

CHAPTER III
RESULT AND DISCUSSION

3.1. Masculine Language Features Used by Juli Baker and Bryce Loski in *Flipped* (2010)

Coates's masculine language features	Occurrence	Dominant Holmes's speech function(s) used by the main characters
Question	47 occurrences	Referential
Command and directive	36 occurrences	Directive
Minimal response	17 occurrences	Phatic
Compliment	9 occurrences	Expressive
Swearing and taboo language	4 occurrences	Expressive
Total occurrence	113 occurrences	

Table 12. Masculine language features used by the main characters in *Flipped* (2010)

As shown in Table 12, masculine language features used by Juli Baker and Bryce Loski in *Flipped* (2010) are arranged from highest to lowest occurrence to show the dominant feature used. In total, 113 utterances containing masculine language features are identified throughout the film dialogues.

3.1.1. Question

Based on the findings presented in Table 12, question appears as the most used feature with 47 occurrences. The findings align with Agustina and Simatupang (2024), Åhl (2019), and Anggraeni (2023), who found that question is the most dominant feature by characters in movies. As question feature is associated with seeking information and maintaining the flow of the communication by controlling

the following discourse and making the addressee respond (Coates, 2016), the high frequency of question shows that the main characters tend to maintain interaction with the interlocutor using questions. The examples of questions used in *Flipped* (2010) are presented below:

Datum 1

Bryce Loski : *(speaking inwardly) There was no way I was ever gonna eat anything that had anything to do with Juli Baker.* I'm not eating them.

Patsy Loski : Well, why not?

Bryce Loski : Have you seen their yard?

(00:24:10—00:24:20, Bryce Loski and Patsy Loski)

This conversation took place inside Bryce Loski's house during a family dinner. Bryce Loski's parents were discussing the eggs given by Juli Baker, which he refused to eat. Bryce Loski's mother asked why he did not want to eat them, and he responded with a question, "Have you seen their yard?"

Bryce Loski's utterance reflects the use of the question feature, as it obliges his parents to respond. Furthermore, Bryce Loski controls the discussion by asking another question to prevent his mother from forcing him to eat the eggs by explaining how unpleasant Juli Baker's yard is. In addition, Bryce Loski's question serves an expressive function, as he conveys his disgust toward Juli Baker's yard and makes his mother aware of his feelings. At the same time, Bryce Loski also employs a referential function by mentioning 'their yard', referring to Juli Baker's, which facilitates the exchange of information with his mother.

Datum 2

Bryce Loski : So, um, will you start riding the bus again?

Juli Baker : I don't know. I haven't been up there since ... *(inaudible)*

(00:29:17—00:29:24, Bryce Loski and Juli Baker)

This dialogue took place outside Bryce Loski's house when Juli Baker gave him a basket full of eggs. Bryce Loski was unsure about what to do with Juli Baker and the eggs that he did not want. To keep the conversation going, Bryce Loski asked Juli Baker, "So, um, will you start riding the bus again?"

Bryce Loski's utterance is a question, as it requires a response from the addressee (Coates, 2016). Furthermore, Bryce Loski's question also serves a phatic function, as it is meant to express empathy with others through small talk by showing his concern that Juli Baker had not been in school for weeks.

Datum 3

Juli Baker : Are those my eggs?

Bryce Loski : Yeah. Yeah, I dropped them.

(00:30:10—00:30:16, Juli Baker and Bryce Loski)

This datum was extracted from the dialogue that occurred outside Bryce Loski's house. While Juli Baker was still standing in front of Bryce Loski's house, he came out to throw away the eggs given by her. Bryce Loski was caught red-handed by Juli Baker, so he said he wanted to take out the garbage. Feeling suspicious, Juli Baker approached Bryce Loski, noticed eggs in the trash, and asked him, "Are those my eggs?"

Juli Baker's utterance reflects the question feature, as it obliges Bryce Loski to respond (Coates, 2016). This question also serves a referential speech function, since it refers to the eggs being discarded and confirms that Juli had witnessed him throw them away. At the same time, by asking a question, Juli Baker places Bryce Loski

in a position where he must explain what he did. Here, Juli Baker used question to show her power to control the conversation.

Datum 4

Juli Baker : Hey, what's he doing?

Richard Baker : Juli, calm down. I gave him permission.

