

A SOCIOLINGUISTICS LOOK AT GENDER IN *FURY ROAD* AND *THE LIGHTNING THIEF* A FILM BY GEORGE MILLER AND CHRIS COLUMBUS.

THESIS PROPOSAL

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THESIS

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**A Sociolinguistics Look at Gender in Fury Road And The
Lightning Thief A Film by George Miller and Chris Columbus.**

Adalah benar-benar saya, kecuali semua kutipan dan referensi yang di sebutkan sumbernya. Apabila terdapat kesalahan dan kekeliruannya didalamnya, maka akan sepenuhnya menjadi tanggung jawab saya. Demikianlah surat pernyataan ini saya buat dengan sesungguhnya.

Banda Aceh, 17 Mei 2026

Saya yang membuat pernyataan:



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Finally, I realize that this thesis is still far from perfect. Therefore, I would gladly accept any suggestions and criticism for improvement. I hope this thesis is useful and contributes to the study of language and gender, especially masculine and feminine speech styles.



Banda Aceh, May 13, 2026

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ABSTRACT

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This study examines the types and functions of masculine and feminine speech styles used in the dialogues of *Mad Max: Fury Road* (2015) and *Percy Jackson and the Olympians: The Lightning Thief* (2010), based on Wood's (2008) gender-based communication theory. This study uses a qualitative descriptive method with content analysis. The data were collected from the dialogues of the films supported by transcripts. The findings show that features of masculine and feminine speech styles existed in these films. The masculine features such as establish status and control, instrumentality, conversational command, direct and assertive, abstract, and less emotionally responsive. while the feminine features such as establish and maintain relationships, equality, support for others, maintenance work, responsiveness, personal and concrete style, and tentativeness. Among the features, maintenance work appears to be the most dominant, showing that the characters often use language in maintaining interaction and encouraging others to participate in conversation. Besides, the tentativeness appears as the least frequent feature, indicating that expressions of uncertainty are rarely used. This study also reveals that masculine and feminine speech styles are not strictly determined by the biological gender of the characters. Instead, these speech styles are influenced by the context, situation, and purpose of communication. Therefore, this study showed that masculine and feminine speech styles function as forms of communication and reflect social interaction and gender as a social construct in film dialogue

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CHAPTER I

INTRODUCTION

In this first chapter, the researcher explains the general background of the study and why this topic is important.

A. Background of Study

Language is a tool used by humans to interact with others and share ideas for certain needs. Parikh (2001) states that language is the most advanced tool, and it can be used for many purposes, such as giving commands, asking questions, and expressing feelings. However, people often use it mainly to share information. In line with this view, Masniar (2022) explains that language contains elements of culture, and within it, there are values related to humans as social beings. Consequently, language becomes very important for people in their daily lives. Furthermore, Apriyanto (2020) explains that language is not only used to share information but also has many other important functions. People use language to express their feelings, explore new ideas, persuade others, and even to entertain. As social beings, people also depend on language to build relationships, meet daily needs, and work together with others.

According to Usman et al. (2025), Language is not only used for communication but also serves as a powerful tool for demonstrating and supporting social structures, including gender roles. Furthermore, language is not only a means of exchanging messages but also describes social systems, cultural values, and a person's identity. Language is very influential in shaping, maintaining, and even

questioning public perceptions, especially regarding gender. Supporting this idea, Salsabila et al. (2024) argue that, in general, language plays a role in reflecting and shaping gender roles in society. Through certain words, phrases, or structures, language often displays gender stereotypes; for example, men are associated with strength and authority, while women are associated with gentleness or dependence. This shows that language is not entirely neutral, but rather influences social perceptions of gender.

Regarding gender, Husain et al. (2022) added that men and women often use language differently. Language is a big part of how people live and talk to each other, so it is closely connected to society. Language has tremendous diversity in terms of structure and vocabulary. Not only do they use different words to describe the same concepts, but they also structure the relationships between concepts in very diverse and unique ways. (Jakiela & Ozier, 2020) These differences can be seen in everyday conversations, where speakers may use different communication styles depending on the social context and people involved in the interaction.

According to Fitriani et al. (2023). Conversations can happen in any situation, sometimes between two men, two women, or between a man and a woman. There are differences in the way they talk, the topics they choose, and the style they use, depending on the participants and the context. Things such as setting, relationship, and topic influence how language is used. These differences become more apparent in communication between men and women. Research shows that men are more likely to dominate conversations and use language for activities such as teasing, competition, and status building. In contrast, women often use more polite forms,

express uncertainty, and tend to include marker questions to seek agreement. Their speech is generally more cooperative and oriented towards maintaining social harmony. These patterns highlight how language is not only shaped by culture but also influenced by gender related expectations in society.

Because these differences are often associated with man and women, understanding the concept of gender becomes important in the study of language. Although gender is frequently associated with sex, the two concepts are not the same and should not be used interchangeably. sex refers to biological differences between males and females, while gender refers to socially constructed roles, behavior, and expectations associated with those biological categories (Coates, 2004). Through socialization, individuals learn and perform masculine or feminine roles, including the way they communicate with others.

Supporting this view, Burke (as cited in Stets & Burke, 2000) further explained that Femininity and masculinity, or what is often referred to as gender identity, refer to how a person views themselves as masculine or feminine according to prevailing societal norms. These two concepts are not based on biological differences, but rather on social constructs. Society determines what it means to be a man or a woman. For example, men are considered masculine, and women are considered feminine. However, because it is social in nature, this is not absolute. A woman may see herself as masculine, and a man may see himself as feminine.

Based on this perspective, this study analyzes how speech styles are used by different genders to represent femininity and masculinity in dialogues. The focus is on how the words chosen by characters can reveal their identity, social role, and

gender relations in the story. In this case, gender is understood not as a biological difference but as a social construct reflected through language.

Although some previous studies have examined language and gender in film, most of them have focused on comparisons between male and female speakers based on biological sex. Only a few studies have specifically examined masculine and feminine speech styles as communication patterns that can be used by both male and female characters. Therefore, this study focuses on analyzing masculine and feminine speech styles regardless of the speaker's biological sex.

In this study, the writer analyzed the language used to describe masculinity and femininity in the films *Mad Max: Fury Road* (2015) and *Percy Jackson & the Olympians: The Lightning Thief* (2010). *Mad Max: Fury Road*, directed by George Miller, is an action movie set in a post-apocalyptic world where people fight for survival. The story shows strong male and female characters, such as Max and Furiosa, who use different ways of speaking that represent masculine and feminine traits. Furiosa, for example, uses strong and direct language to show strength and leadership, while other female characters use softer and more emotional language to show care and compassion.

Meanwhile, *Percy Jackson & the Olympians: The Lightning Thief*, directed by Chris Columbus, is a fantasy film about a teenage boy who discovers he is half-god and must embark on an adventure to stop a war between the gods. The main characters, Percy and Annabeth, also use different styles of speech that reflect masculinity and femininity. The other characters in the film also use different speech styles that reflect masculine and feminine characteristics. This variety of

communication patterns makes the film suitable for analyzing how masculine and feminine speech styles are represented through dialogue.

By analyzing the dialogues from those films, this study will explore how speech styles are used to express gender identity and how they reflect social ideas about masculinity and femininity. To support this analysis, the writer used Wood's (2008) gender-based communication theory, which provides a framework for understanding how language reflects social expectations of male and female roles. This theory is useful because it not only highlights the differences between masculine and feminine communication practices but also explains how these patterns function in broader cultural and social contexts. By applying this perspective, this study aims to reveal how the dialogue in these films reflects and reinforces gender-oriented speech patterns.

B. Research Questions

1. What language features reflect masculine speech style in *Fury Road* and *Percy Jackson*?
2. What language features reflect the feminine speech style in *Fury Road* and *Percy Jackson*?

C. Aim of Research

1. The aims of this research are to identify the language features that reflect masculine speech styles in *Fury Road* and *Percy Jackson*.
2. The aims of this research are to identify the language features that reflect Feminine speech styles in *Fury Road* and *Percy Jackson*.

D. Significance of the Study

The writer hopes that this research can be useful both theoretically and practically.

1. Theoretically, this research is expected to increase knowledge of readers about the language features used by men and women in movies
2. Practically, the researcher hopes that this research can help and be useful for other researchers who are interested in the same topic and language features.

Male female

E. Terminology

In this thesis, the writer uses several terms that need to be explained to the readers to avoid confusion.

1. Sociolinguistics

Sociolinguistics is a field that studies how language and society are interrelated. Through this study, researchers seek to understand how language is shaped by the social environment and how language is used by society in various communication situations (Wardhaugh & Fuller, 2021). Sociolinguistics is interested in understanding why people speak differently in different social contexts, as well as in determining the social function of language and how language is used to convey social meaning. Through analysis of how people use language in different social situations, sociolinguistics helps explain how language functions in society, how social relationships are formed, and how individuals express and construct their social identities through language (Holmes & Wilson, 2022). In this study,

sociolinguistics is used to examine how language use is influenced by gender and social context in the interactions between characters in the film.

