, which could be applied to the movies. This was done to figure out whether Bollywood was an apt representation of the current demographic and whether these ideas themselves could be applied to the current demographic.

This four-phase approach not only helped us in correctly analysing the linguistic representation of women in Bollywood compared to men, but it also allowed us to expand our topic to explore the linguistic difference in language used based on societal norms in the real world.

Movies

We chose four Bollywood movies with female leads, which passed the Bechdel Test. It is used as a measure of representation of women in fiction. It asks whether a work features at least two women who talk to each other about something other than a man. Sometimes, the requirement that the two women must be named is added.

Pink: The movie Pink is about one of the essential topics that India as a country faces - Understanding the concept of consent. The film is mostly set in court where the protagonists(the three women) are wrongly

accused of prostitution wherein they were sexually assaulted. It is a powerful movie, and there are multiple moving dialogues which make you question how our society treats women. The movie is an excellent commentary on society, and we found numerous instances where we could comment on culture and language, and how they are interlinked.

There were multiple observations that we drew on language and society. The direst and probably the most comfortable observation that we drew was the fact that there was a clear imbalance and inequality between the two genders. A lot of things that men were able to do were considered wrong for women. Similarly, female sexuality and alcohol consumption were treated as a taboo while for males, it was a sign of progress or being *cool*. There were undertones of societal classes, and throughout the movie, it was clear that if you were a rich male you were almost above the law. A subtle but essential observation we made was the fact that people from North-East India were ostracised for their appearance. The characters took very little care to distinguish between the states, and very little importance was paid to the North-Eastern character. The North-East character was termed as *chinki*(slang for the Chinese) and was considered immoral because of her dressing style.

It was not just societal observations that we drew. There were a lot of linguistic differences that we could make that elucidated the stark contrast to how women and men are expected to speak. The most crucial distinction we made was the fact that women used more respectful pronouns while men did not have to do the same. Throughout the movie, women were found to use *aap* the more respectful version of the pronoun “you” while males could use *tum* and *tu*. This was because women were expected to be subservient and obedient, while the same rules did not apply for men. Similarly, this subservience extends to what language the speaker has to speak in. Women were criticised for speaking in English. Throughout the movie, there were multiple instances where they were asked not to talk in English because it would mean being arrogant and showing someone down. On the contrary, the main antagonist was praised for completing a degree in English from Britain. This level of double standards was something that we found throughout the movie.

Similarly, swearing or using any form of abusive language was a complete no for women in the movie. However, whenever a man did so, it was supposed to make him look macho. An interesting point to note was the fact that most of the slangs were directed at women. A woman was being called a slut or some other derogatory term and not the other way around. Another common theme that was recurring was the importance of power. People, especially men, in power were able to get away with more abusive language than that of a regular individual. This is because they are in a higher place in society. Most people refer to them with pronouns that signify respect, and because of this, they can command respect. They are also able to talk to people without giving them the utmost care that they deserve.

It is important to note here that these set of observances are not two disjoint sets. Instead, they both stem from each other, and they are interlinked. The respect gained in society by a particular person is signified by how that person is referred to by an ordinary person. Similarly, if you do not respect a person, you would not be using pronouns that represent respect. The two sentences, though seem similar, are converses of each other and it is

essential to make the distinction. This only adds to the fact that language and society are not two different things that have their own set of rules. Instead, they are incredibly interlinked, and they cannot exist without the other. Women in a society such as ours are in a very precarious position.

Improving their linguistic conditions might be a starting point to getting the women of our country to a place where they are at equal status as men. The misogyny is present in the language of our society, and an essential starting point to eradicate this misogyny from society would be to remove it from the language of that society. There must be more substantial steps that need to be taken to ensure that we make a conscious effort to remove this ingrained misogyny and this unnecessary masochism. Pink as a movie tries its best to focus on the aspects of women and does an outstanding job in providing an accurate representation of the film.

Queen: The movie Queen has Rani as the protagonist. Rani is a middle-class Indian woman, who broke up with her long-term boyfriend, and fiance, Vijay. In a vast frenzy of emotions, she takes a trip to Paris and Amsterdam all alone, and this is her journey through confidence level. The reason this movie was chosen was due to societal issues influencing the language of Rani, and how confidence affects her language. We observe four significant factors affecting the language used by Rani in this movie, namely: Upbringing, Relation, Confidence and Power.

We firstly observe how upbringing and personality affect the usage of language. Rani, as mentioned, is brought up in a typical middle-class household in Delhi. She is extremely sheltered since she was not allowed to go out on her own at all. She also had never gone outside India. Her education was moderate, but her hold on English was not. Due to this, we observe a lot of instances within the movie, where her choice of words could be attributed to her upbringing. Often when discussing sexual talks with her friend Sonal, we could see her disdain for such talks. Due to her upbringing, sex and topics related to it were considered as a taboo, and as a disgusting cheap topic. Another issue she would divert to while these conversations was marriage. This is directly related to her upbringing since her parents told her to become an ideal wife. Hence, sex became a taboo, where wedding became a goal.

Secondly, we go through the differences her relation with the listener was. As a traditional Indian woman, it is natural that she refers to her elders in the family by ‘aap’. Similarly, it can be seen that she refers to her younger brother Chintu as ‘tu’, instead of ‘tum’, to signify the closeness. An interesting point of conflict here is Rani referring to Vijay as ‘tum’. It can be said she does not refer to him as ‘aap’ to signify they are close, but it could be said that the reason she does not use ‘tu’, as she does with Sonal, is due to the power relation existing, which makes her use a more respectful pronoun.

Next, we observe how confidence plays a role. When Rani first went to Paris, she was very uncomfortable speaking in English. It could be attributed to the sudden change in surroundings since this was the first time she has gone outside India. Her education would suggest she should still be able to speak functional English, but we can attribute her nervousness to lack of confidence. This is then focussed more by the usage of the native

tongue, as even in France, she talks to Vijaylaxmi in Hindi, Usage of native tongue is specified in other places as well, where the four friends in Amsterdam always used their native tongue, even if none of the other understood it, to signify comfort. Rani spoke in Hindi to the prostitute in Amsterdam, and she spoke in Urdu. Regularly it is emphasised that native tongue represents that people are more confident in it, and it signifies emotional closeness. It is also observed that Rani's confidence increased in Amsterdam, compared to Paris, and this was reflected in her usage of language. She did not mind using Hindi to people who did not understand it, and she was very comfortable using English when required in Amsterdam.

Lastly, we could look at how power relations play a role. This is done by considering the dynamic between Vijay and Rani. It is often seen that when they were younger, Vijay would use highly code-mixed English, knowing that Rani was not comfortable in it, to woo her. His usage of English as a more powerful language is often seen, whenever he is talking to her. Contrastingly, it is observed that Rani did not use English much at all in India. Other aspects of Power relation represent how Rani would often talk to Vijay, when Vijay was asking her to not to dance or sing, for example. An interesting observation is the usage of the word 'Queen', to refer to Rani. Vijay would often use it as a literal translation of Rani's name, where it would represent the usage of a more powerful language, representing their power relation. On the other hand, her friends in Amsterdam would use 'Queen' to refer to her in a friendly way, where the power relation was of equals.

We can hypothesise that they have accurately represented the average middle-class north-Indian women. Though above-mentioned factors represent a certain demographic, we can see that this can easily be extended to women in general, where these societal factors do affect the language used by women.

Dangal: The film Dangal(2016) is set in a highly patriarchal society of rural India. It is based on the real-life story of International Women's medalists Geeta and Babita Phogat. We analysed language change, keeping gender as the primary focus. Throughout the movie, we observe the changes in the language people use based on the speaker and the listener's genders. We also explored the power relation between them and how it affected the language used. The connection between the listener and the speaker also influenced the terminology used. Lastly, cultural influence on language is also discussed.

First, we see that the relationship that the speaker and listener have has a large effect on the language used. It was found that people used less formal language, the closer you are to someone. e.g. Geeta uses 'tu' while talking to her mother, as she is very close to her. But when talking to her father, she always uses 'aap', which is a respect marker. While the type of relation plays an important role, here the patriarchal nature of society may also be the partial cause of respect markers being reserved for the males of the house. We can also see that Geeta and Babita use 'tu' for their cousin, even though he is a male AND older than them, which implies a very close relation between them.

Second, cultural impact on language was also analyzed. We notice that all the jibes and jokes aimed at the girls when they begin wrestling, a sport that is considered to be men's monopoly, are enforcing the cultural view that

men are superior to women and women should not step out of the house. E.g. “choriyan chullah chokah karte hue achhi lagti hain, pehelwani karte hue nahi.”

After being exposed to the more urban culture at the NSA, Geeta’s language underwent noticeable changes. The instances of English being code-mixed increased significantly.

Being from a rural, male dominant society, Geeta had been very subservient to the dominant male figure in her life, i.e. her father. It also reflected in her language. But after the NSA, she used more casual language with her father and even became a little more disobedient.

Lastly, we also observe the role Power plays in the language. The most easily measured and observed is the usage of pronouns. We found data that showed females used ‘aap’ a lot more than males, signifying that females are in general at a lower power level.(In this limited database at least.) We also saw that people used language to accentuate power difference. (e.g. in the interaction between the coach and Mahavir Singh, Mahavir Singh used all the respect markers expecting to receive some respect markers in return, but the coach spoke to him quite rudely, to highlight the fact that Mahavir Singh had no power here.)

Veere di Wedding: Besides entertainment, Bollywood films reflect society and culture to make them relatable to the audience, hence successful at the box office. The stereotypical and biased representation of genders is shown in a number of ways including male gaze, less screen time and representation, and fewer dialogues of one gender under the other. A film mired on extreme controversy and having such a divisive effect on feminism in India was important to look at, and to use our previous understanding gained in this project to make inferences on. The language and tone used in the movie is not too unfamiliar, since it’s a generic Delhi urban dialect with a Punjabi flavour. However, the movie functions as a very interesting take on the current state of feminism in India, with the movie being a generic buddy comedy with an obvious feminist theme.

The language used by the protagonists (who have most of the screen time) uses vulgarity for this motive, intended to be shocking and new, compared to an existing ideology of how language should be spoken by women in Indian cinema. The sexual theme prevalent in the movie is the interesting place where the choice of language works as an effective window into the movie’s goal. The fact remains that while the sexual theme is interspersed throughout the entire movie, we see that the use of innuendos to relay such information is extremely common. The idea of using jokes to mask the absurdity or the shock of the situation is used by the filmmakers to downplay the fact that the movie is attempting to cross social boundaries. Apart from this, the other linguistic features seen in the movie are the frequent use of code mixing and code switching between both English, Hindi as well as Punjabi. This is because of the influence of a stereotypical South Delhi accent in the protagonists of the film. A major theme of the movie is cultural confusion for the inherent sort of limbo that the Indian youth supposedly undergoing today because of a generation shift. Therefore the plot of the film revolves around marriage and between the millennials and the interactions they have between the parents, built around the mix of Western and Traditional cultures. On looking closely at the script, some of these things become more obvious. There is one character who is currently in the US, and she deals with struggling with

extreme Westernization, while a divorcee in India struggles with the stigma against her. The contrast in their settings isn't very well dealt with in the movie, as they tend to have the same linguistic features, perhaps intentionally to portray the cultural homogeneity in Urban Indian Youth.