(01:22:14—00:22:19, *Juli Baker and Richard Baker*)

This datum was extracted from a scene when Juli Baker was reading a book inside her house and noticed Bryce Loski trying to get her attention by doing something in her yard. Juli Baker noticed his action and asked her father, “Hey, what’s he doing?”

Juli Baker utters a question to require her father to respond, in the hope that her father knows what Bryce Loski is doing and can provide an explanation. Juli Baker’s question reflects a referential, as she seeks information to her father by referring to Bryce Loski’s action in her yard. Furthermore, this question includes a phatic function as Juli Baker maintains interaction with her father through casual conversations in question form.

3.1.2. Command and directive

Juli Baker’s and Bryce Loski’s utterances in *Flipped* (2010) contain 36 occurrences of command and directives, making it the second most frequent feature. A similar result is also found in Anggraeni's (2023) study, where the main characters with different genders produce command and directive feature almost as frequently as question feature. As command and directive is typically used to take

control and initiate actions, the align with Goodwin's (1980, as cited in Coates, 2016) observation that the main characters of *Flipped* (2010) often initiate actions or express their authority in conversations through command and directive. The following are examples of the command and directive feature in *Flipped* (2010):

Datum 5

Bryce Loski : **Sherry, wait up.**

Sherry Stalls : Hi, Bryce Loski. Heh.

Bryce Loski : *(speaking inwardly) I asked out Sherry Stalls. I was wondering if you wanted to go ... (inaudible)*

(Bryce Loski and Sherry Stalls, 00:03:16—00:03:23)

This datum was taken from a conversation between Bryce Loski and his classmate, Sherry Stalls. Bryce Loski intended to ask Sherry Stalls out to realise his plan to go on a date with her. Bryce Loski called and prompted Sherry Stalls to stop by directly commanding, “Sherry, wait up.”

Bryce Loski’s utterance shows the use of command and directive to get Sherry Stalls’s attention and stop her from walking away. In line with Goodwin's (1980, as cited in Coates, 2016) observation, Bryce Loski assert his dominance over Sherry Stalls by using explicit command instead of a mitigated one, which positions himself as dominant. Furthermore, Bryce Loski uses directive function, as the focus of this utterance is to influence Sherry Stalls to stop walking.

Datum 6

The workers : Listen, girl. I’m this close to calling the police. You are trespassing and obstructing progress on a contracted job. Now either you come down or we’re gonna cut you down.

Juli Baker : **Go ahead. Cut me down.**

(The workers and Juli Baker, 00:15:36—00:15:48)

The dialogue above is a conversation between Juli Baker and the workers who would cut down the sycamore tree while she was sitting on it. The workers ordered Juli Baker to come down and threatened to call the police if she did not comply, but she responded, “Go ahead. Cut me down.” Through this utterance, Juli Baker directly challenged the workers and ignored their instructions.

Juli Baker’s utterance reflects the use of command and directive, as it explicitly instructs the interlocutor to do something (Coates, 2016). The command is also delivered in a direct and unmitigated form, which reflects the masculine way of commanding (Goodwin, 1980, as cited in Coates, 2016) and shows Juli Baker’s assertiveness in resisting the workers’ authority. Furthermore, Juli Baker’s utterance serves a directive function, as her goal is to prompt the workers to perform a certain act.

Datum 7

Lynetta Loski : Hey, what you got there? Dad’s Playboy?

Bryce Loski : None of your business.

Lynetta Loski : Give my best to Miss October.

Bryce Loski : Get out.

(Lynetta Loski and Bryce Loski, 00:49:17—00:49:25)

The dialogue took place in Bryce Loski’s bedroom when her sister, Lynetta Loski, mocked him after finding out he was looking at a newspaper article about Juli Baker. As Lynetta Loski continued to mock him, Bryce Loski directly commanded her to leave his room, saying, “Get out.”

Bryce Loski utilises a command and directive in his utterance, as he explicitly instructs her sister to leave his room. Following the previous example,

the command is delivered in a direct and unmitigated form, reflecting a masculine style of commanding as described by Goodwin (1980, as cited in Coates, 2016). At the same time, the utterance carries both expressive and directive functions, as Bryce Loski conveys his emotions while also ordering his sister to leave. Therefore, Bryce Loski asserts control over his sister and positions himself as dominant within the conversation by posing a direct command.