2. Language and Gender

Language and gender refer to the relationship between language and gender in communication and social interaction. Bonvillain (2019) defines language as an important part of human life, as it is our main tool for interaction. Through language, we can convey our thoughts, feelings, desires, and intentions to others. Language creates a lively, two-way relationship and influences each other. We get to know others by what they say and how they say it. Conversely, we also learn about ourselves from others' reactions to our words. Through give-and-take communication, we build and understand relationships with those around us. Because language is closely connected to human interaction, the study of language and gender also examines how gender influences the way people communicate in society.

Johnson (2021) defines gender as behavioral, cultural, or psychological characteristics associated with a particular sex. There is a difference between gender essentialism, which views gender as an innate, unchanging characteristic, and gender constructionism, which views gender as a social construct that can change over time and context. Johnson emphasizes that gender is not fixed, but rather shaped by evolving social norms and cultural factors. In this study, language and gender are examined in the communication between the characters in the film.

3. Masculine

Masculine speech style refers to communication characteristics that are commonly associated with masculine ways of speaking. According to Wood and Fixmer-Oraiz (2019), the masculine speech style tends to regard talk as a way to accomplish concrete goals, exert control, preserve independence, entertain, and enhance status. This communication style focuses on expressing ideas clearly and maintaining authority during conversations. Masculine speech style includes several language features such as establish status and control, instrumentality, conversational command, direct and assertive communication, abstract communication, and less emotionally responsive communication. In this study, the discussion of masculine speech style focuses on identifying and analyzing those language features used by the characters in *Mad Max: Fury Road* and *Percy Jackson and the Olympians: The Lightning Thief* based on the theory proposed by Wood (2008).

5. Feminine

Feminine speech style refers to communication characteristics that are commonly associated with feminine ways of speaking. According to Wood and Fixmer-Oraiz (2019), feminine speech style tends to emphasize relationships, emotional expression, support, and interaction in communication. This communication style focuses on maintaining good relationships and encouraging participation during conversations. Feminine speech style includes several language features such as establish and maintain relationships, equality, support for others, maintenance work, responsiveness, personal and concrete style, and tentativeness. In this study

CHAPTER II

LITERATURE REVIEW

This chapter reviews previous research findings, discusses relevant theoretical perspectives, explains the concept of retelling stories, and outlines the conceptual framework of this study.

A. Sociolinguistics

Sociolinguistics is the study of how language is used in everyday life, both in conversation and in the media we encounter. This field also examines how social norms, policies, and rules influence how language functions and is used in society (Wardhaugh & Fuller, 2015). Also, Darwis (2018) argued that Sociolinguistics is a branch of science that combines sociology and language studies. These two fields are closely related because they both study humans and how they interact. This science examines how language is used in social life and how language reflects interpersonal relationships in society. In other words, sociolinguistics not only discusses the form of language, but also its role and function in various social activities and everyday communication.

According to Tagliamonte (2011) sociolinguistics covers a wide range of topics, depending on the focus of the research. Some studies emphasize cultural aspects, while others focus more on the educational environment or other social contexts. Therefore, sociolinguistics cannot be viewed as a single, fixed field, but rather as an interconnected discipline that reflects the diverse ways in which language is used in social life. Through this broad scope, sociolinguistics provides a

deeper understanding of how language functions not only as a means of communication but also as a representation of social behavior and cultural identity.

B. Language and Gender

Tran et al. (2025) explain that Language is a communication system composed of grammar and vocabulary. Its function is not only as a tool for conveying thoughts, but also as a way to reflect and reinforce social and cultural norms in human interaction. Language can also be understood as a collection of symbols. Through language, humans can express their thoughts and describe the world around them. Because every language has different systems and rules, the way we understand the world can also differ. (Dong, 2014).

According to Irwandi et al. (2024). Language is a part of culture that is not only used for communication but also to show values, ways of interaction, and behaviors in society. One important issue that often appears is the difference in social relations between men and women. Since language reflects social patterns, it also shows differences related to gender. This can be seen from the use of certain terms that describe the roles and behaviors expected from men and women. In this way, language keeps the views of society about how men and women should act. These differences are often called sexism, which then creates masculine and feminine styles of speaking.

The term gender is more suitable than sex. This is because sex usually refers to biological differences, while gender is related to social and cultural behavior, including the way people speak. Gender differences in language are not only seen as two opposite categories (male vs. female), but more like a scale. This means that the

features of speech linked to men or women can be used by anyone, depending on how they want to present themselves as more masculine or more feminine. (Holmes, 2013).

Teibowei and Therese (2024) argued that the differences in the way people speak are strongly influenced by gender. Gender as a social rule affects language, so people's speaking styles can be different depending on social factors. The connection between social factors. The connection between social differences and gender makes language variations more complex. Usually, men are linked with masculine ways of speaking, and women are linked with feminine ways of speaking. Gender communication shows a difference between masculine and feminine speech styles.

1. Masculinity Speech Style

According to Wood (2008), there are several speech styles used by masculine include showing establish status and control, instrumentality, conversational command, direct and assertive, abstract, and less emotionally responsive.

a. Establish status and control

Establishing status and control refers to expressing one's authority and opinions, telling jokes or stories, and asking questions of others. For example, "Don't let your boss get to you."

b. Instrumentality

Instrumentality is usually shown in problem solving actions, such as seeking information, finding facts, and offering possible solutions. For example, "just talk to her like you are talking to me now."

c. Direct and Assertive

Direct and assertive conversations are usually strong and authoritative. Because they are absolute and commanding, this style can sometimes limit conversation and give others little opportunity to speak. For example, “please stop.”

d. Conversational command

Conversational commands mean talking more often and for longer periods, steering the conversation by turning what others say into a starting point for their own topics, or sometimes interrupting the conversation.

e. Less emotionally responsive

Less emotionally responsive refers to giving minimal responses, revealing little about oneself, and expressing limited sympathy or understanding. For example: “yeah” or “um hmm.”

f. Abstract

Abstract refers to the use of general terms that are detached from concrete experiences and personal feelings. In a public context, this style often emphasizes theoretical, conceptual, and broad ideas in communication.

2. Femininity Speech Style

According to Wood (2008), several feminine speech styles are establish and maintain relationships, equality, support for others, maintenance work, responsiveness, personal and concrete style, and tentativeness.

a. Equality

Equality in speaking aims to create balance in interactions, where participants collaborate by responding to and developing each other's ideas during conversations. For example, "I totally know what you mean."

b. Maintenance work

Maintenance work refers to efforts to keep the conversation going by encouraging others to speak and inviting them to develop their thoughts.

"How was your day?"

c. Establish and maintain relationship

Establish and maintaining relationships means participating in conversations to share personal experiences and get to know others better.

d. Support for others

Support for others involves showing care by expressing emotions that communicate understanding of another person's situation or feelings. For instance, saying something like, "Oh, you must feel terrible."

e. Responsiveness

Responsiveness refers to the learned tendency to pay attention to others and make them feel appreciated and included. It works by affirming the speaker and encouraging further explanation through showing genuine interest in what has been said. "Tell me more."

f. Personal and concrete style

Personal and concrete style involves sharing details, personal stories, and specific reasoning. This way of speaking creates a personal tone that helps build closeness by linking conversations to the speaker's own life.

g. Tentativeness

Tentativeness can be shown in several ways, such as through the use of hedging words, tag questions, and similar expressions. This style of communication creates space for others to participate and share their opinions. "I'm not sure if this is right, but....."

C. Dialogue

According to Ellinor & Girard (2023), dialogue is a very powerful way of communicating because it can change the people involved. Dialogue can help us see that conversations are not just an exchange of opinions, but can build a shared understanding that grows over time. And from this understanding comes joint action. In this way, dialogue can create more meaningful conversations and open up opportunities to help foster closer and longer-lasting cooperation.

Knight and Littleton (2015) argue that dialogue is not just a tool for conveying a message, but also for shaping the atmosphere or situation around it. So, when people speak, they are not just speaking within an existing context, but are creating that context through their conversation. For example, the atmosphere of a classroom or the relationship between teachers and students can be shaped by the way they speak to each other. Therefore, it is important not only to see context as a

fixed setting, but also to understand that it can change and evolve over the course of an interaction.

D. Relevant Studies

Several previous studies have discussed the use of language in relation to gender differences, especially in films that depict masculine and feminine speech styles. Reviewing these studies is important to provide a deeper understanding of how language reflects gender identity and social interaction. This section presents a number of relevant studies that support and relate to the current research.

The first research by Maulidya et al. (2024) focuses on gendered language use and is entitled “*Language and Gender Use of Linguistic Forms in Your Place or Mine Movie (2023)*”. This research focuses on identifying linguistic differences between male and female characters in the movie *Your Place or Mine*. The researchers applied a qualitative descriptive method using Lakoff’s (1975) and Coates’ (2004) theories of language and gender. The data were collected from the movie script and analyzed through content analysis. The results showed that men’s speech included four types of linguistic forms: minimal response (21%), command and directive (21%), topic choice (11%), and swearing words (21%). Moreover, male characters also used some linguistic features commonly associated with women, such as tag questions (16%), lexical hedges (5%), and avoidance of strong swear words (5%). Meanwhile, women’s speech displayed nine linguistic features, including tag questions (14%), lexical hedges or fillers (22%), raising intonation on declaratives (6%), avoidance of strong swear words (22%), super polite forms (3%), emphatic stress (8%), hypercorrect grammar (6%), intensifiers (11%), and empty adjectives

(8%). The findings indicate that gendered language is not strictly divided, as both men and women may use each other's linguistic forms depending on the social context.