Another theme in the movie which was under much discussion is the use of vulgarity, which goes back to the concept of the modern feminist, someone open about sexuality (but still using innuendo to express it) and embracing Western concepts. While this stereotype, like all others, is based on reality, from a Sociolinguist's perspective it has interesting tones. Vulgarity is akin to a "sign" of aggression or shock, which is why it activates the same centers in our brain which get activated when exposed to sexual content (the amygdala) (Sapolsky, 2017), which is why this behaviour works in movies as choice of language. Linguistically, it relates to Tannen's work on how vulgarity is a more masculine feature and is thus a subversion of the stereotype. Apart from feminism, the movie also has a homosexual character (albeit not a protagonist), who however does not use exaggerated homosexual linguistic features. However the use of urban features to show modernization in contrast to the other more "traditional" older people is obvious.

To sum it up, this movie is a feminist portrayal of the cultural shift between generations, and this is achieved through use of non-traditional features such as vulgarity or innuendos, while also signalling the fact that overt and a serious discussion of sexuality was not the motivation of the movie, but rather it raised important questions, which are relatable to a large part of the Indian youth today.

Computational Work - Movie & Survey Analysis

Movie Analysis: We used scripts with English + romanised Hindi for our purposes, which then had to be cleansed. We did the cleaning for the movies. After reading the scripts from the film, We discussed how meaningful would be the contextual information of each scene, and how viable and useful it would be in practice. After that, We created all the visualisations that were presented in the class, along with many more that We had to discard, for their lack of insights. Visualisations helped us get a great starting point to understand insights. These also included word-clouds and the script was made to be used by everyone, so it has a CLI, which is on Github. We explored the following:

- Pronoun split (best case in Dangal)
- Language split (seen in Pink and Queen)
- Pure language split (only English/Hindi sentences) (seen in Pink mostly; due to court-related locations)
- Frequencies of words used (general idea of words used. Names along with functional words came on the top for all the movies)
- Splitting the use of language pre and post an event (mostly used in Queen, for her visit outside of India)

We also used all of the movies' data to put Lakoff's claims to the test.

- Slangs showed the most distinctions, but their overall quantity was relatively low. Since they were feminist movies, all of them showed a greater use of slangs by females than men. The difference is in the ratio of approximately 1:2 for men: women.
- Another interesting thought was that the feminist-themed movies show a lot of conversations between close female friends. This allows for talking about taboo subjects for women; which is a common theme to explore and showcase for such movies.
- Surprisingly, the number of questions asked were more significant for men than women. This is very tricky to explain, and we could not find any good reasons for such a result.
- The use of hedges was not statistically significant; men and women showed an almost equal number of usage of the chosen hedge phrases.

Survey Analysis: We cleaned the form data, which after a bit of hassle, we could get all the results for the parameters claimed by Lakoff. We explored:

- Hedge words
- Apology words
- Tag questions
- Empty adjectives
- Precise colour terms
- Rising intonations
- Hypercorrect grammar
- Super polite forms
- Avoiding strong swear words
- Rising intonations.

We have attached the visuals and the form questions.

The data could be explained by two different theories. The first one is the Dominance Theory, whereas the second one is the Dual-Culture approach. The Dominance Theory, by Robin Lakoff, claims that the difference in usage of language by women and men is due to the existing power relation imposed by the society. The language represents the power relation in the society. Here we can see that women would use more hedge words, apology words and hypercorrect grammar compared to their male counterparts. These linguistic features are seen in different frequencies in men and women, and the reason is their societal power, according to Lakoff. In the survey, contrastingly, it was observed that there was no significant difference in many of the features asked for. This could not be explained by the dominance theory, hence we looked into the dual-culture. It mentions that the difference in linguistic features enumerated by Lakoff is not due to the power relation, but due to choice people make. It is hypothesized that men prefer ‘report’ talk, where women prefer ‘rapport’ talk. Men prefer to deliver information by means of communication, whereas women deem continuation of conversation to be more important. This is seen as a preference based on societal norms, thus accounting for exceptional cases. This would more appropriately explain the minor difference seen in the survey. We can explain that the

difference observed is due to the demographic attempting the survey, urban college going young adults, and they are educated, and face less power difference due to gender by the society. Extending this, we could claim that it has become more important to be polite in general, and since more people choose to be polite, they tend to use those linguistic features which the dominance theory claims to be for women.

Surprisingly, it is seen that if we were to analyse language used by women in the movies, we could see that they would follow the dominance theory approach most of the time. This could be related to different demographics taken, where only Veere di Wedding takes urban women. Also, it could be due to Bollywood's representation of women.

Research Papers & Books

Lakoff's Language and Women's Place: Lakoff describes 'women's language' - both language used to describe women and language typically used by women. She believes that it is women's linguistic behaviour that forces them into sub-ordinance. She explains this via certain features which include but are not limited to hedges, tag questions, apologetic phrases, hypercorrect grammar and expletives. We have listed the full feature set above.

Talking from 9-5: Women and Men at Work - Deborah Tannen

Deborah Tannen explains how many times conversations are like rituals, we do not do them at their face value, and they have deeper sources. Many of the differences in the styles of conversation rituals stem from the fundamental social fact: Men are competitive, and Women are cooperative.

Quite a few chapters focus purely on sociological differences, one was based on just sex and the other on the ways of dressing, and another one on personality traits. For the rest, the idea was that due to the differences in their ways of talking, men and women end up speaking different things, which are of the same meaning, with different results. The rituals show the other usages of pronouns: We versus I, how women apologise more (and don't mean it, in the same way), and how being too polite can hurt the perceived confidence levels.

Tannen's Gender and Discourse - Interpreting Interruption in Conversations:

But Tannen's research, on the contrary, revealed that it is men who interrupt women more often, contrary to the misogynistic prejudice that holds in everyone's minds.

This finding collaborates with the complaints that many women have of having trouble getting their voices heard when talking to men. If we consider interruption to be a hostile act, it also strengthens the fact that men are social aggressors and use it as social control.

There have been many pieces of research that can be cited to prove the claim that men interrupt women more often.

The question Tannen asks is "Is interruption dominance?"

Some many details and assumptions need to hold for the interruption to be interpreted as dominance, but Tannen disproves all of them.

The conclusion is that social dominance maybe does not lie in the linguistic strategies that one adopts, because depending on context and the person uttering it, one utterance can be interpreted as establishing domination or creating good relations.

The reality is that men **do** dominate women in most if not all, cultures in the world. But to claim that they dominate because of language difference is putting a cloth over the real reason, whatever that may be.

Gender, Language, Conversation analysis and Feminism - Elizabeth Stokoe and Ann Wetherall: This book was mainly used to understand the major cause for the prevalent misogyny in language. There were multiple insights which were gained from this book. The most important of those was the fact that the book tried to define what a gendered speech style is. The definition is simple in the fact that unlike early attempts to define gendered speech styles it draws upon constructionist and performative treatments of gender (cf. Bucholtz et al. 1999; Weatherall, 2002) to define the term. Relating this to society as seen in the movies and from real-life experience(survey) gives us a very basic idea of the underlying misogyny in society and how language plays a part in that.

Aesthetic and Feminist Theory: Rethinking Women's Cinema - Teresa de Lauretis: The previous paper talks about how language is gendered and how the basic differences initiate the misogyny prevalent in society. It confirmed our hypothesis on things like pronouns and slangs. This paper, on the other hand, is a reflection on how Bollywood and any movie industry can do better to better represent women in cinema. The most important thing to fix with any portrayal of women, be it in art or movies, is ensuring the removal of the female aesthetic. Bollywood in the 90s was straight-up sexist. There were very few movies where the lead character was a woman, where women were not sexualised, and not a property of their *man*. However, with the struggle for equality for women taking shape and increasing in power, Bollywood now seems to be filled with "*feminist*" movies. The movies chosen in this project are examples of movies where the lead protagonist is a woman. However, this is not enough. There still are things that can be improved. Women are still considered as aesthetic objects. For example, a modern 21st-century woman is one who is working and is dressed in Western clothes. Yet, they are usually still bound by the same societal constraints like the pressure to get married or to have kids as seen in these movies. Only when these changes are made consciously will there be a change in the underlying misogyny in the country.

Whose Feminism is it anyway? - Menon: Mainstream Bollywood has historically represented women within a few static categories be it as a signifier of national identity or as a caricature in the virgin/whore trope. The repurposing of these in contemporary women-centric cinema has arguably resulted in similar narrative messaging: the Westernized woman requires to be tamed and the traditional Indian woman deserves to be rewarded. These female-led films masquerading as tales of women's empowerment are often discussed in popular media discourses as feminist must-watch cinema. Observing that a majority of these are created and directed by male filmmaker, the thesis details the ways in which a particular postfeminist politics is refracted

through a patriarchal lens when representing contemporary Indian women. The analysis finds that while woman-centric cinema is typically understood as bypassing Bollywood genre conventions, the physical (and caste ideal) of whose stories are considered worthy of representation is not too different from the standard potboiler. Additionally, the invisibility of class privilege and the homogenization of the middle-class, that seem to restrict Minal's narrative representation (Pink) within negative discourses, while allowing Rani (Queen) positive outcomes and a humanizing portrayal with place for complexities.

Challenges Faced

A lot of work went into the data cleaning. The code-mixed data was not easy to deal with; especially as later on, we looked into combining all the movie scripts' data into one single file; due to the differences in romanisation of Hindi. One such example is the use of "Hain" ~ "Hai" ~ "Hayin" in different movies. Even after figuring out, to confirm Lakoff's ideas and observations, we needed to figure out exactly what to look for; for example, using "sort of" in English is a feature in female-speak. This can translate to a lot of different phrases in Hindi, so we had to go over the scripts with multiple translations, searching if there is any match; and thus something insightful that can be drawn.

The Survey form allowed for multiple answers to what features do they use (features mentioned above, from Lakoff's ideas). This caused a bit of issue, and the data format had to be changed.

Slides

Attached are the slides for the final presentation.

MOVIES, LANGUAGE, AND WOMEN

"Most of us do not consciously look at movies."

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Recap

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Movie
Analysis

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Confirming
Hypotheses

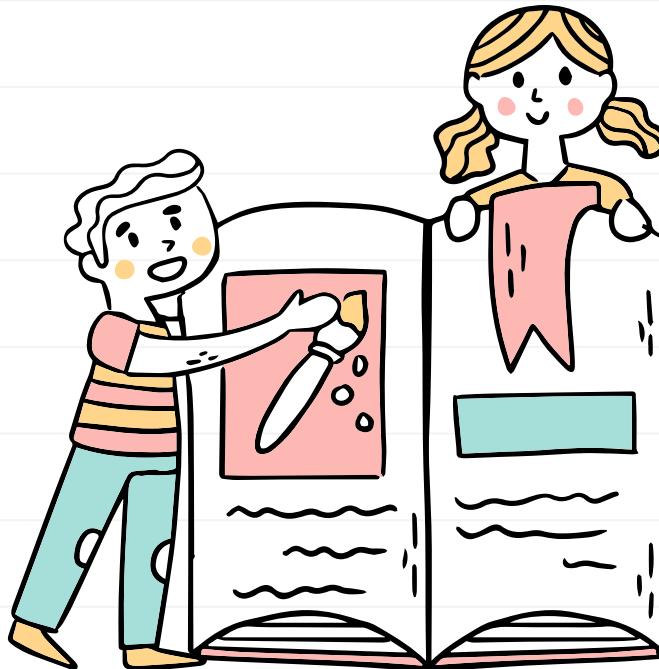
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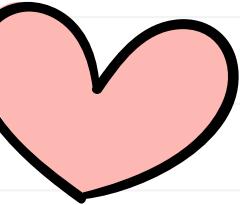


Exploring
Lakoff and
Tannen

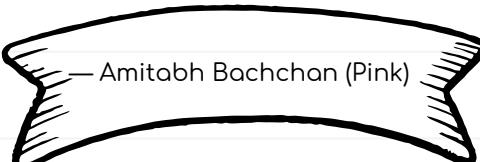
RECAPITULATION

- ★ Movie Analysis
- ★ Computational Methods
- ★ Research Papers





"THESE BOYS MUST REALISE 'NA' KA
MATLAB 'NA' HOTA HAI. USE BOLNE WALI
KOI PARICHIT HO, FRIEND HO, GIRLFRIEND
HO, KOI SEX WORKER HO YA AAPKI APNI
BIWI HI KYUN NA HO. 'NO' MEANS 'NO'.
AND WHEN SOMEONE SAYS NO, YOU
STOP!"