Datum 8

Bryce Loski : Juli Baker, I gotta talk to you.

Juli Baker : What? What's going on, Bryce Loski? What are you doing? **Bryce Loski, stop it.**

(Bryce Loski and Juli Baker, 01:13:40—01:13:56)

The conversation above took place after the basket boy charity auction at the school hall when Bryce Loski suddenly tried to kiss Juli Baker in front of everyone. Juli Baker immediately resisted his action by commanding him, “Bryce Loski, stop it.”

Juli Baker's utterance shows the use of a command and directive, as it instruct Bryce Loski to stop his attempt to kiss her (Coates, 2016). The utterance is also delivered in a direct and unmitigated form, which is considered a masculine style of commanding (Goodwin, 1980, as cited in Coates, 2016). Additionally, the utterance reflects the directive function, as it influences the interlocutor to perform a certain action (Holmes, 2013).

3.1.3. Minimal response

In *Flipped* (2010), minimal response appears in 17 occurrences, ranking in the third position among all features. Studies conducted by Agustina and Simatupang (2024) and Anggraeni (2023) show a similar result, where minimal response ranks in a middle position among other language features in films. The use of minimal responses by the main characters in *Flipped* (2010) shows that they often employ brief responses to simultaneously assert dominance and maintain interaction with their interlocutors. These examples illustrate the use of minimal response feature in *Flipped* (2010):

Datum 9

Richard Baker : We'll walk out there for an ice cream.

Daniel Baker : Ice cream!

Richard Baker : Oh, no. No, no, we can't. Daniel doesn't like ice cream.

Juli Baker : Aw.

(Richard Baker, Daniel Baker, and Juli Baker, 00:54:05—00:54:14)

The datum above was obtained from a conversation between Juli Baker, Richard Baker (her father), and Daniel Baker (her uncle), which took place in Daniel Baker's room. Richard Baker jokingly told his brother that they would go out for ice cream, but immediately cancelled the offer as part of the joke. As a result, Juli Baker responded minimally with "Aw."

Juli Baker's utterance includes a minimal response, as it consists of a short reaction that does not extend the conversation. Rather than responding the joke further, Juli Baker utters a brief response, which undermines her interlocutor. Furthermore, this utterance serves a phatic function, as it maintains interpersonal

connection with her father without developing the joke further (Holmes, 2013; Wardhana & Maharani, 2023).

Datum 10

Bryce Loski : Her dad’s got a retarded⁴ brother and all their money goes to helping him.
 Garrett Einbinder : A retard⁴? Well, that ought to tell you something.
 Bryce Loski : About what?
 Garrett Einbinder : About Juli Baker.
 Bryce Loski : What are you saying?
 Garrett Einbinder : The apple doesn’t fall far from the tree, my friend.
Bryce Loski : Right.
(Bryce Loski and Garrett Einbinder, 00:58:27—00:58:43)

The conversation above was extracted from a scene at the library where Bryce Loski and Garrett Einbinder were talking. There, Garrett Einbinder advised Bryce Loski not to let his feelings toward Juli Baker go too far, as he implies that Juli Baker might resemble her retarded⁴ uncle. Bryce Loski responded briefly, “Right,” despite disagreeing with Garrett Einbinder’s statement.

Bryce Loski’s utterance represents a minimal response, as it provides a brief response without further elaboration. In line with Coates (2016), this response undermines Garrett Einbinder’s authority by avoiding further response and ending the conversation. At the same time, it serves a phatic function, as Bryce Loski still maintains a connection with his friend through a brief response (Holmes, 2013; Wardhana & Maharani, 2023).

⁴ The terms “retarded” and “retard” are direct quotes from and referring to the film and do not reflect my own language or views.

3.1.4. Compliment

As seen in Table 12, compliment occurs only 9 times. The findings support Holmes's (1998, as cited in Coates, 2016) study that compliments in men and masculine language users are not found as much as in women and feminine language users. This shows that the use of compliments is not a dominant factor in Juli Baker's and Bryce Loski's interaction. The examples of compliment in *Flipped* (2010) are presented below:

Datum 11

Bryce Loski : It's looking real good.

Juli Baker : Thanks. Chet did most of it.

(*Bryce Loski and Juli Baker, 00:33:43—00:33:51*)

The conversation took place in Juli Baker's yard. While Bryce Loski felt guilty after mocking Juli Baker's yard, he started to talk with her and complimented her work, saying, "It's looking real good."