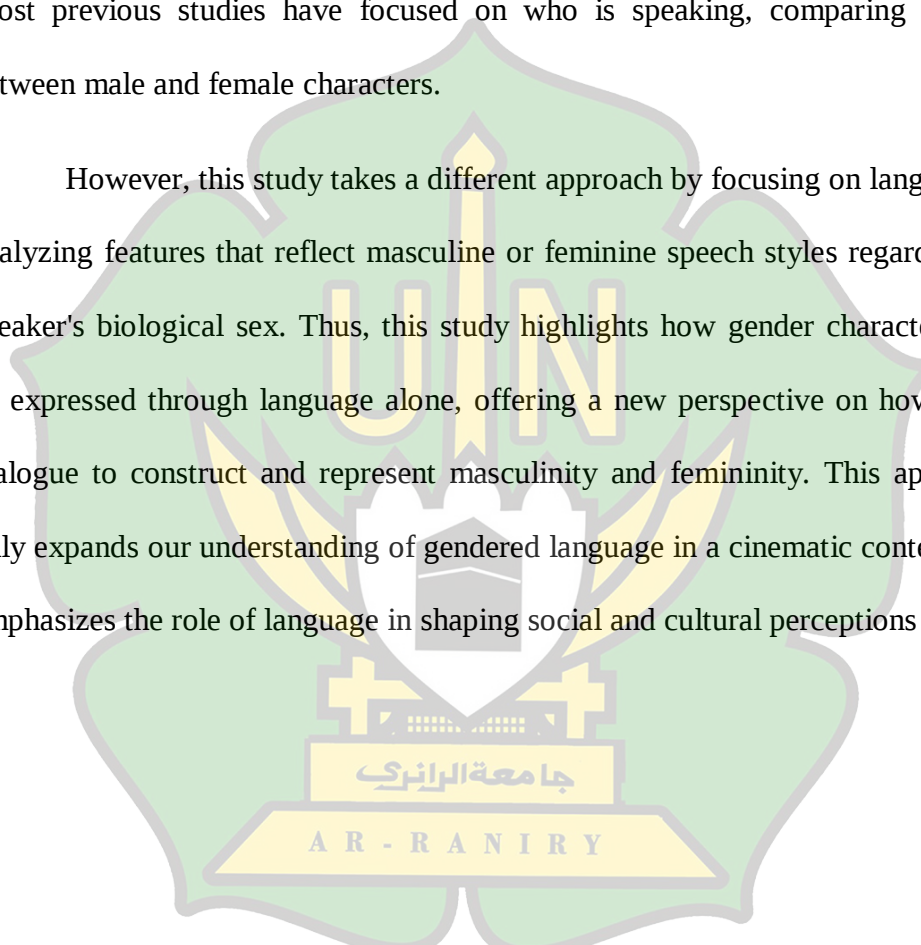
Second, research entitled “Masculine and Feminine Speech Styles of The Main Character in Mulan Live-Action (2020) And After the Ball (2015) Movies” By Hanif and Wildi (2024). This study focuses on revealing different types of masculine and feminine speech. the researcher used Wood's (2008) theory and the functions of speech by Holmes (2013) in the main characters of Mulan Live-Action (2020) and After the Ball (2015) Movies. The researcher used the qualitative method. The data were taken as textual data of the main character's speech in both movies. As a result, 173 data points were found, which are included in the types of masculine and feminine speech styles as well as the functions of the functions in masculine and feminine speech styles. (Solichah & Adila, 2024).

Third, research conducted by Muna (2025) entitled “Language, Gender, Men's Language Features, Women's Language Features, Movie” The purpose of this study is to find language features used by men and women in the movie Deadpool & Wolverine. This study used a descriptive qualitative approach with a content analysis method to answer the question. The data was collected through a documentation method with the Deadpool and Wolverine movies and their transcripts. Wolverine movies and their transcripts as data sources. Language features were analyzed using the theories of Coates (2013) and Lakoff (2004). As a result, four out of six male language features found in the movie, namely questions, commands, swearing &

directives, taboo language, and compliments, whereas responses and themes were not found in the movie.

Although many studies have explored language and gender in film, research that specifically analyzes masculine and feminine speech styles remains limited. Most previous studies have focused on who is speaking, comparing differences between male and female characters.

However, this study takes a different approach by focusing on language itself, analyzing features that reflect masculine or feminine speech styles regardless of the speaker's biological sex. Thus, this study highlights how gender characteristics can be expressed through language alone, offering a new perspective on how films use dialogue to construct and represent masculinity and femininity. This approach not only expands our understanding of gendered language in a cinematic context but also emphasizes the role of language in shaping social and cultural perceptions of gender.



CHAPTER III

METHODOLOGY

In this research, choosing the right method is very important to make sure the process runs clearly and in order. Therefore, this chapter explains the research design, the data and materials analyzed, the way to analyze the data, and the steps used in the analysis process.

A. Research Design

The writer uses a descriptive qualitative method. Creswell (2024) explains that Qualitative research is a way to understand how a person or group makes meaning of a social or humanitarian problem. Researchers usually start with general questions, then collect data directly from the environment where the people are. The data is analyzed slowly, from small things until a big pattern or theme is found. The end result is not in the form of numbers, but rather stories and deep understanding. The researcher tries to capture meaning from the point of view of the people being studied, and the report is written in a flexible way, not rigid like a typical scientific report. This approach values diversity of meaning and sees the importance of understanding the situation as it is, as a whole.

According to Moleong (2018), Qualitative research is about studying things that are not numbers. For example, when we want to know why people think or do certain things, this is called “Motivation Research,” which is an important kind of qualitative research. Qualitative research is very useful in behavioral science because it helps us find out the reasons behind people’s behavior. The qualitative research approach is about understanding people’s attitudes, opinions, and behavior in a personal way. In this kind of research, the results depend on what the researcher

sees and feels. This type of research gives answers that are not in numbers and are not studied with strict math or statistics. Common methods used include focus group discussions, projective techniques, and deep interviews.

B. Source of The Data

The data source in this film was the transcript of the movie Mad Max: Fury Road and Percy Jackson. The use of a transcript as analytical material allows the writer to enable the researcher to examine in depth the language features that portray masculinity and femininity in the film. The film also provides an emotional and visual context that helps enrich the analysis, such as the intonation of expression and the situation of the conversation.

C. Techniques of Collecting Data

In this study, the writer used the documentation method as the main technique for collecting data. This method involves collecting and analyzing documented sources, which in this case include the movie Mad Max: Fury Road and Percy Jackson & the Olympians: The Lightning Thief and its transcripts. The documentation method is suitable for qualitative research, especially when examining language use and social interaction in media text.

Several steps were followed during the data collection process. First, the writer downloaded the full version of the movie along with the transcript. The movie was watched repeatedly to observe the interactions between characters, focusing on speech styles associated with masculinity and femininity. Then the transcripts were carefully reviewed to identify language features or styles that reflected gendered language. The writer will also make detailed notes on the transcripts and replay key

scenes as needed to ensure accuracy, especially to capture important aspects such as tone, emphasis, facial expressions, and body language, all of which contribute to interpreting gendered communication effectively.

D. Technique of Data Analysis

The method used to analyze the data in this study is content analysis. Content analysis is based on the assumption that texts hold a lot of important information that can help understand a phenomenon. In this process, the writer pays attention to who is involved and in what context the text was created. Then, the content of the text is grouped into interconnected categories in order to find patterns, similarities, differences, or hidden meanings that may not be immediately apparent. (Kleinheksel et al., 2020)

In this study, the writer followed several steps to ensure the data obtained were correct and complete. First, the researcher grouped the dialogue of feminine and masculine characters from the movie *Mad Max: Fury Road* and *Percy Jackson & the Olympians: The Lightning Thief*. The dialogues were grouped based on theories about how masculine and feminine use language differently. Next, the researcher watched the movie while reading the movie script. The writer paid close attention to how each character spoke. When a male or female character used one of the speech features, after watching the movie once, then watched it a few more times to make sure no important dialogue was missed. During this movie viewing, the notes were checked again to make sure everything was correct and clear.

CHAPTER IV

RESULTS AND DISCUSSION

This chapter discusses the data analysis and research findings aimed at addressing the research questions. The first subsection presents the findings in the form of percentages and the masculine and feminine speech style features identified in the film. The second subsection provides an in-depth discussion of these findings.

A. Research Finding

This chapter presents research findings and discussions on feminine and masculine speech styles in the film *Mad Max: Fury Road* (2015) and *Percy Jackson and the Olympians: The Lightning Thief* (2010). The findings are based on an analysis of dialogues in these movies using Wood's (2008) theory, focusing on identifying and comparing language features that reflect masculine and feminine speech styles. The discussion in this chapter includes a detailed explanation of each language feature found, as well as its relevance in answering the research question.