— Amitabh Bachchan (Pink)



HYPOTHESES

PRONOUNS

"Aap" vs "tum" or "tu" is a major giveaway.

SEXUALITY

Sex, even if consensual, is immoral.

ENGLISH

English is a sign of insubordination.

POWER

Powerful men can get away with any crime.

CULTURE

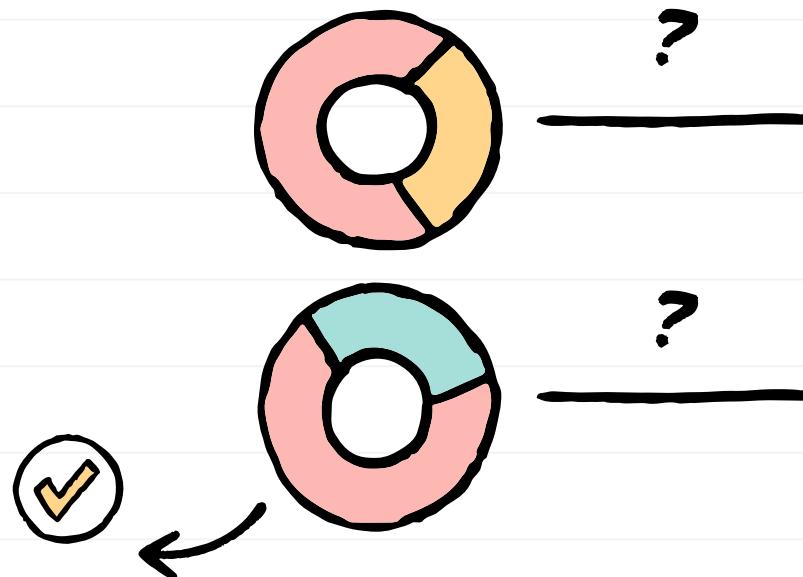
There are certain accepted activities for women.

OBEDIENCE

Women are supposed to be obedient and listen to her "man".

HOW TO CONFIRM HYPOTHESES?

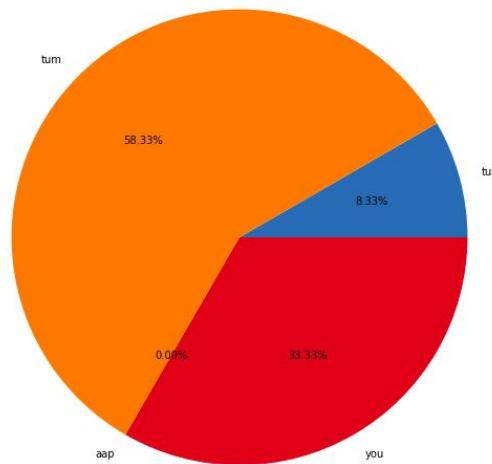
- Read research papers to see if your claims have some previous evidence.
- Use Computational Models to test your claims for a given sample space and then extrapolate.



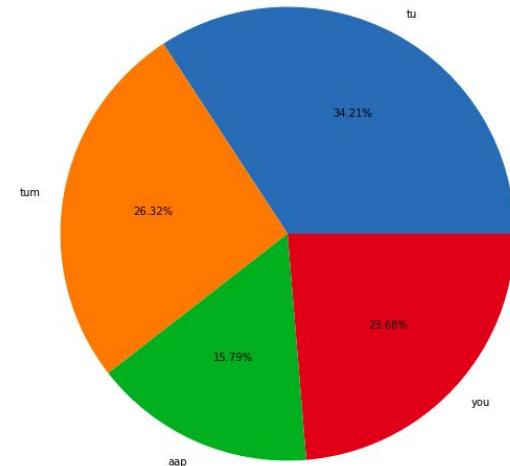
CONCLUSIONS

Pronouns

Log(Frequency Distribution) of Words for vijay in movie queen



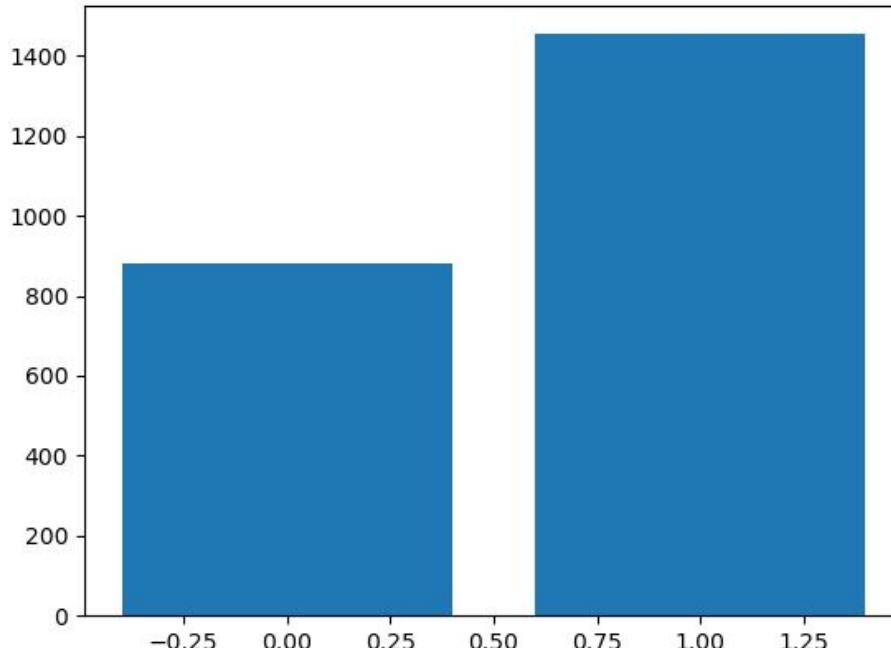
Log(Frequency Distribution) of Words for rani in movie queen



CONCLUSIONS

English

Showing English vs Hindi split for charaters: all and genders: all



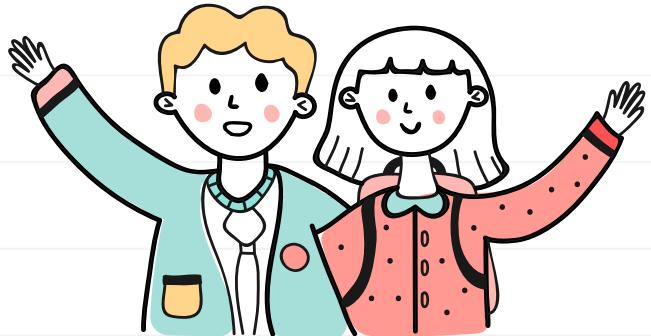


"IS THERE A FEMININE AESTHETIC?"

- Silvia Boenenschen (1976)

NEW PERCEPTIONS

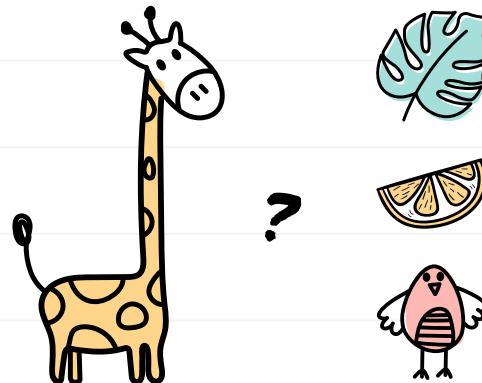
Yes, and No.



AESTHETIC AND FEMINIST THEORY

- Teresa de Lauretis

- How has Bollywood changed with time?
- How have women characters evolved?





"FOR THE TIME BEING THE ISSUE REMAINS WHETHER FILMS BY WOMEN ACTUALLY SUCCEED IN SUBVERTING THIS BASIC MODEL OF THE CAMERA'S CONSTRUCTION OF THE GAZE, WHETHER THE FEMALE LOOK THROUGH THE CAMERA AT THE WORLD, AT MEN, WOMEN, AND OBJECTS WILL BE AN ESSENTIALLY DIFFERENT ONE."



— Gertrud Koch

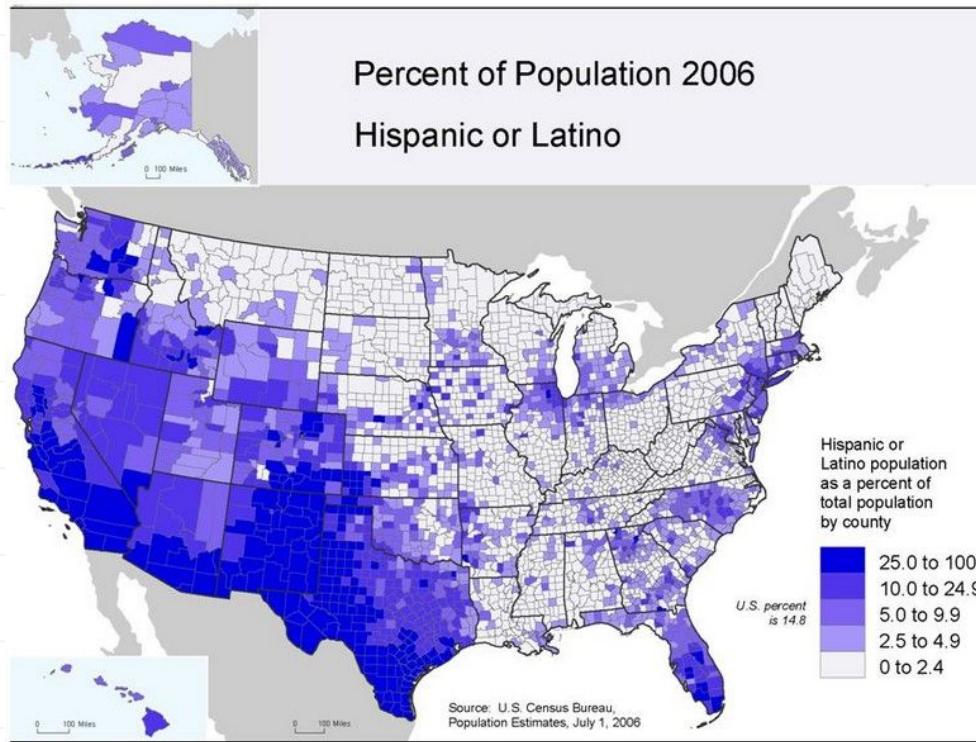
- Ex-Changing the Gaze: Re-Visioning Feminist Film Theory