Bryce Loski's utterance reflects the compliment feature, as he praises Juli Baker's work in her yard. Furthermore, Bryce Loski employs an impersonalised pronoun "it", which reflects a typical masculine way of complimenting (Herbert, 1998, as cited in Coates, 2016). In terms of speech functions, this utterance serves a phatic function, as it helps open communication and rebuild their connections through small talk after their relationship was strained. In addition, this utterance also serves an expressive function, as Bryce Loski conveys his appreciation toward Juli Baker's work. Furthermore, a referential function is also present here, as 'it' refers to a specific object, which is Juli Baker's yard being renovated.

Datum 12

Juli Baker : I learned so much from Chet, **it's amazing**. You're lucky. I don't even have grandparents anymore.

Bryce Loski : Oh.

(*Juli Baker and Bryce Loski, 00:34:14—00:34:26*)

The conversation took place in Juli Baker's yard. There, Bryce Loski praised the improvement in Juli Baker's yard. Instead of directly responding to Bryce Loski's compliment, Juli Baker responded by saying another compliment to Chet Baker, "It's amazing."

Juli Baker's utterance reflects a masculine style of complimenting, as she praises someone without directly specifying the subject by using the impersonalised pronoun "it" (Herbert, 1998, as cited in Coates, 2016). Furthermore, this utterance serves an expressive function, as Juli Baker conveys her gratitude toward Chet Duncan and makes Bryce Loski aware of her feelings. In addition, this utterance also serves a referential function, as Juli Baker mentions a fact that she learned gardening from Chet Duncan and she appreciated it by saying "it's amazing."

3.1.5. Swearing and taboo language

Based on the findings presented in Table 12, swearing and taboo language occurs only 4 times. Although this feature is associated more with masculinity (Flexner & Wentworth, 1960, as cited in Coates, 2016), the low frequency of swearing and taboo language in *Flipped* (2010) shows that explicit profanity is not a main characteristic of the main characters' speech. Therefore, this is an instance of swearing and taboo language in *Flipped* (2010):

Datum 13

Garrett Einbinder : Juli Baker's in the third row.

Bryce Loski : So?

Garrett Einbinder : So she's got a wad of cash.

Bryce Loski : Bullshit.

(Garrett Einbinder and Bryce Loski, 01:09:23—01:09:29)

Bryce Loski was at his school to attend an annual basket boy auction charity as one of the candidates being bid on by other students. Rumours had been spread that the finest women in school planned to bid on Bryce Loski. While Bryce Loski was backstage before being bid on, Garrett Einbinder came and told him that Juli Baker had a lot of cash, which might have been used to bid on him. Finding this hard to believe, Bryce Loski swore, "Bullshit."

This utterance contains explicit taboo language, which expresses his shock and disbelief at Garrett Einbinder's statement about Juli Baker. This profanity word functions as an immediate response to unexpected information. In addition, the use of profanity words in *Flipped* (2010) are likely situational rather than a habitual speech pattern of the main characters. Furthermore, this utterance serves an expressive function, as Bryce Loski conveys his emotions toward Garrett Einbinder's information and makes him believe that he does not care about Juli Baker.

In conclusion, the findings show that all masculine language features are present in the main characters' utterances to some extent. Of all features, question, and command and directive occur most frequently. This indicates that the main characters' language use is characterised primarily by their interactional control and

directness. While both features demand a response from the interlocutor, they do differ: question demands a verbal response from the addressee, while command and directive expects the interlocutor to perform a specific action (Coates, 2016).

The use of masculine language features by Juli Baker and Bryce Loski in *Flipped* (2010) appears consistently across different social settings in the film, including conversations between family, peers, and also themselves. This suggests that masculine language features function as communication strategies for initiating action and managing conversation, instead of being tied exclusively to the speaker's gender. The differences in how each character employs these features will be examined further in the following subchapter.