Regarding the research question on masculine and feminine speech styles, the use of these speech styles is observed among the characters in *Mad Max: Fury Road* (2015), *Percy Jackson and the Olympians: The Lightning Thief* (2010). The characters use different speech styles that reflect masculine and feminine communication patterns. This study shows that masculine and feminine speech styles are a gender construct, not biological sex. This means that both male and female characters can use masculine or feminine speech styles depending on the context and purpose of communication. The researcher uses Wood's (2008) theory, which outlines various masculine and feminine speech styles. The following presents the

percentages and frequencies of masculine and feminine speech-style features in both films.

Table 4.1
Percentage of Masculine Speech Style

Type of Masculine Speech Style	Mad Max: Fury Road	Percy Jackson: The Lightning Thief	Total	Percentage (%)
Establish status and control	9	10	19	26.03%
Instrumentality	19	10	29	39.73%
Conversational Command	2	3	5	6.85%
Direct and assertive	5	4	9	12.33%
Abstract	3	2	5	6.85%
Less emotionally responsive	2	4	6	8.22%
Total			73	

Based on Table 4.1 (Masculine Speech Style), the total number of data points identified is 73. Of these, the most dominant feature is instrumentality, with 29 data points (39.73%), indicating that the conversations in both films tend to focus on problem-solving and action.

Table 4.2
Percentage of Feminine Speech Style

Type of Feminine Speech Style	Mad Max: Fury Road	Percy Jackson: The Lightning Thief	Total	Percentage (%)
Establish and maintain a relationship	4	7	11	10.48%
Equality	2	7	9	8.57%
Support for others	5	10	15	14.29%
Maintenance work	18	25	43	40.95%
Responsiveness	4	5	9	8.57%
Person and concrete style	5	8	13	12.38%
Tentativeness	3	2	5	4.76%
Total			105	

Meanwhile, based on Table 4.2 (Feminine Speech Style), a larger total of 105 data points were identified. The most dominant feature was “maintenance work,” with 43 data points (40.95%), indicating that many conversations focused on

maintaining relationships and social interactions. The total number of data points from both tables is 178, consisting of 81 from *Mad Max: Fury Road* and 97 from *Percy Jackson and the Olympians: The Lightning Thief*, representing 100% of the data.

1. Masculine Speech Style

Masculine communication often reflects a communication pattern that focuses on achieving goals, showing control, maintaining independence, entertaining, and gaining status, as described by Wood et al. (2018). In his theory, Wood explains that conversation is commonly used to show authority, prove ability, and negotiate social position. There are six masculine speech styles found in both films, namely Establish status and control, Instrumentality, Conversational command, Direct and assertive, Abstract, and Less emotionally responsive. All the features in both films are included. Below are findings with a detailed explanation about the types of masculine and feminine speech styles:

Table 4.3
Masculine Speech Style

No	Masculine features	<i>Mad Max: Fury Road</i>	<i>Percy Jackson</i>
1.	Establish Status and Control	Stay out of sight now!	If you touch him, you will have the fight of your life.
2.	Instrumentality	You're relying on the gratitude of a very bad man	Just give us the lightning bolt, and we'll let you go
3.	Conversational command	Behind you!	Sally, watch out!
4.	Direct and assertive	Stop, turn the ring around, go back for her.	Just shut up, shut up, man. Go on
5.	Abstract	My world is fire and blood	Be prepared. Everything is about to change, Percy.
6.	Less emotionally responsive	Yeah-yeah organic	Hmm Hmm

1. Establish Status and Control

Establishing status and control means showing power and control in a conversation. Masculine speakers do this by clearly expressing their ideas and authority, telling jokes or stories, and sometimes challenging others. The dialogue below is an example of this, taken from *Mad Max: Fury Road*. (2015)

Furiosa: **“Stay out of sight now!”** (23:24)

In the dialogue above, Furiosa used the statement “Stay out of sight now!” during a dangerous situation when she wanted the others to stay safe and avoid being seen by enemies. The way Furiosa spoke was short, direct, and firm, showing that she wanted the others to immediately follow her instructions. There was little space for discussion because the situation required quick action and control. This reflected masculine speech style through establish status and control, since Furiosa tried to manage the situation and influence the actions of others. Although Furiosa is a female character, she adopted a masculine speech style because the situation demanded strong and direct communication. A similar pattern can be seen in the second dialogue from *Percy Jackson and the Olympians: The Lightning Thief* (2010).

Poseidon: **“If you touch him, you will have the fight of your life.”**
(03:51)

In that dialogue, it issues a strong warning to stop others from hurting Percy. In this context, Poseidon showed control and power by making others aware of the consequences of their actions. Unlike Furiosa, Poseidon did not use a direct command, but his speech still influenced the situation and controlled

other people's behavior. This reflected a masculine speech style because the purpose of his speech was to show power and protect Percy.

2. Instrumentality

Instrumentality refers to using communication to achieve a goal. In conversations, this can be seen when speakers focus on solving problems, such as getting information, finding facts, and giving solutions. The dialogue below is an example of this, taken from *Mad Max: Fury Road*. (2015)

Furiosa: **“You're relying on the gratitude of a very bad man. You've damaged one of his wives. How grateful do you think he's gonna be?”**
(40:30)

In this dialogue, Furiosa speaks when Max takes control of the ring (car) and refuses to take them because he still sees them as enemies. When the engine stops, and only Furiosa knows how to drive it, she gives directions to Max by explaining the risk if he goes back to Immortan Joe. Her speech shows instrumentality because she not only talks, but also gives an explanation that leads to a solution. She tries to make Max understand the situation and choose a safer decision. The way she speaks focuses on action and consequences, not on feelings. A similar pattern can be seen in the second dialogue from *Percy Jackson and the Olympians: The Lightning Thief* (2010).

Percy: **“Okay, let’s split up. Check everything.”** (48:19)

In this dialogue, Percy says the line when they are searching for something in a dirty and difficult place. Because the situation does not allow them to search together, Percy gives a solution by splitting up so the search can be faster. This dialogue is included in instrumentality because Percy gives clear and practical instructions. His speech focuses on solving the problem and what actions should be taken.

These dialogues show instrumentality because they focus on solutions and actions to solve a problem. However, the difference is in the way they are delivered. In *Mad Max: Fury Road*, Furiosa explains the situation and the risks to influence Max’s decision, while in *Percy Jackson*, Percy directly gives a plan without a long explanation.

3. Conversational command

Conversational command is when a speaker controls the conversation. This can be seen when someone talks more and interrupts others, or changes the topic. The dialogue below is an example of this, taken from *Mad Max: Fury Road*. (2015)

Furiosa: **“Behind you!”** (43:20)

In *Mad Max: Fury Road*, Furiosa says “Behind you!” as she and Max are heading toward the Green Place. At that moment, Max is holding the steering wheel because he disagrees with the destination Furiosa has chosen. In the middle of their conversation, Furiosa abruptly interrupts to warn Max that there are enemies behind

them. Furiosa's statement demonstrates conversational command because she halted the ongoing conversation and shifted Max's attention to the dangerous situation around them. The dialogue also reflects a communication style that is brief, direct, and action-oriented, as the film's situation demands a quick response to ensure survival. A similar pattern can be seen in the second dialogue from Percy Jackson and the Olympians: The Lightning Thief (2010).

Grover: **"Sally, watch out!"** (17:20)

On the other hand, in Percy Jackson, Grover says, "Sally, watch out!" while Sally and Percy argue in the car about what is happening. As Sally drives toward the camp for the children of the gods, Percy remains confused and keeps questioning his mother. In the middle of their conversation, Grover interrupts to warn Sally that there's a creature in front of their car. This dialogue is an example of a conversational command because Grover stops the conversation and shifts the focus to the danger ahead of them.

These dialogues demonstrate conversational commands because the characters interrupt the conversation to take control of the situation and direct others' attention to the danger. However, the difference lies in the conversational context. In Mad Max: Fury Road, conversational commands are used in high action survival situations, so the dialogue is shorter and more direct. In Percy Jackson, conversational commands appear in more emotional and confusing conversations before the situation eventually turns dangerous.

4. Direct and assertive

Direct and assertive speech is strong, forceful, and authoritative; it may seem to close off conversation and leave no room for others to speak. The dialogue below is an example of this, taken from *Mad Max: Fury Road*. (2015).

The wives: **“Stop, turn the ring around, go back for her.”** (59:07)

Based on the dialogue above, it is classified as direct and assertive. The conversation begins with one of Immortan Joe’s wives using a very direct and assertive tone in the command “Stop, turn the rig around, go back for her.” This statement was made when one of them fell from the vehicle while fleeing. In that situation, the Wives immediately ordered Max and Furiosa to stop the vehicle and go back to rescue their friend. This sentence demonstrates a direct and assertive style because the speaker speaks directly, urgently, and focuses on quick action with little chance for others to respond. Although The Wives are female characters, in this situation, they adopt a masculine speech style because their communication is more assertive and directive in an emergency. A similar pattern can be seen in the second dialogue from *Percy Jackson and the Olympians: The Lightning Thief* (2010).

Percy: **“Just shut up, shut up, man. Go on”** (01:23:35)

Based on the dialogue above, Percy says, “Just shut up, shut up, man. Go on,” when Grover keeps complaining and rambling on after feeling ignored by the hell guard. Percy uses a direct and emotional command to cut Grover off so they can continue their journey immediately. The use of the phrase “shut up” demonstrates a strong speaking style that doesn’t sugarcoat its words. This dialogue is direct and

assertive because Percy delivers the command directly and limits the other person's opportunity to keep talking.