AFRICAN AMERICAN VERNACULAR ENGLISH



CHICANO ENGLISH



"GENDER" IN LANGUAGE

George Lakoff
Women,
Fire, and
Dangerous
Things

*What Categories Reveal
about the Mind*

HOMOSEXUALITY AND GENDER

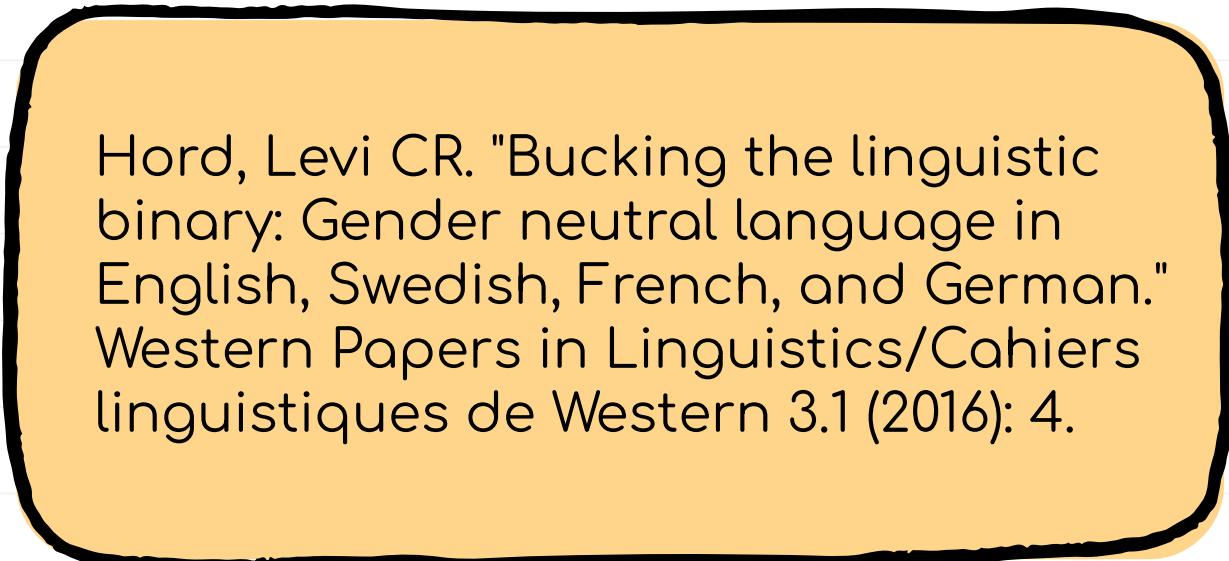
1. Usage of female pronouns in homosexual men to reinforce identity
2. Use of non-submissive text by homosexual women
3. Use of Code Switching, and of Social Identity

HIJRAS IN INDIA

1. Use of varied grammar against social norms
2. Female identity, masiculine grammar features



Hord, Levi CR. "Bucking the linguistic binary: Gender neutral language in English, Swedish, French, and German." *Western Papers in Linguistics/Cahiers linguistiques de Western* 3.1 (2016): 4.



Non binary Gender





Corwin, Anna I. "Language and gender variance: Constructing gender beyond the male/female binary." *Electronic Journal of Human Sexuality* 12.4 (2009).

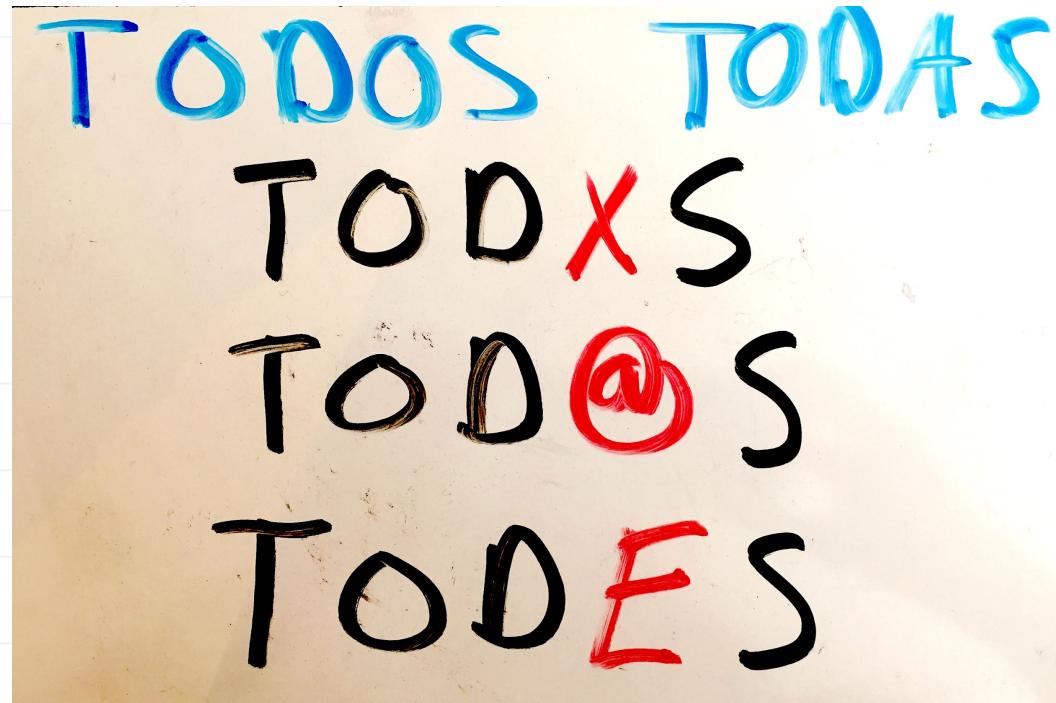


NON-BINARY GENDER

1. *Kaisa Hai? Mai accha hu*
2. *Kaisi Hai? Mai acchi hu*
3. *Kaise ho? Hum acche hai*

LATINX

1. Secreteria
vs
Secreterio

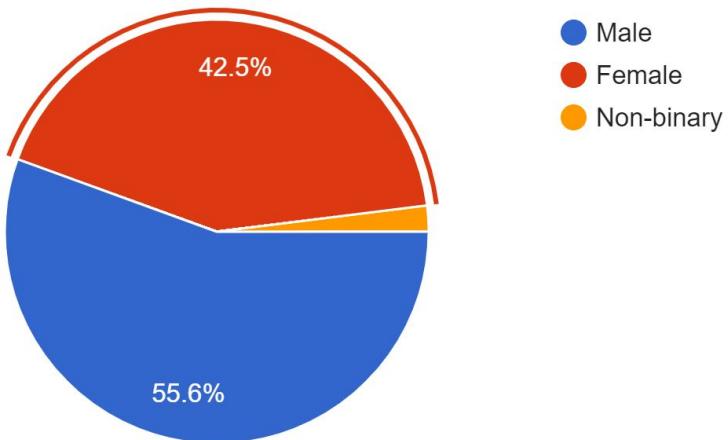


SURVEY: LAKOFF

GENDER SPLIT

What gender do you identify to?

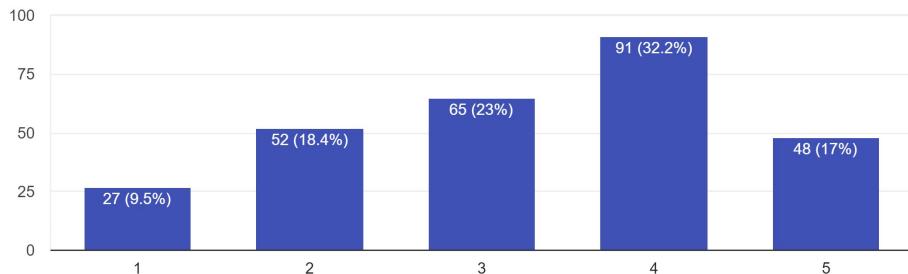
252 responses



HEDGES

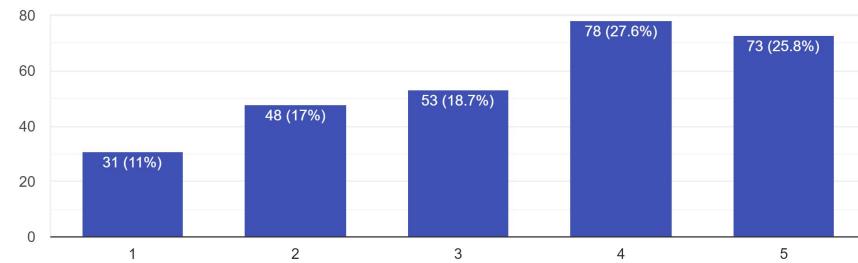
How likely are you to use words like 'sort of', 'kind of', 'well', 'you see' while talking to a person for the first time?

283 responses

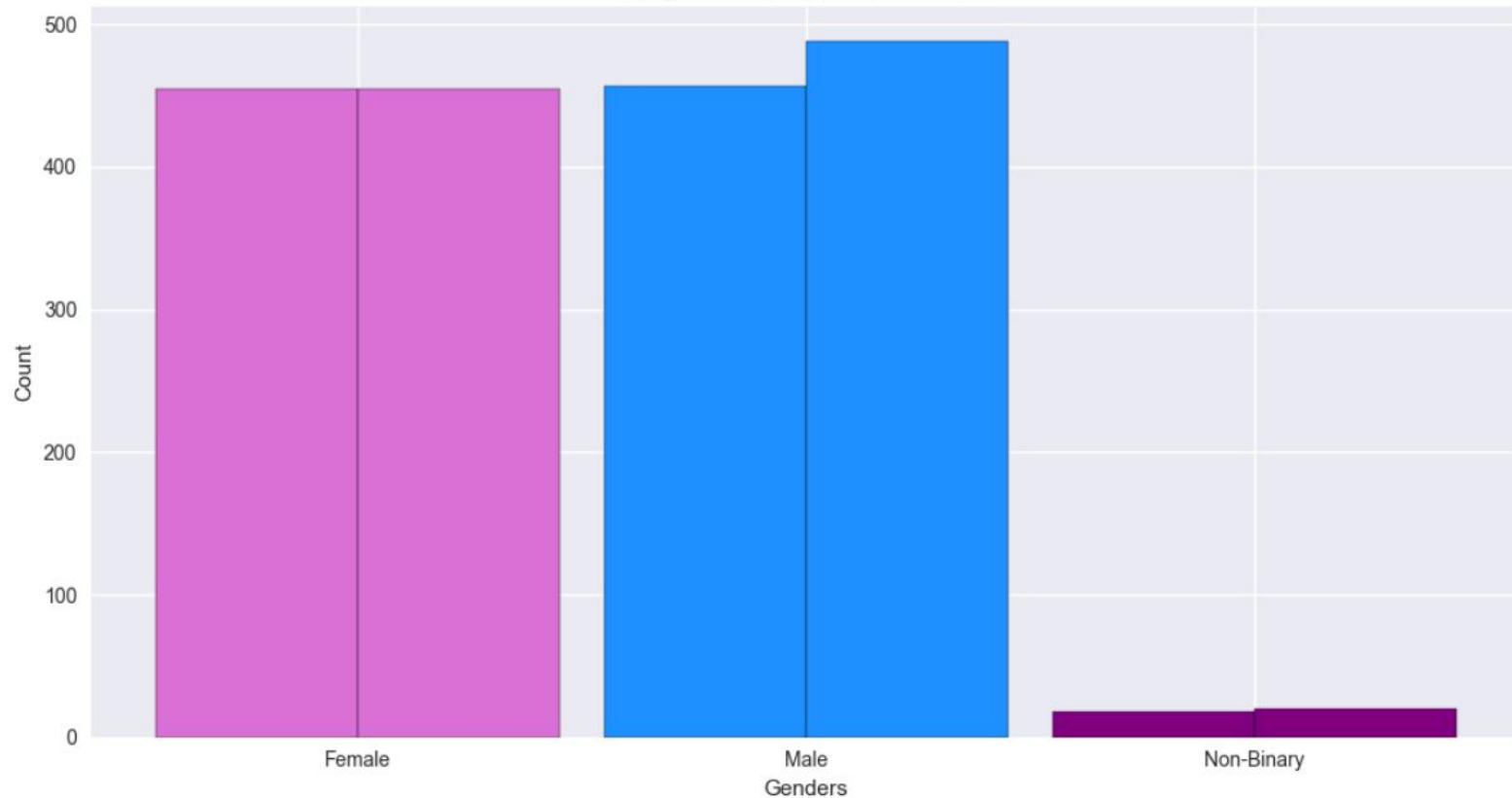


How likely are you to use words like 'sort of', 'kind of', 'well', 'you see' while talking to a person you are comfortable with?