3.2. Speech Functions, Comparative Analysis, and Character Backgrounds as Reflections of the Differences in Masculine Language Use

3.2.1. Speech Functions in Utterances Containing Masculine Language Features

Holmes's functions	speech	Occurrence	Dominant masculine feature(s) used by Juli Baker	Coates's language used by Juli Baker
Directive		25 occurrences	Command and directive	
Referential		19 occurrences	Question	
Phatic		9 occurrences	Question	
Expressive		8 occurrences	Compliment	
Metalinguistic		0 occurrences	-	
Poetic		0 occurrences	-	
Total occurrence		61 occurrences		

Table 13. Speech functions used by Juli Baker in *Flipped* (2010)

Holmes's functions	speech	Occurrence	Dominant masculine	Coates's language
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		feature(s) used by Bryce Loski
Phatic	27 occurrences	Question
Referential	20 occurrences	Question
Expressive	13 occurrences	Minimal response, question, command and directive, swearing and taboo language
Directive	13 occurrences	Command and directive
Metalinguistic	0 occurrence	-
Poetic	0 occurrence	-
Total occurrence	73 occurrences	

Table 14. Speech functions used by Bryce Loski in *Flipped* (2010)

The findings in Table 13 and Table 14 are arranged from the highest to the lowest occurrence to show the dominant speech functions used by Juli Baker and Bryce Loski in utterances containing masculine language features. It should be noted that “any utterance may in fact express more than one function” (Holmes, 2013, p. 275), which explains why the total occurrences of speech functions are more than masculine language features. Juli Baker shows 61 occurrences of speech functions, while Bryce Loski shows 73 occurrences.

The directive function appears 25 times in Juli Baker’s utterances, which aligns with her dominant use of command and directive feature. This finding is also supported by studies by Dwiningtyas et al. (2023) and Wardhana and Maharani (2023), which found that female characters primarily use the directive function in their utterances. The use of directive function is seen in Datum 6 and Datum 8. In Datum 6, Juli Baker asserted her power in the conversation with the workers who wanted to cut the tree by challenging them to cut it. In Datum 8, Juli Baker was in conflict with Bryce Loski, who approached her and attempted to kiss her. Even in

the situation that froze her, Juli Baker asserted her power and influenced Bryce Loski to stop his action.

The referential function appears 19 times in her utterances, specifically through the question feature. Juli Baker uses the referential function to either provide or dig up information related to the ongoing conversation. For instance, in Datum 3, Juli Baker used the referential function to dig up information related to Bryce Loski's action of throwing a basket of eggs, which to ensure that the eggs he threw were hers. In addition, in Datum 12, Juli Baker informed Bryce Loski that she learned gardening from Chet Duncan rather than by herself.

Phatic and expressive functions appear in smaller proportions in Juli Baker's utterances. Those were used by Juli Baker to maintain social connections and convey her feelings. For instance, in Datum 9, Juli Baker responded to her father's joke in a minimal way, yet still maintained the flow of the conversation through a phatic function. Furthermore, in Datum 12, Juli Baker used the expressive function in her compliment toward Chet Duncan. In this datum, Juli Baker conveyed her gratefulness to know Chet Duncan and learn gardening from him. Moreover, Juli Baker did not use metalinguistic and poetic functions in her utterances containing masculine language features.

On the other hand, Bryce Loski's utterances show a different distribution of speech functions. The phatic function appears 27 times, which aligns with his use of the question feature. As phatic utterances serve to express affective through casual conversation, Bryce Loski often uses masculine language features to maintain the flow of the ongoing conversation without asserting dominance. For

instance, in Datum 2, Bryce Loski showed his empathy toward Juli Baker, who had not been going to school for a while, by asking, “So, um, will you start riding the bus again?” This utterance serves a phatic because it reflects Bryce Loski’s concern for Juli Baker through a question without showing his dominance or assertiveness. Furthermore, in Datum 10, Bryce Loski strengthened his relationship with Juli Baker and empathised with what she did in her yard through the use of phatic and compliment functions. In addition, in Datum 11, Bryce Loski minimally responded to Garrett Einbinder’s opinion of Juli Baker and simultaneously uses a phatic function through a casual conversation to maintain his bond with his friend.

The referential function appears in 20 occurrences of his utterances. Bryce Loski mainly uses referential function to convey information to the interlocutor. For instance, in Datum 1, Bryce Loski provided information to his mother about Juli Baker’s yard. Even though the information was delivered in a question, it indirectly informed his mother why he did not want to eat eggs given by Juli Baker. Furthermore, in Datum 11, Bryce Loski expressed his opinion of Juli Baker’s yard, which was being renovated, through the use of compliment.