These dialogues demonstrate a masculine speech style through the use of direct, assertive language that focuses on action. However, the difference lies in their intended purpose. In *Mad Max: Fury Road*, this direct and assertive style is used to save someone in a dangerous situation, while in *Percy Jackson*, it is used to cut off complaints and speed things up.

5. Abstract

Abstract refers to the use of general or conceptual terms that are removed from concrete experiences and personal feelings. This style is commonly used in public communication, where speakers focus on theoretical and general ideas. The dialogue below is an example of this, taken from *Mad Max: Fury Road*. (2015).

Max: **“My world is fire and blood.”** (00:23)

In the dialogue above, Max says, “My world is fire and blood” as he describes himself and the world he lives in during the opening of the film. This dialogue depicts Max's life journey, which is filled with violence, conflict, and the struggle to survive. This statement falls under the category of abstract speech style because Max uses symbolic and general language to describe his life. The phrase “fire and blood” is not explained literally, but is used to indicate a harsh and dangerous world. This dialogue focuses more on a general picture of life than on concrete and specific experiences. A similar pattern can be seen in the second dialogue from *Percy Jackson and the Olympians: The Lightning Thief* (2010).

Poseidon: **“Be prepared. Everything is about to change, Percy.”** (10:02)

In the dialogue above, Poseidon says, “Be prepared. Everything is about to change, Percy,” as Percy begins to discover his true identity as the son of a god. At that moment, Poseidon speaks to Percy to warn him that his life will change after learning who he truly is. This dialogue is an example of abstract speech style because Poseidon speaks generally about the changes that occur without directly explaining or detailing what Percy will face. The statement conveys ideas and a vision of the future rather than a concrete situation.

Both dialogues demonstrate an abstract speech style, as the characters use language that is general, symbolic, and does not directly describe specific experiences. However, the difference lies in their purpose. In *Mad Max: Fury Road*, the abstract speech style is used to depict a life and a world filled with violence, whereas in *Percy Jackson*, it is used to provide a general overview of the major changes that are about to occur in Percy’s life.

6. Less emotionally responsive - R A N I R Y

Less emotionally responsive refers to giving minimal responses and showing little emotional expression. The dialogue below is an example of this, taken from *Mad Max: Fury Road*. (2015).

War boy: **“Yeah-yeah organic.”** (16:30)

In the dialogue above, War Boy says, “Yeah-yeah organic,” while Nux and the other War Boys are fighting over a vehicle to go to war. At that moment, one of

the War Boys warns Nux about his poor condition and suggests that he should not drive. However, Nux refuses and insists on going to war for Immortan Joe. The phrase “Yeah-yeah organic” is delivered as a brief and firm response to Nux’s words. This dialogue is considered less emotionally responsive because the War Boy gives a minimal response and shows no sympathy or emotional concern for Nux’s condition. The response is only a short answer without any explanation or expression of deep feelings. A similar pattern can be seen in the second dialogue from Percy Jackson and the Olympians: The Lightning Thief (2010).

Annabeth: “**Hmm Hmm.**” (38:31)

In the dialogue above, Annabeth says “Mmm-hmm” while she and Percy are casually chatting about their parents. When Annabeth mentions that their parents hate each other, Percy is surprised and asks, “Wait, they do?” Annabeth then responds with “Mmm-hmm” to agree with Percy’s question. This dialogue is considered less emotionally responsive because Annabeth gives a very brief response with minimal emotional expression. Her response merely indicates agreement without providing further explanation or showing deep emotion.

Both dialogues are less emotionally responsive because the characters give brief responses with minimal emotional expression. However, the difference lies in the context of the conversation. In "Max: Fury Road", brief responses are used in tense and serious situations, whereas in "Percy Jackson", they occur in casual and personal conversations.

2. Feminine Speech Style

There are seven out of seven feminine speech styles found in the film, namely, Establish and maintain a relationship, Equality, Support for others, Maintenance work, Responsiveness, personal and concrete style, and Tentativeness.

Table 4.4
Feminine Speech Style

No	Masculine features	Mad Max: Fury Road	Percy Jackson
1.	Establish and maintain a relationship	Are you hurt? You bleed.	I'm sorry percy. I try, man, I really do.
2.	Equality	And water	Right
3.	Support for others	Witness!	Annabeth, I am so proud of you.
4.	Maintenance work	What happened to your mother?	Wait, a fury? What a fury!
5.	Responsiveness	it feels like hope	Yes! Yeah
6.	personal and concrete style	Once, I was a cop	I once had hair like that
7.	Tentativeness	I don't know if it's still any good.	I don't know, maybe that is the ADHD

1. Establish and maintain a relationship

Establish and maintain a relationship refers to engaging in conversations to share personal information and learn about others. The dialogue below is an example of this, taken from Mad Max: Fury Road. (2015).

The Wives of Immortan Joe: **“Are you hurt? You bleed.”** (01:14:01)

In the dialogue above, one of The Wives says, “Are you hurt? You’re bleeding,” upon seeing Max injured and bleeding after attacking an enemy. This statement shows concern and care for Max’s condition. The question focuses on the other person’s well-being and demonstrates an effort to maintain interpersonal

relationships in dangerous situations. This dialogue is classified as “establish and maintain relationships” because the speaker is trying to build closeness and show concern for others through conversation. This aligns with the concept of “establish and maintain relationships,” which is used to build connections and understand others’ circumstances. A similar pattern can be seen in the second dialogue from Percy Jackson and the Olympians: The Lightning Thief (2010).

Grover: **“I’m sorry Percy. I try, man, I really do.”** (21:50)

In the dialogue above, Grover says, “I’m sorry, Percy. I try, man, I really do,” when Percy regains consciousness at the camp and remembers that his mother has been taken by the enemy. This statement shows Grover’s guilt and concern for Percy’s feelings. Grover tries to explain that he has been trying to help, so the dialogue demonstrates an effort to maintain a good relationship and provide emotional support to Percy. This dialogue falls under “establish and maintain relationship” because Grover uses the conversation to express his own feelings while also acknowledging Percy’s feelings.

Both dialogues demonstrate the establishment and maintenance of relationships, as the characters use conversation to show concern, care, and maintain connections with others. However, the difference lies in the relationships being built. In Mad Max: Fury Road, relationships are built through concern for a person’s physical well-being in dangerous situations, whereas in Percy Jackson, relationships are built through emotional support and care for others' feelings.

2. Equality

Equality refers to achieving balance in interaction, where participants respond to and build on each other's ideas. The dialogue below is an example of this, taken from *Mad Max: Fury Road*. (2015).

The Wive: **“And water.”** (01:27:05)

In the dialogue above, the Wives say “And water” when Max tries to persuade Furiosa and Many Mothers to return to the Citadel. At that moment, The Wives support Max's plan by adding that at the Citadel, they will get water and other necessities. This remark shows that The Wives contribute to the conversation by adding ideas that build on the previous discussion. This dialogue exemplifies equality because the characters participate in the conversation cooperatively and support each other's opinions to reach a mutual decision. A similar pattern can be seen in the second dialogue from *Percy Jackson and the Olympians: The Lightning Thief* (2010).

Grover: **“Right.”** (06:35)

In the dialogue above, Grover says “Right” when Percy complains that he'd rather spend his time underwater than at school. Grover then responds by agreeing with Percy. This statement demonstrates equality because Grover engages in the conversation by offering a response that supports Percy's opinion. This dialogue shows an equal interaction because Grover does not try to dominate the conversation, but instead responds and supports the idea Percy has expressed.

Both dialogues demonstrate equality because the characters respond to one another and engage in a conversation that supports each other's ideas. However, the difference lies in the context of the conversation. In *Mad Max: Fury Road*, equality is evident in a group discussion to make an important decision, whereas in *Percy Jackson*, equality is evident in a casual conversation between friends who understand one another.

3. Support for others

Support for others refers to expressing understanding and care toward another person's feelings. The dialogue below is an example of this, taken from *Mad Max: Fury Road*. (2015).

War boy: **"Witness."** (22:34)

In the dialogue above, a War Boy shouts "Witness!" while the War Boys are fighting. In that situation, one War Boy asks the others to witness his actions, and the other War Boys show their support by shouting "Witness!" in unison. This dialogue exemplifies support for others, as the characters demonstrate their backing for their friend's actions and courage. Their words show that they understand each other's situations and offer encouragement through verbal support. A similar pattern can be seen in the second dialogue from *Percy Jackson and the Olympians: The Lightning Thief* (2010).

Athena: **“Annabeth, I am so proud of you.”** (01:44:18)

In the dialogue above, Athena says, “Annabeth, I am so proud of you,” when Percy and Annabeth manage to retrieve the stolen lightning bolt. As Annabeth’s mother, Athena feels proud and happy about her daughter’s success. This dialogue exemplifies support for others because Athena directly expresses emotional support and pride in Annabeth. Her words also demonstrate an understanding of Annabeth’s efforts and struggles throughout their journey.

Both dialogues demonstrate support for others, as the characters offer encouragement through their words. However, the difference lies in that support. In Mad Max: Fury Road, support is offered in a wartime setting to boost morale and acknowledge someone’s bravery, whereas in Percy Jackson, support is expressed through pride and emotional concern for others’ successes.