283 responses



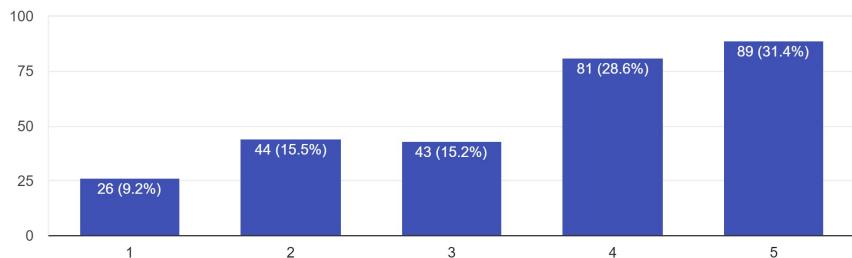
Hedges: First Time VS Comfortable



APOLOGY WORDS: FIRST TIME VS COMFORTABLE

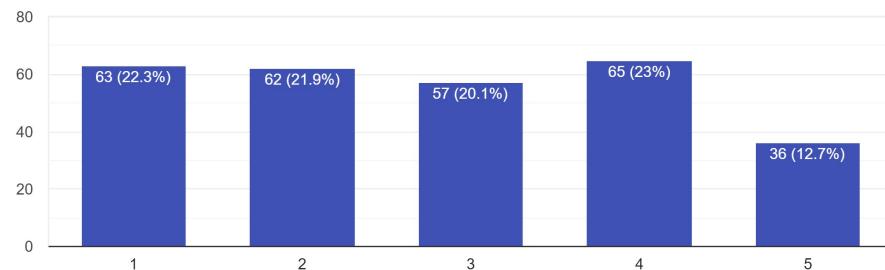
How likely are you to use apology words such as 'I'm sorry, but I think that', while talking to a person for the first time?

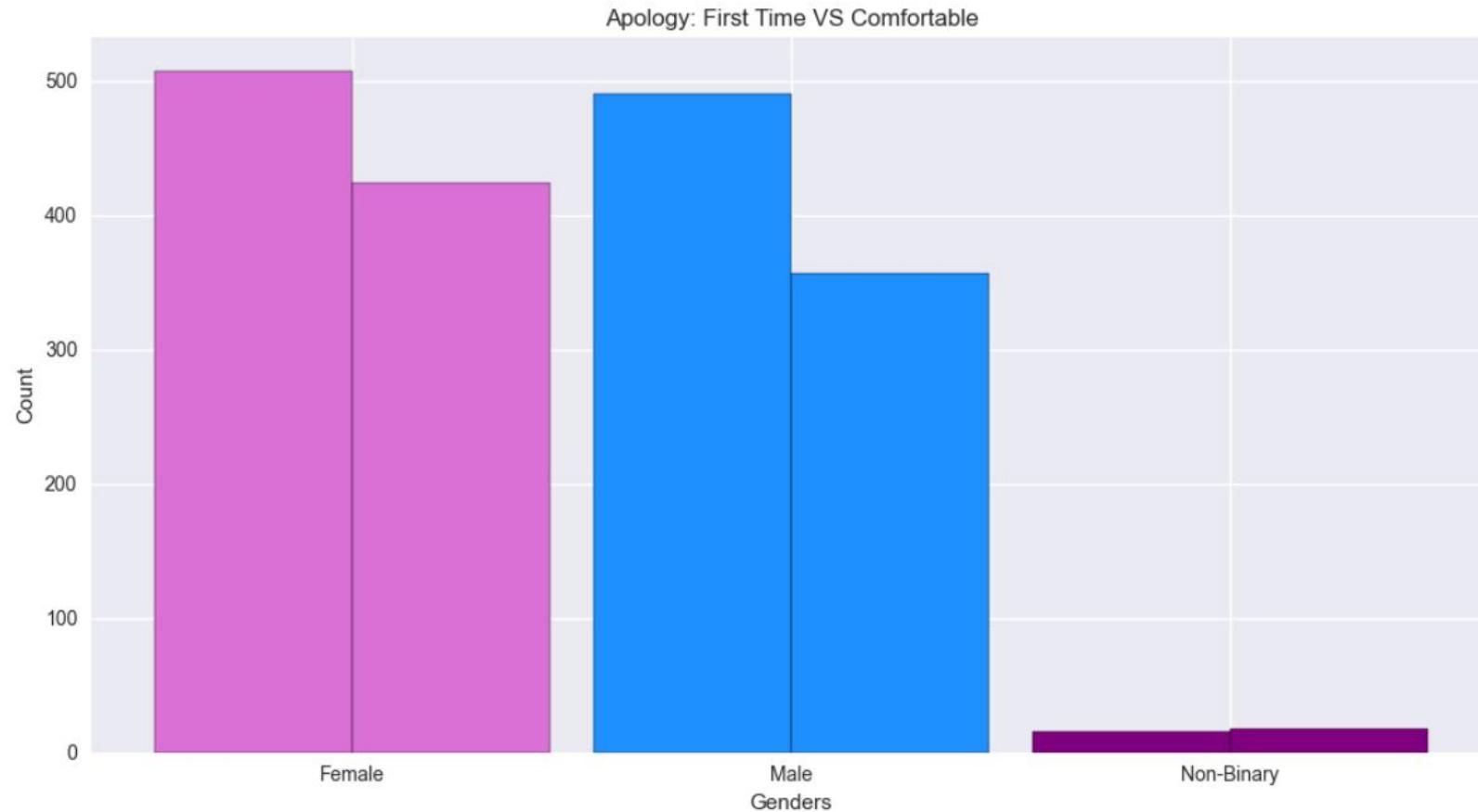
283 responses

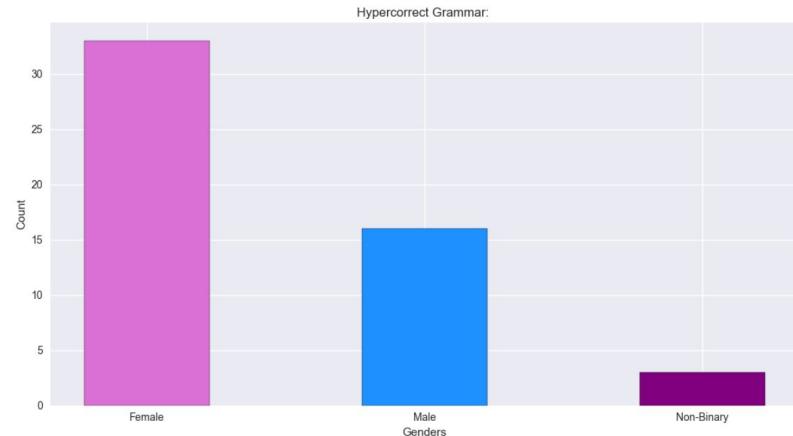
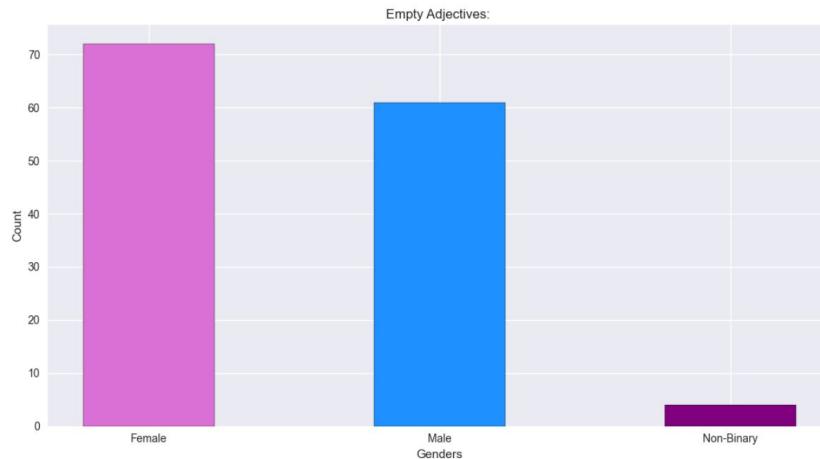
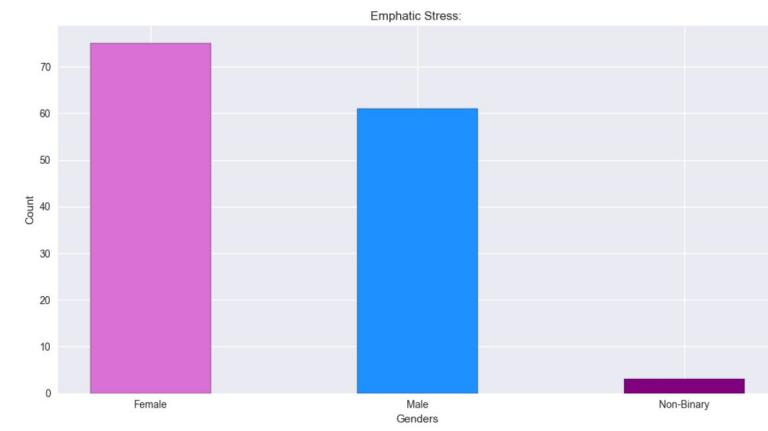
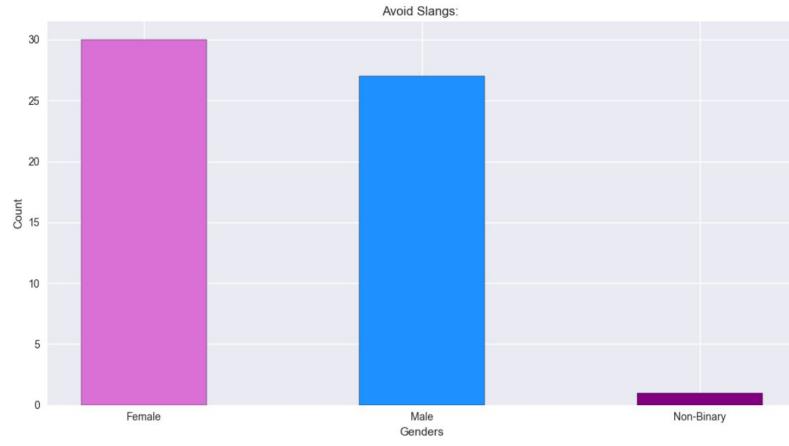