The expressive and directive functions appear less frequently compared with the preceding functions, with 13 occurrences each. The use of the expressive function can be seen in Datum 1, Datum 7, Datum 11, and

Datum 13, whereas the directive function in Datum 5 and Datum 7. For instance, in Datum 1, Bryce Loski asked a rhetorical question to his mother, explaining why he did not want to eat the eggs given by Juli Baker. In this datum, Bryce Loski employed the expressive function, which showed his feeling of disgust

and made his mother aware of his preference not to eat anything related to Juli Baker. Datum 7 contains both expressive and directive functions in command form. In Datum 7, Bryce Loski commanded his sister to get out of his room. His utterance functions to influence his sister to perform a certain action, while simultaneously expressing his anger as she made fun of him. Similar to Juli Baker, Bryce Loski did not employ metalinguistic and poetic functions.

In conclusion, the findings show that Juli Baker and Bryce Loski use speech functions in different ways. Juli Baker's utterances are dominantly associated with directive and referential functions, which show her tendency toward assertiveness in demanding action and clarifying information. On the other hand, Bryce Loski heavily uses phatic and referential functions. Rather than demanding actions like Juli Baker, he prefers to maintain and sustain the conversation. These differences in speech function suggest that Juli Baker and Bryce Loski employ masculine language features for distinct communicative purposes, which will simultaneously be examined further with the distribution of masculine language features and the characters' backgrounds in the following subchapter.

3.2.2. Comparative Analysis of Masculine Language Feature Use

Coates's masculine language features	Uttered by Juli Baker	Uttered by Bryce Loski	Total
Minimal response	4 occurrences	13 occurrences	17 occurrences
Question	21 occurrences	26 occurrences	47 occurrences
Command and directive	25 occurrences	11 occurrences	36 occurrences
Swearing and taboo language	0 occurrence	4 occurrences	4 occurrences
Compliment	6 occurrences	3 occurrences	9 occurrences

Total	56 occurrences	57 occurrences	113 occurrences
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Table 15. Comparison of the occurrences of masculine language features by Juli Baker and Bryce Loski in *Flipped* (2010)

Table 15 shows the comparison of masculine language features used by Juli Baker and Bryce Loski in *Flipped* (2010). In total, there are 113 utterances containing masculine language features, with 56 utterances produced by Juli Baker and 57 utterances by Bryce Loski.

The distribution of masculine gender language differs between the two characters and gender may be the influence. Nevertheless, both Juli Baker and Bryce Loski use masculine language features to some extent, which aligns with studies from Anggraeni (2023); Bertović (2022); Juwita et al. (2018); Setyadi and Ekawati (2021); and Zansabil (2023), who found that both women and men use masculine and feminine language features regardless of their sex.

In *Flipped* (2010), Juli Baker frequently uses command and directive features with 25 occurrences. As explained by Goodwin (1980, as cited in Coates, 2016), command and directive is used to assert the speaker's authority. Therefore, the dominant use of command and directive in Juli Baker's utterances shows that she tends to take control and initiate action in her dialogues. Furthermore, Juli Baker mainly utters command and directive toward men, which aligns with Bertović (2022), who found that command and directive is dominantly uttered by female characters specifically toward male characters. On the other hand, question appears in 21 occurrences. Juli Baker relies on questions to control the following discourse and make the addressee respond. Compliment and minimal response appear less

frequently, with 6 and 4 occurrences. Furthermore, in *Flipped* (2010), Juli Baker applies compliment in a masculine way, which is in impersonalised form. Juli Baker also utters it more often than Bryce Loski. The feature that does not appear at all in Juli Baker's utterances is swearing and taboo language, which aligns with Coates's (2016) and Lakoff's (1975) belief that women are expected to be polite. This shows that, despite the assertiveness and directness in her utterances, Juli Baker still preserves the politeness expected for women.