4. Maintenance work

Maintenance work refers to efforts to keep the conversation going by inviting others to speak. The dialogue below is an example of this, taken from Mad Max: Fury Road. (2015).

Many mothers: **“What happened to your mother?”** (01:19:39)

In the dialogue above, Many Mothers asks, *“What happened to your mother?”* while talking with Furiosa about her past. The question is asked because many mothers want to know what happened to Furiosa’s mother, who died while trying to save her from enemies. This dialogue is included in maintenance work

because Many Mothers uses a question to continue the conversation and show interest in Furiosa's experience. The question also helps keep the conversation going. A similar pattern can be seen in the second dialogue from Percy Jackson and the Olympians: The Lightning Thief (2010).

Percy: **"Wait, a fury? What a fury!"** (13:56)

In the dialogue above, Percy says, *"Wait, a Fury? What's a Fury?"* when he starts to realize the strange things happening around him after meeting a mythological creature. Percy feels confused and surprised, so he asks questions to get more information about the Fury. This dialogue is included in maintenance work because Percy uses questions to continue the conversation and encourage the other person to explain more. The questions also show Percy's effort to understand the situation.

Both dialogues show maintenance work because the characters use questions to continue the conversation and interact with other people. However, the purpose of the questions is different. In *Mad Max: Fury Road*, the question is used to learn about someone's personal experience, while in *Percy Jackson*, the questions are used to get information and understand the situation.

5. Responsiveness

Responsiveness refers to showing attention and interest in what others say, which encourages them to continue speaking. The dialogue below is an example of this, taken from *Mad Max: Fury Road*. (2015).

Nux: **“It feels like hope.”** (01:28:14)

Both dialogues show maintenance work because the characters use questions to continue the conversation and interact with other people. However, the purpose of the questions is different. In *Mad Max: Fury Road*, the question is used to learn about someone’s personal experience, while in *Percy Jackson*, the questions are used to get information and understand the situation. A similar pattern can be seen in the second dialogue from *Percy Jackson and the Olympians: The Lightning Thief* (2010).

Annabeth and Grover: **“Yes! Yeah.”** (42:59)

In the dialogue above, Annabeth and Grover say “Yes!” and “Yeah!” while responding to Percy’s words with excitement and agreement. The responses show support and enthusiasm for Percy’s idea or decision. This dialogue is included in responsiveness because Annabeth and Grover give positive responses that make Percy feel supported and valued in the conversation.

Both dialogues show responsiveness because the characters give positive responses that show attention and involvement in the conversation. However, the difference is in the way the responses are delivered. In *Mad Max: Fury Road*, the response is calmer and shows hope, while in *Percy Jackson*, the response is more excited and enthusiastic.

6. personal and concrete style

Personal and concrete style refers to using specific details and personal experiences in conversation. The dialogue below is an example of this, taken from Mad Max: Fury Road. (2015).

Max: **“Once, I was a cop.”**

In the dialogue above, Max says, “Once, I was a cop,” while talking about himself and his past. This statement shows a personal and concrete style because Max shares his personal experience in a direct and specific way. The dialogue also gives clear information about Max’s life before the events in the film happened. By sharing his personal experience, the conversation becomes more personal and helps others understand him better. A similar pattern can be seen in the second dialogue from Percy Jackson and the Olympians: The Lightning Thief (2010).

Medusa: **“I once had hair like that”** (50:46)

In the dialogue above, Medusa says, “I once had hair like that” to Annabeth while they are talking to each other. This statement shows a personal and concrete style because Medusa talks about her own past experience in a specific way. The dialogue also uses a clear detail to compare herself with Annabeth. This makes the conversation sound more personal because Medusa connects the conversation to her own experience.

Both dialogues show a personal and concrete style because the characters talk about personal experiences and use specific information in their conversations.

However, the purpose is different. In "Mad Max: Fury Road", Max shares his personal experience to explain who he was in the past, while in "Percy Jackson", Medusa shares her personal experience to build a connection and get Annabeth's attention during the conversation.

7. Tentativeness

Tentativeness refers to expressing ideas in a less certain way to allow others to respond. The dialogue below is an example of this, taken from Mad Max: Fury Road. (2015).

Furiosa: **"I don't know if it's still any good."** (01:27:09)

In the dialogue above, Furiosa says, "I don't know if it's still any good" while talking about the place they want to go. This statement shows tentativeness because Furiosa uses the phrase "I don't know" to show uncertainty about the condition of the place. The dialogue is not spoken in a fully certain way, so it gives other people a chance to respond or share their opinions. This shows a careful communication style that is still open to other possibilities. A similar pattern can be seen in the second dialogue from Percy Jackson and the Olympians: The Lightning Thief (2010).

Percy: **"I don't know, maybe that is the ADHD."** (08:04)

In the dialogue above, Percy says, "I don't know, maybe that's the ADHD," (Attention-Deficit/Hyperactivity Disorder) ADHD is while trying to explain something about himself. This statement demonstrates tentativeness because Percy uses the word "maybe" to express doubt and uncertainty about what he is saying. The

dialogue also shows that Percy is not entirely sure of his opinion and is still open to other possibilities.

Both dialogues demonstrate tentativeness because the characters use expressions that convey doubt and uncertainty in their conversations. However, the difference lies in the context of their use. In *Mad Max: Fury Road*, Furiosa uses tentativeness to discuss the conditions of their destination, whereas in *Percy Jackson*, Percy uses tentativeness to explain his own condition.

B. Discussion

Based on the analysis, both films, *Mad Max: Fury Road* and *Percy Jackson and the Olympians: The Lightning Thief*, use masculine and feminine speech styles by Wood (2008) in their characters' dialogue. The findings show that these speech styles are not based on biological sex but are influenced by the context, situation, and purpose of the conversation. This supports the idea that gender is a social construct, which means that masculine and feminine speech styles can be used by anyone, whether male or female. The findings also show differences in communication patterns between the two films. In *Mad Max: Fury Road*, masculine speech styles appear more often, such as establishing status and control, instrumentality, direct and assertive, and conversational command. This happens because the film focuses on survival, action, and conflict, so the characters use short, direct, and action-focused language.

In contrast, *Percy Jackson and the Olympians: The Lightning Thief* shows more feminine speech styles, such as support for others, maintenance work,

responsiveness, and establishing and maintaining relationships. This is because the film focuses more on friendship, cooperation, and family, so the communication is more supportive and emotional. Some dialogues in both films still reflect traditional gender stereotypes. Masculine speech styles are often linked to power, dominance, and quick action, while feminine speech styles are more often associated with care, support, and interpersonal relationships. However, this study also found that both films present a more flexible view of gender. Female characters are not always shown as weak or emotional, and male characters are not always dominant or lacking emotion. Therefore, the films not only reflect traditional gender stereotypes, but also show that communication styles can change depending on the context and situation.

The differences in the findings are also influenced by the genre and context of each film. In *Mad Max: Fury Road*, most conversations happen in dangerous situations, so the dialogue is usually short, fast, and direct. Meanwhile, *Percy Jackson and the Olympians: The Lightning Thief* shows more relaxed and emotional conversations, which allow more supportive and cooperative communication to appear. Therefore, the story context and characterization play an important role in how masculine and feminine speech styles are used in both films.

In conclusion, this study shows that masculine and feminine speech styles in films do not always follow the biological gender of the characters. Speech styles can be used flexibly by anyone depending on the situation, the purpose of communication, and the relationship between characters. The findings also show that the theory of gendered communication from Wood (2008) is still relevant to analyze

communication patterns in films, especially in understanding how language is used to represent social relationships, power, care, and character identity.



CHAPTER V

CONCLUSION AND SUGGESTIONS

A. Conclusion

The results of the analysis show that this study has successfully identified and analyzed language features that reflect masculine and feminine speech styles in *Mad Max: Fury Road* (2015) and *Percy Jackson and the Olympians: The Lightning Thief* (2010) using Wood's (2008) theory. The findings show that all features of Masculine and Feminine speech styles appear in both films. These include Establish Status and Control, Instrumentality, conversational command, direct and assertive, abstract, less emotionally responsive, Establish and maintain a relationship, Equality, Support for others, Maintenance work, Responsiveness, personal and concrete style, Tentativeness.

Among these features, Maintenance Work from Feminine speech style appears most often, with 43 occurrences (40.95%). This shows that both films often use language to maintain conversation and encourage others to share their ideas and continue the dialogue. Instrumentality from masculine speech style is the second most frequent feature, with 29 occurrences (39.73%). This means that both films often focus on solving problems, getting information, and giving solutions. On the other hand, tentativeness appears only 5 times (4.76%) and becomes the least frequent feature. This shows that both films rarely express uncertainty or hesitation in speaking. Conversational Command appears 5 times (6.85%) and becomes the second least frequent feature. This feature is used to control or change the direction of conversation, sometimes by interrupting others or shifting the topic. Abstract also appears 5 times (6.85) and becomes the third least frequent feature. This feature

refers to the use of general ideas that are not based on specific experiences or personal feelings.