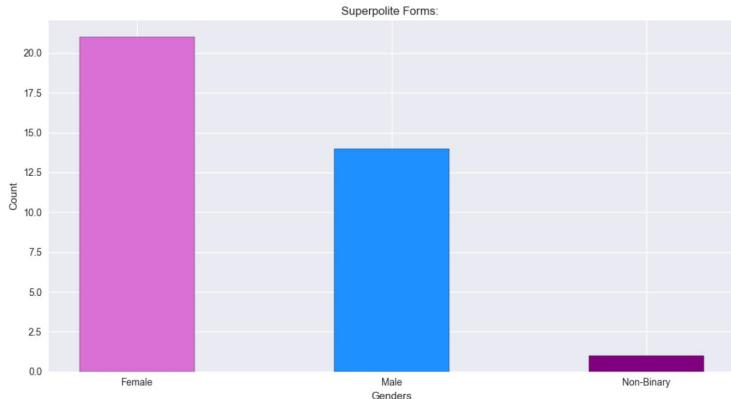
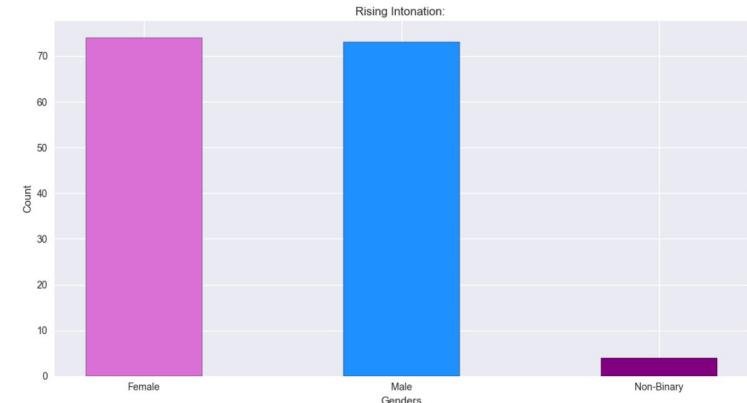
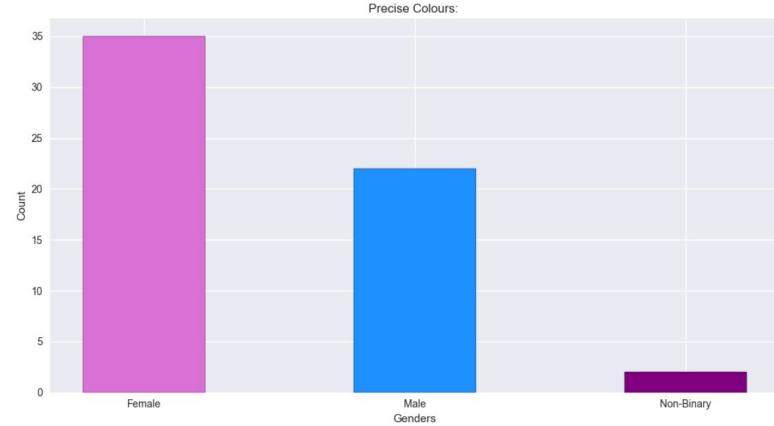
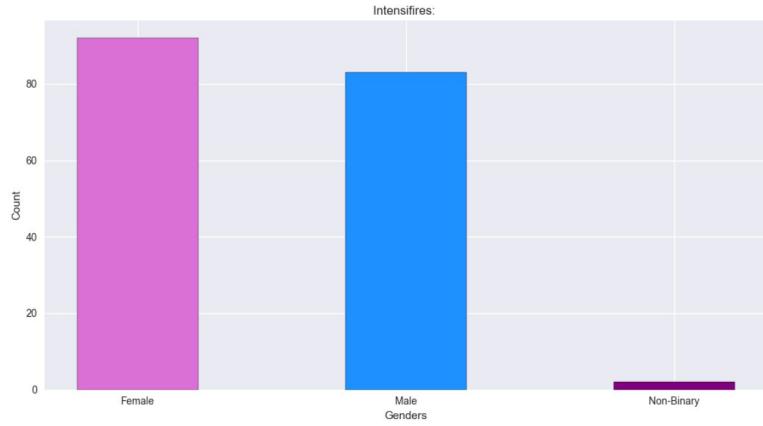
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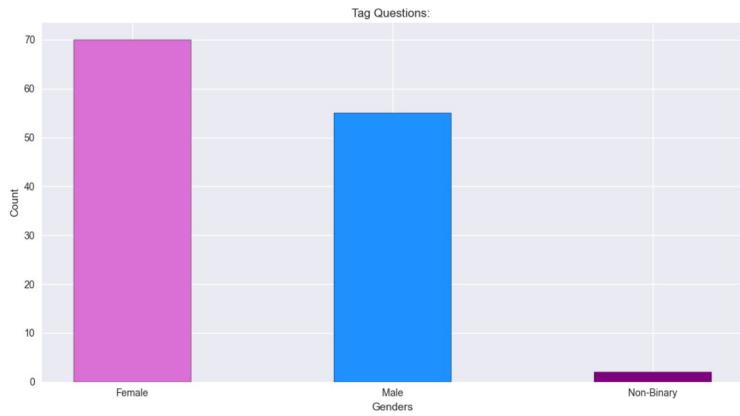
283 responses





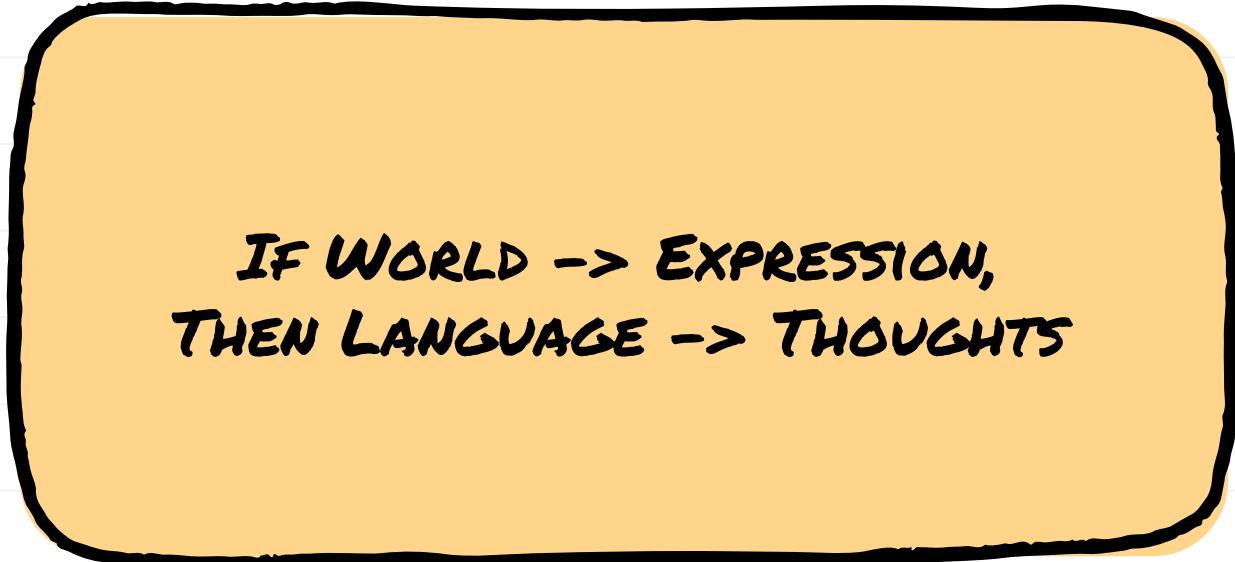






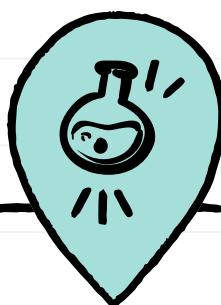


**IF WORLD → EXPRESSION,
THEN LANGUAGE → THOUGHTS**



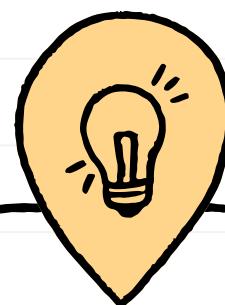
—Robin Lakoff





POSITIVE

- Lady-like
- Manly
- Tough
- Sweet



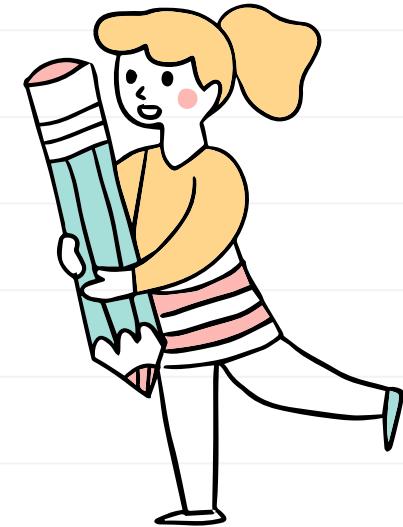
NEGATIVE

- Self-Absorbed
- Gay
- Soft
- Harsh

THEORY OF DOMINANCE



Difference in Languages exists due to difference in power given by the society, which is reinforced at every stage.



LANGUAGE

HEDGES

'sort of', 'kinda'

APOLOGY

'Sorry, par mere khayal se..'

EXPLETIVES

'behen****', 'shit'

QUESTIONS

'na?'

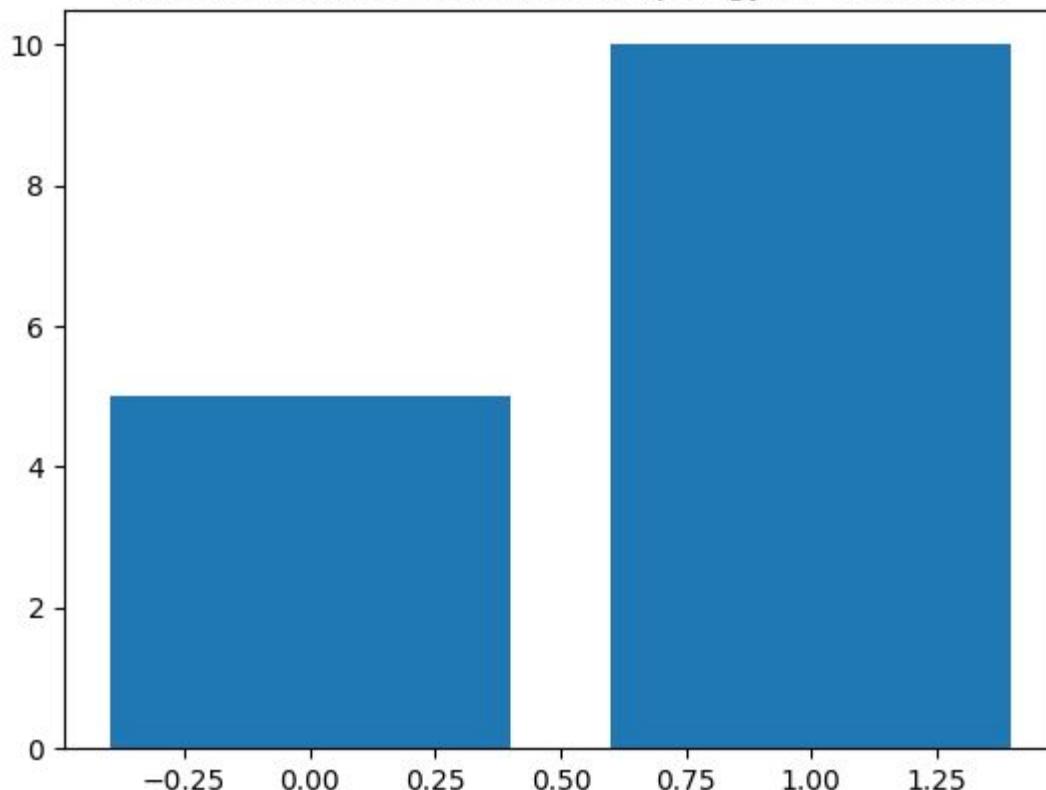
GRAMMAR

Slangs, hypercorrect grammar.