These findings also show that the use of masculine and feminine speech styles is not strictly determined by the gender of the character. Both male and female characters are able to use different speech styles depending on the situation and the purpose of the conversation. In this study, female characters are also found to use a masculine speech style through direct, firm, and action-oriented language. At the same time, male characters also show a feminine speech style in several dialogues that express support, care, and responsiveness. This indicates that masculine and feminine speech styles are part of a social construct and can be used by anyone. The way characters speak is influenced more by the context of the situation than by their biological gender.

B. Suggestions

For further researchers, it is suggested to examine masculine and feminine speech styles in other types of media, such as films, series or real-life conversations, in order to gain a broader understanding of how these speech styles are used in different contexts. It is also suggested that future studies focus on a specific character or a particular speech feature to provide a more in-depth analysis of how language reflects gender in communication. In addition, further researchers are encouraged to apply different theories or combine several theoretical approaches to produce a more comprehensive analysis.

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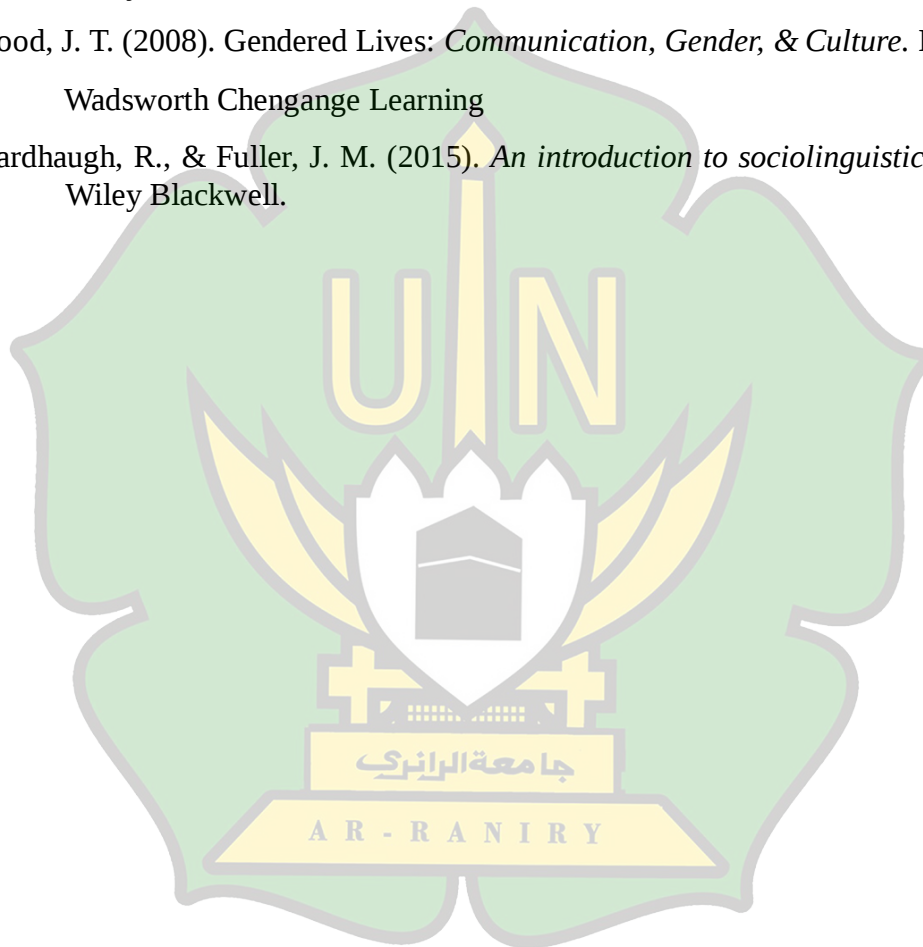
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KEPUTUSAN DEKAN FAKULTAS TARBIIYAH DAN KEGURUAN UIN AR-RANIRY BANDA ACEH
NOMOR: 1492 TAHUN 2025

TENTANG:
PENGANGKATAN PEMBIMBING SKRIPSI MAHASISWA
DENGAN RAHMAT TUHAN YANG MAHA ESA

DEKAN FAKULTAS TARBIIYAH DAN KEGURUAN UIN AR-RANIRY BANDA ACEH

Menimbang : a. bahwa untuk kelancaran bimbingan skripsi mahasiswa pada Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Banda Aceh maka dipandang perlu menunjuk pembimbing skripsi;
b. bahwa yang namanya tersebut dalam Surat Keputusan ini dianggap cakap dan mampu untuk diangkat dalam jabatan sebagai pembimbing skripsi mahasiswa;
c. bahwa berdasarkan pertimbangan sebagaimana dimaksud dalam huruf a dan huruf b, perlu menetapkan Keputusan Dekan Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Banda Aceh.

Mengingat : 1. Undang-Undang Nomor 20 Tahun 2003, tentang Sistem Pendidikan Nasional;
2. Undang-Undang Nomor 14 Tahun 2005, tentang Guru dan Dosen;
3. Undang-Undang Nomor 12 Tahun 2012, tentang Pendidikan Tinggi;
4. Peraturan Presiden Nomor 74 Tahun 2012, tentang perubahan atas peraturan pemerintah RI Nomor 23 Tahun 2005 tentang pengelolaan keuangan Badan Layanan Umum;
5. Peraturan Pemerintah Nomor 4 Tahun 2014, tentang penyelenggaraan Pendidikan Tinggi dan Pengelolaan Perguruan Tinggi;
6. Peraturan Presiden Nomor 64 Tahun 2013, tentang perubahan Institut Agama Islam Negeri Ar-Raniry Banda Aceh Menjadi Universitas Islam Negeri Ar-Raniry Banda Aceh;
7. Peraturan Menteri Agama RI Nomor 44 Tahun 2022, tentang Organisasi dan Tata Kerja UIN Ar-Raniry Banda Aceh;
8. Peraturan Menteri Agama Nomor 14 Tahun 2022, tentang Statuta UIN Ar-Raniry Banda Aceh;
9. Keputusan Menteri Agama Nomor 492 Tahun 2003, tentang Pendelegasian Wewenang Pengangkatan, Pemindahan dan Pemberhentian PNS di Lingkungan Depag RI;
10. Keputusan Menteri Keuangan Nomor 293/Kmk.05/2011, tentang penetapan UIN Ar-Raniry Banda Aceh pada Kementerian Agama sebagai Instansi Pemerintah yang menerapkan Pengelolaan Badan Layanan Umum;
11. Surat Keputusan Rektor UIN Ar-Raniry Banda Aceh Nomor 01 Tahun 2015, Tentang Pendelegasian Wewenang kepada Dekan dan Direktur Pascasarjana di Lingkungan UIN Ar-Raniry Banda Aceh.

MEMUTUSKAN

Menetapkan : Keputusan Dekan Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Banda Aceh tentang Pembimbing Skripsi Mahasiswa.

KESATU : Menunjuk Saudara :
Dr. Muhammad Nasir, M.Hum

Untuk membimbing Skripsi

Nama : Maura Maqfirah
NIM : 220203073
Program Studi : Pendidikan Bahasa Inggris
Judul Skripsi : A Sociolinguistics Look at Gender in Fury Road and The Lightning Thief
A Film By George Miller and Chris Columbus

KEDUA : Kepada pembimbing yang tercantum namanya diatas diberikan honorarium sesuai dengan peraturan perundang-undangan yang berlaku;

KETIGA : Pembiayaan akibat keputusan ini dibebankan pada DIPA UIN Ar-Raniry Banda Aceh Nomor SP DIPA-025.04.2.423925/2025 Tanggal 02 Desember 2024 Tahun Anggaran 2025.

KEEMPAT : Keputusan ini berlaku selama enam bulan sejak tanggal ditetapkan;

KELIMA : Keputusan ini berlaku sejak tanggal ditetapkan dengan ketentuan bahwa segala sesuatu akan dirubah dan diperbaiki kembali sebagaimana mestinya, apabila kemudian hari ternyata terdapat kekeliruan dalam Surat Keputusan ini.

Ditetapkan di : Banda Aceh
Pada tanggal : 30 Oktober 2025
Dekan,

Saiful Muluk

Tembusan

1. Sekjen Kementerian Agama RI di Jakarta;
2. Dirjen Pendidikan Islam Kementerian Agama RI di Jakarta;
3. Direktur Perguruan Tinggi Keagamaan Islam Kementerian Agama RI di Jakarta;
4. Kantor Pelayanan Perbendaharaan Negara (KPPN), di Banda Aceh;
5. Rektor UIN Ar-Raniry Banda Aceh di Banda Aceh;
6. Kepala Bagian Keuangan dan Akutansi UIN Ar-Raniry Banda Aceh di Banda Aceh;
7. Yang bersangkutan;
8. Arsip.



Appendix B: Data Findings of Features Masculine and Feminine Speech Style
Percy Jackson & the Olympians: The Lightning Thief 2010

Type of speech style		Character	The conversations
Masculine	Establish status and control	Poseidon	1. If you touch him, you will have the fight of your life.
		Zeus	2. He must return the bolt to me in 14 days, by midnight on the summer solstice, or there will be war
		Gabe	3. Women!
		Gabe	4. This is my house; you show some respect.
		Miss dodds	5. Give it to me! Now! or I will bite your heart out!
		Brunner	6. Release him, or I swear I'll tear
		Annabeth	7. My mother is the goddess of wisdom and battle strategy. You know what that means? I always win
		Hades	8. Hand it to me, and I will exchange it for your mother
		Hades	9. Now, give me the bolt, or say goodbye to your mother
		Hades	10. You're very brave coming here
	Instrumentality	Brunner	1. We have no choice, the camp

		Brunner	2. Stick to our plan. Travel to Olympus, bargain with Zeus
		Percy	3. Okay, let's go split up. Check everything.
		Percy	4. We can look at a reflections
		Annabeth	5. Let's hit the road before Homeland Security shows up
		Hades	6. Just give us the lightning bolt, and we'll let you go
		Grover	7. Okay, look, we've got to move it. Where's Hades?
		Percy	8. Alright, I'll stay, you three go
		Percy	9. Distract that thing! I'll get the pearl!
		Athena	10. Please! Let's be rational. War is not the answer
	Conversational command	Grover	1. Sally, watch out!
		Grover	2. GPS from the gods, where to next?
		Brunner	3. What did she want from you?
	Direct and assertive	Sally	1. No, Gabe! Gabe!
		Percy	2. Just shut up, shut up, man. Go on
		Zeus	3. Silent!
		Chiron	4. Oylan, Paris, stop lollygagging
	Abstract	Poseidon	1. Be prepared. Everything is

			about to change percy.
		Sally	2. It's a camp for really special people, like you.
	Less emotionally responsive	Grover	1. Hmm hmm
		Percy	2. Really? When? Tonight, tomorrow, when?
		Annabeth	3. Mmm-hmm
		Brunner	4. Mmm-hmmm
Feminine	Establish and maintain a relationship	Sally	1. Oh, why do you think that?
		Grover	2. Percy, calm down, okay? Everything's gonna be okay!
		Sally	3. No honey, no
		Sally	4. No, honey, he was forced to. He loved you
		Grover	5. Perce, I'm sure glad you're alive.
		Grover	6. I'm sorry percy. I try, man, I really do.
		Percy	7. You all right?
	Equality	Grover	1. Right
		Sally	2. Honey, I believe you, I believe you.
		Brunner	3. Exactly
		Percy	4. Yeah
		Grover	5. Yeah, you're right, I am the protector.

		Grover	6. Nashville? Oh, great. Home of my least favorite music.
		Percy	7. That sounds like an amazing idea.
	Support for others	Grover	1. Percy Jackson is a beast! You're beast, man! Give me some
		Sally	2. Percy, I know how hard this is for you.
		Grover	3. Come on, perce, come on, perce.
		Grover	4. Annabeth, that was great, great demigod driving.
		Annabeth	5. Nice work today.
		Annabeth	6. Cool. Very cool.
		Athena	7. Annabeth, I am so proud of you.
		Percy	8. Congratulations, definitely earned them
		Percy	9. Well, I'm happy for you, you know?
		People	10. Hey, perce, awesome job, man
	Maintenance work	Brunner	1. What is the proper name of the spring of a human a god
		Percy	2. Oh god, wait! Did that really just happen?
		Percy	3. Wait, a fury? What a fury?
		Percy	4. Look, man, what's going on?

		Percy	5. Why did mr. brunner ask you to watch me?
		Percy	6. Where are you taking me? What is this camp?
		Percy	7. Special people
		Percy	8. Why did he have to go?
		Percy	9. You are half dolkey?
		Percy	10. All of this was real? My mom was gone?
		Percy	11. Half meaning what?
		Percy	12. What is this place?
		Percy	13. Why did'nt anybody tell me?
		Percy	14. A threat? Who am I threatening?
		Percy	15. My mother put up with that creep to protect me?
		Percy	16. Why am I even here?
		Percy	17. What can we do?
		Percy	18. From underworld?
		Grover	19. So, who knows how to get to the underworld?
		Percy	20. So how the pearls work?
		Percy	21. What happened to you?
		Percy	22. Why do our parents hate each other?
		Percy	23. What's your mom like?
		Percy	24. What is all this?
		Percy	25. How old was I when you left?
	Responsiveness	grover	1. They're always dazzling

		grover	2. Good point
		Annabeth and grover	3. Yes! Yeah!
		Grover	4. Yeah, good idea
		Annabeth	5. Yeah, that's your father talking to you
	Person and concrete style	Medusa	1. I once had hair like that
		Medusa	2. I was courted, desired by many suitors.
		Medusa	3. I use to date your daddy
		Annabeth	4. I think my mother speak to me sometimes in times of trouble, I hear her voice giving me advice.
		Gabe	5. When I wake up, sally was gone
		Hades	6. I was banished here by Zeus and your father. I am damned.
			7. I am not the lightning thief. I don't have the bold. I never did.
			8. When I was with you and your mother, I became less concerned with my responsibilities. I was becoming human.
	Tentativeness	Percy	1. I don't know, maybe that is the ADHD.
		Percy	2. Maybe I will

Appendix C: Data Findings of Features Masculine and Feminine Speech Style
Mad Max: Fury Road 2015

Type of speech style		Character	The conversations
Masculine	Establish status and control	Immortan	1. Do not my friends become addicted to the water, it will take hold of you will resent its absence.
		Rictus	2. She thinks she can lose us, she think were stupid.
		Immortan	3. Put a bullet in her skull , stop the ring, return my treasures to me, and I myself will bring you for the gates of valhala.
		Immortan	4. I am your redeemer. It is by my hand that you will rise from the ashes
		Musuh	5. What's this war ring doing on our path, foolish but welcome.
		Furiosa	6. No, we're good, we fang it!
		Furiosa	7. Stay out of sight

			now!
			8. That is my child my property
			9. I am the scules of justice! Conditor of choir of death!
	Instrumentality	War boy	1. Look at you, If you can't stand up, you can't do war.
		War boy	2. Hitch up his blood bag.
		Furiosa	3. We fang it!
		The wive	4. We're going to the green place.
		Furiosa	5. Out here, everything hurts. You wanna get through this? Do as I say!
		Furiosa	6. You're relying on the gratitude of a very bad man. You've damaged one of his wives. How grateful do you think he's gonna be?

		Toast	7. He's not gonna hurt us he needs us.
		The wives	8. Don't damage the goods.
		Furiosa	9. Whatever you do, you can't be seen. I am supposed to be alone.
		Furiosa	10. When I yell "fool," you drive out here as fast you can.
		The wives	11. I'll go
		The wives	12. Well, we've only got four for big boy here, so he's all but useless but we can squirt off this little
		Nux	13. around the tree thing!
		Furiosa	14. Let's get the engine plates.
		Max	15. Hey, you need to take the war ring half a klick down the track.

		Max	16. Well you keep moving
		Furiosa	17. If we leave the rig here and load the motorcycles up with as much as we can, we can maybe ride for 160 days.
		Max	18. I suggest we can go back the same way we came.
		Max	19. If we can block the pass, it'll be easy.
	Conversational - command	Furiosa	1. Behind you!
		Max	2. We got more friends
	Direct and assertive	Child	1. Stop running max
		Furiosa	2. It is a detour
		The wife	3. Stop, turn the ring around, go back for her.
		Capable (the wives)	4. Chedo, don't be stupid. Stop!
		The dang	5. Stop doing that!

	Abstract	Nux	1. She is our slit, shie's our
		Nux	2. I live, I die, I live again
		The wive	3. Don't damage the good
		Max	4. My word is fire and blood
	Less emotionally responsive	Max	1. Does it matter?
		War boys	2. Yeah yeah oorganic
Feminine	Establish and maintain a relationship	Furiosa	1. How does it feel?
		The Wives	2. I'd say it was your manifest destiny not to.
		The Wives	3. Are you hurt? You bleeds
		The wives	4. Are you okay?
	Equality	The wives	1. And water
		The wives	2. Got everything you need long as you're not afraid of heights
	Support for others	War boys	1. Witness!
		Man	2. Come on! we almost got her
		War boy	3. Hold in steady
		Nux (war boys)	4. Glory me, blood bag! We snagged

			her alive
		Many mother	5. Stay with me
	Maintenance work	Wives	1. What gates?
		Wives	2. Who larry and barry?
		Immortan	3. What about the child?
		max	4. How do you know this place even exists?
		Max	5. So why you leave
		Max	6. You done this before?
			7. And them?
			8. What about you?
		Many mother	9. How long is that?
			10. What happened to your mother?
			11. From where did you come
			12. The man, who are they?
			13. See what?
		Wives	14. Where the others?
		Many mother	15. You having baby?
		wives	16. You kill people with that do you?
		Many mother	17. What there is find in citadel?
		Many mother	18. Where does the water come?

	Responsiveness	Nux	1. He,he,he sure you can ask for more than a jacket
		Capable	2. It does, he's a revhead
		Many mother	3. I like this plan, we can start it again just like the old days
		Nux	4. It feels like hope
	Person and concrete style	Max	1. Once, I was a cop
		Max	2. I told myself they can't touch me
		Max	3. So, I exist in this wasteland
		The doctor of immortan	4. I got war boy running on empty
		Nux	5. I am the man who grabs the sun riding to Valhalla
	Tentativeness	Furiosa	1. I don't know if it's still any good.
		Furiosa	2. We can maybe ride for 160 days
		max	3. At least that way, you know, we might be able to-together.

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