POWER

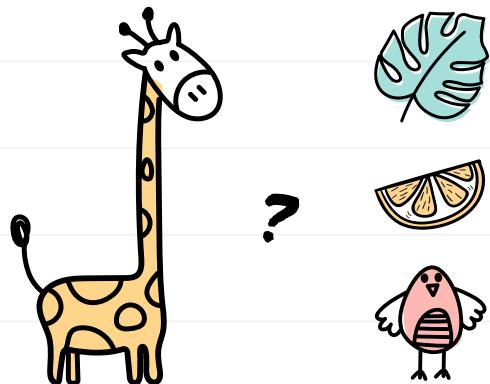
Directness

Male VS female occurrences of apology for combined

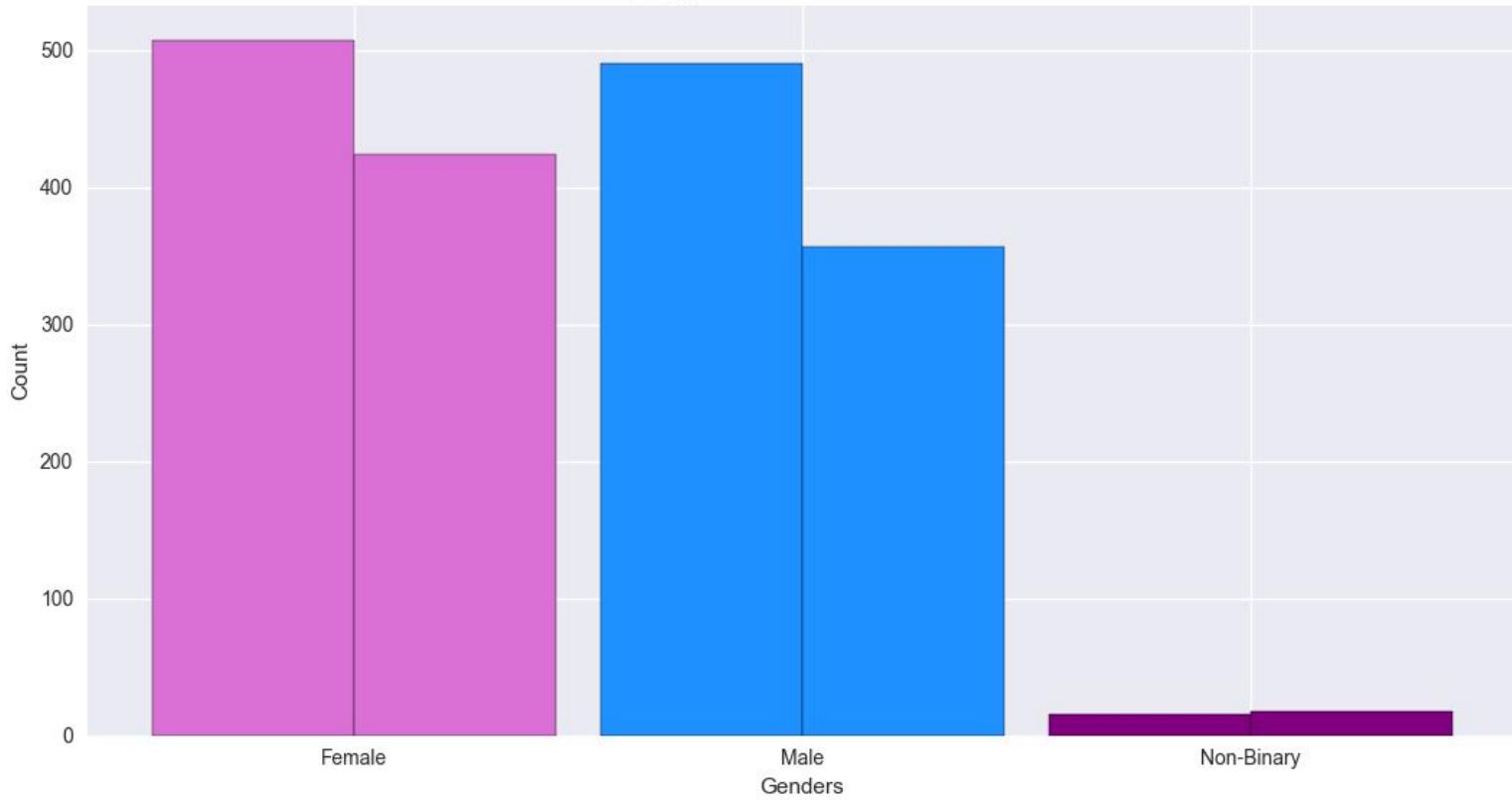


DUAL-CULTURE APPROACH

Instead of basing Linguistic Differences on Power Relation, we base it on Preferences.



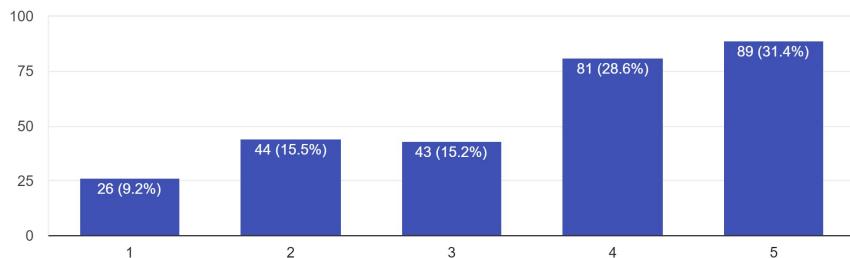
Apology: First Time VS Comfortable



APOLOGY WORDS: FIRST TIME VS COMFORTABLE

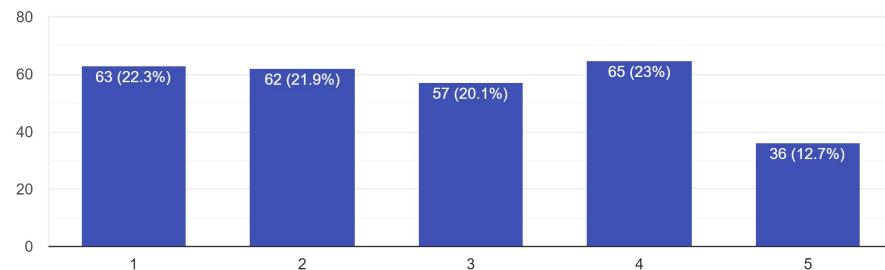
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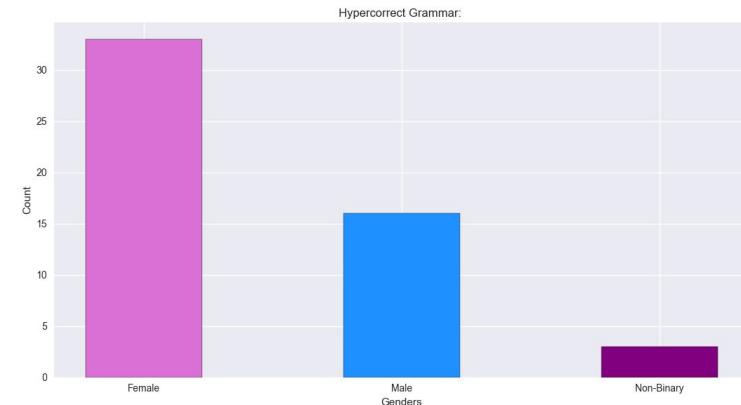
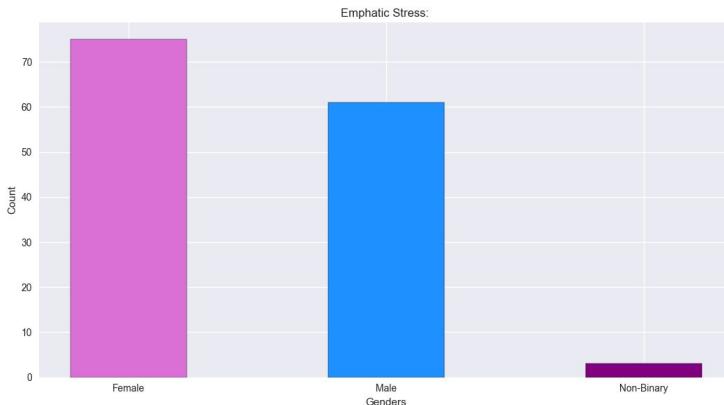
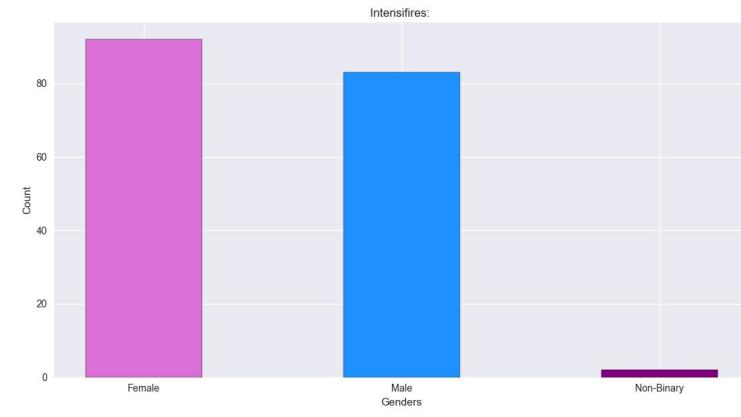
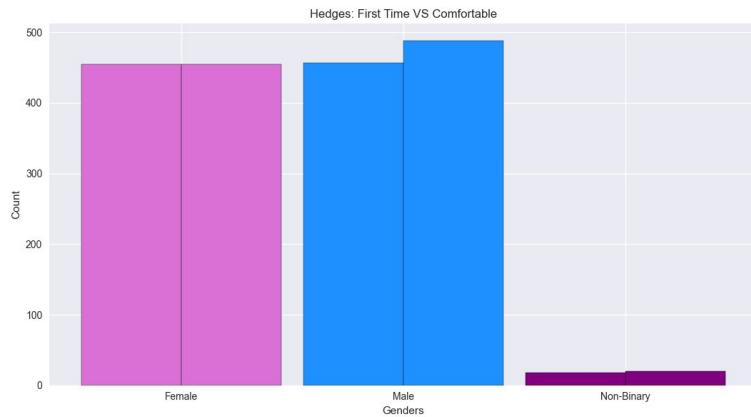
283 responses



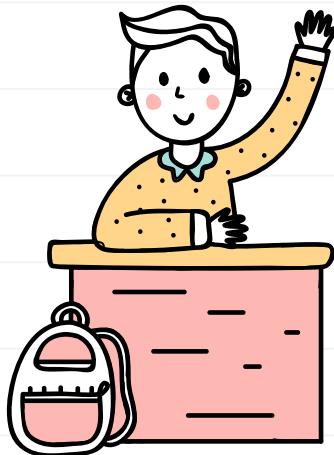
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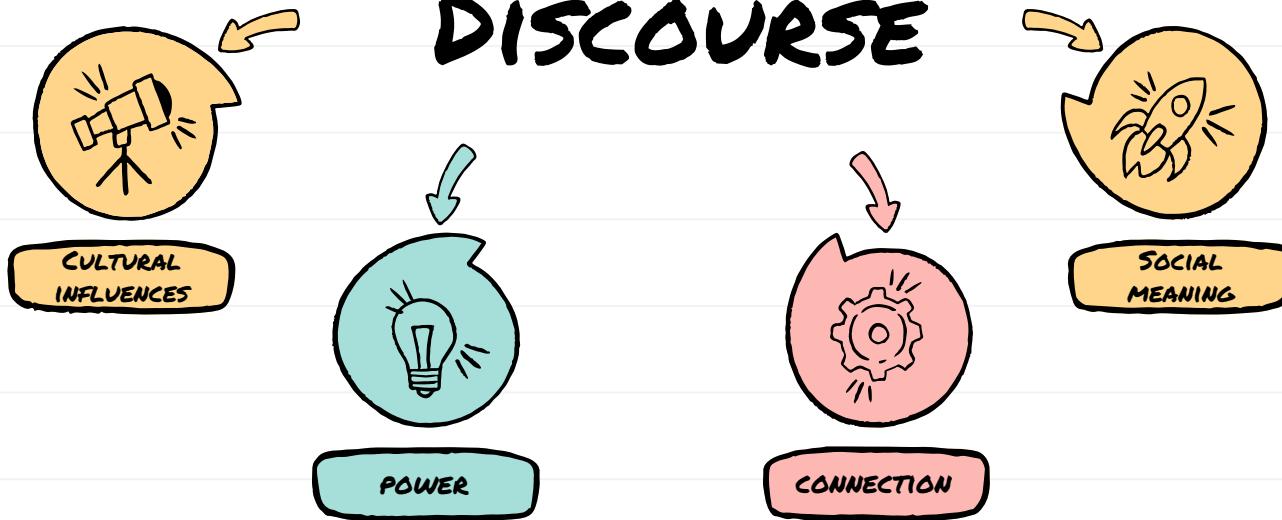




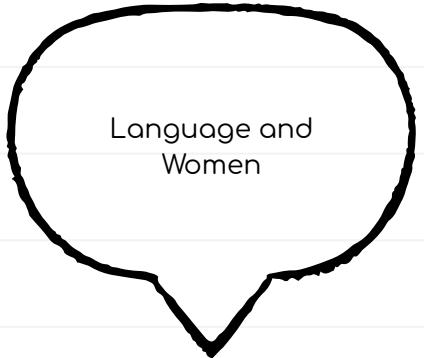
A WHOLE NEW WORLD



GENDER AND DISCOURSE



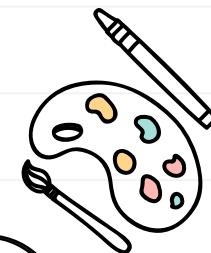
LAKOFF



OTHER LINGUISTS

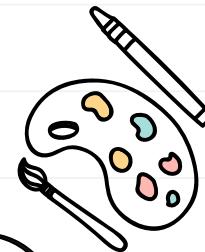
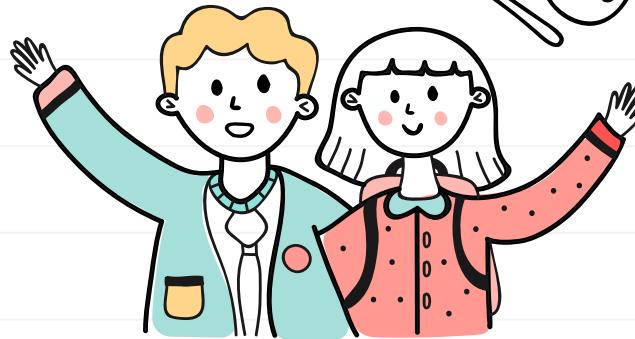


INTERSECTIONALITY OF RACE AND CLASS WITH GENDER

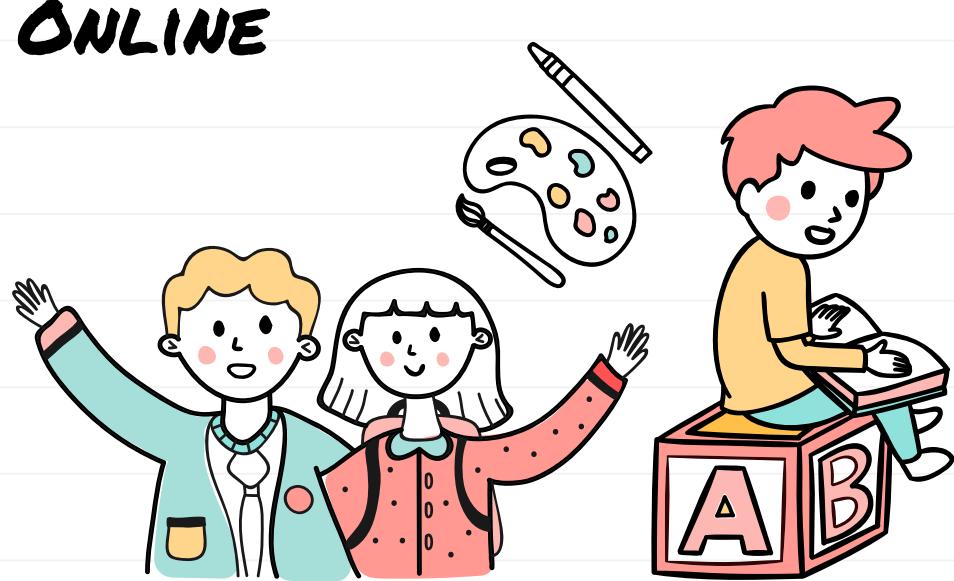




GENDER AND IDENTITY



USE OF LANGUAGE ONLINE



BROTHER

"Okay cool."
"Dinner sounds
good."



FEMALE FRIEND

I miss you
too!!!!!!

SISTER

Hey so I haven't
seen you the
ENTIRE week and I
reeeeeally miss you!



CONVERSATIONAL RITUALS

MEN



WOMEN



ASKING FOR DIRECTIONS

NEGOTIATING SALARY

M -> M

F -> M

F -> F

M ->F

GETTING A JOB

M

^

F

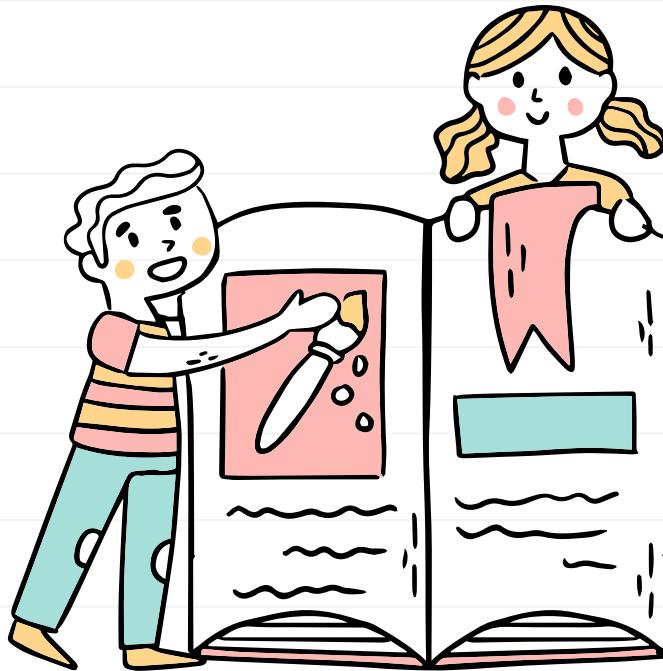
^

1 FEMALE IN 5 ENGINEERS

GENDER AND DISCOURSE

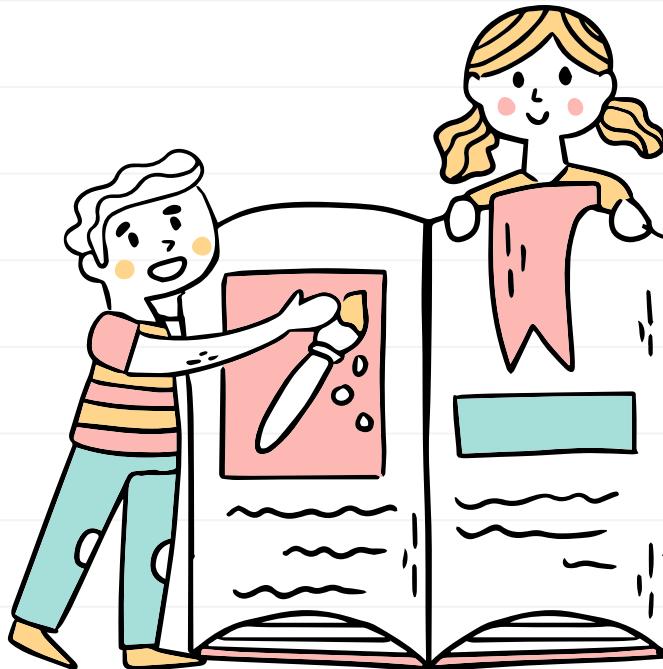
"Interpreting Interruptions in Conversations

INTRODUCTION



FINDINGS

- ★ Men interrupt more often than women
- ★ Women complain of not being heard in group conversations



RESEARCH

- Zimmerman and West
- Eakins(1976)
- Esposito(1979)

All these found similar patterns of male interrupting
conversations more

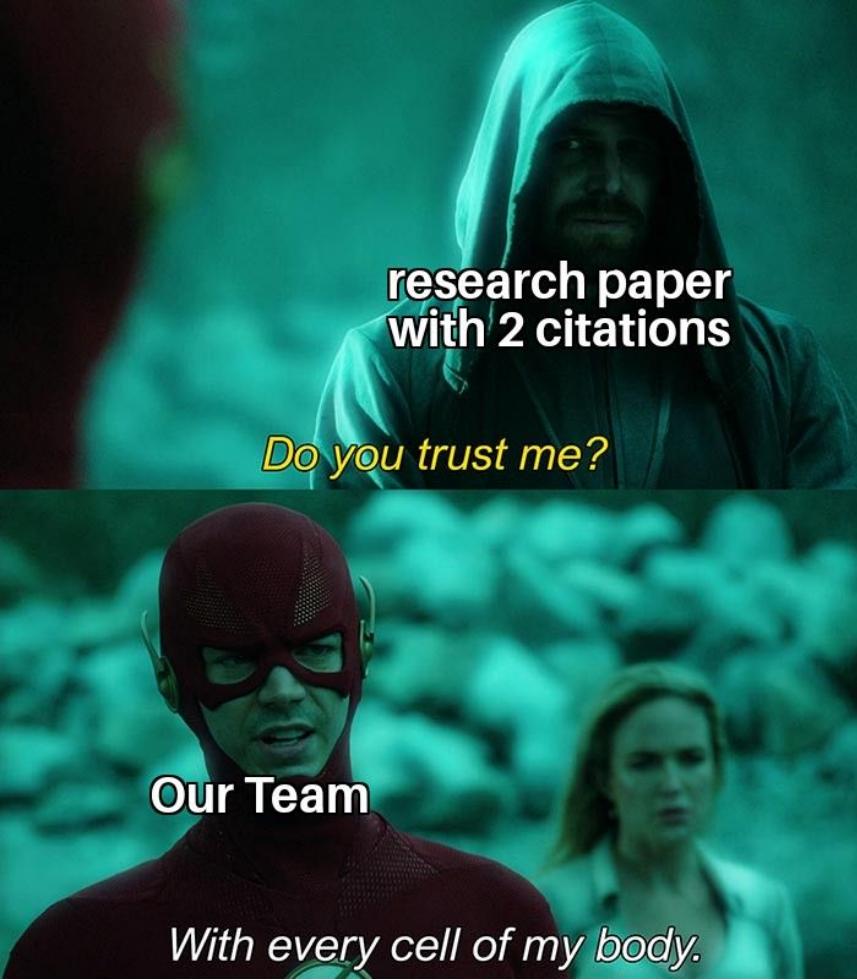
IS INTERRUPTION DOMINANCE?

No not really

- Assumptions
- Ethical Dilemma

CONCLUSION





research paper
with 2 citations

Do you trust me?

Our Team

With every cell of my body.

TEAM



THANKS!

Do you have any questions?



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