In contrast, Bryce Loski shows a different distribution of masculine language features. Question appears most frequently with 26 occurrences, which is more than Juli Baker. This aligns with Coates's (2016) view that masculine language users tend to ask more questions when the status is equal to the interlocutor, which explains why he dominantly uses questions in conversations with his friends, including Juli Baker. Furthermore, minimal response appears 13 times, which reflects that his utterances tend to be brief, direct, and less assertive. Command and directive appears less frequently than in Juli Baker's utterances, with only 11 occurrences. In contrast with Juli Baker, Bryce Loski utters swearing and taboo language four times, though its use appears in unexpected events, which makes it situational rather than a characteristic of his communication style. This confirms Lakoff's (1975, as cited in Coates, 2016) belief that swearing is associated with masculinity. In addition, compliment appears only three times in Bryce Loski's utterances, which reflects the characteristic of masculinity, which often discourages the expression of vulnerability by avoiding compliment, specifically toward other male characters (Coates, 2016; Kozimovna, 2025).

To determine whether the difference in the distribution of masculine language features between Juli Baker and Bryce Loski in *Flipped* (2010) is statistically significant, a chi-square test was conducted. According to Kothari (2004, p. 233), “the chi-square test is used to determine whether categorical data shows dependency or whether the two classifications are independent.” Based on the contingency table⁵, the degrees of freedom (df) were calculated using the formula $(r-1)(c-1) = (5-1)(2-1) = 4$, with a significance level of 0.05. The null hypothesis (H_0) states that there is no significant difference in the distribution of masculine language features between the two characters when the p-value is ≥ 0.05 , while the alternative hypothesis (H_1) states that there is a significant difference when the p-value is 0.05.

The result of the chi-square test is $p = 0.0034$, which is lower than the significance level of 0.05. Therefore, H_0 is rejected, which confirms that there is a statistically significant difference in the distribution of masculine language features between Juli Baker and Bryce Loski in *Flipped* (2010).

The significant difference in the distribution of masculine language features between Juli Baker and Bryce Loski can be further understood through their family backgrounds. To begin with, Juli Baker was raised in a male-dominated family, with a father and two brothers, which likely shaped her communication style as more masculine, specifically in her dominant use of the command and directive

⁵<https://docs.google.com/spreadsheets/d/1n1sUUbGzmo6xhlrtQ6z7wM8LLK2Ogfx95pQcbqd44s8/edit?usp=sharing>

feature. Furthermore, her family environment appears to be open to discussion, which allows her to express herself without being silenced. For instance:

1. When her father suspects that she has fallen in love with Bryce Loski, Juli Baker can easily confess and express her feelings in front of him, which shows that she is comfortable asserting herself within her family:

Richard Baker : What's going on with you and, uh, Bryce Loski?

Juli Baker : What do you mean? Nothing. ... Why would you even think that? ... I don't know. I guess it's something about his eyes or maybe his smile.

(Richard Baker and Juli Baker, 00:12:37,949—00:13:13,082)

2. During a family dinner, Juli Baker takes the floor from her parents to express her desire to renovate the yard. When the discussion becomes tense, but she can easily yell and command her parents to stop arguing.

Juli Baker : Speaking of projects, I was thinking it might be cool to fix up the yard. ... I mean, how much can grass seed cost? ...

...

Trina Baker : No, I'm tired of living like this, Richard. ...

...

Richard Baker : We are not moving my brother.

Trina Baker : He's more important than your own children?

Juli Baker : *(yells after her dad banged the table)* Dad! ... Stop it, Dad! Please, just stop.

(Juli Baker, Richard Baker, and Trina Baker, 00:41:18,534—00:43:52,617)

3. Juli Baker insists on accompanying her father to visit her uncle at a care facility instead of making a polite request.

Juli Baker : Where you going?

Richard Baker : To see Daniel. It's his birthday.

Juli Baker : I wanna come with you.

Richard Baker : Oh, honey, just enjoy the morning, stay with your mom.

Juli Baker : No, Dad. I wanna come.

...

Richard Baker: Okay. We'd better leave a note for your mother.

(00:51:47,696—00:52:17,018, Juli Baker and Richard Baker)

However, despite her deviation from the femininity norms of the 1950s, which expected women to be polite (Coates, 2016; Holmes, 2013; Lakoff, 1975), Juli Baker still complies to femininity norms by not using swearing and taboo language feature at all.

On the other hand, Bryce Loski, despite being male and living in the same neighbourhood, was raised in a family that often suppressed his voice. His father places himself as a dominant person in a family, which likely shaped his communication style to be less direct and less assertive. For instance:

1. When Juli Baker first meets Bryce Loski's family, his father instructs Bryce Loski to lie to her by saying that he has something to do with his mother, to prevent Juli Baker from interrupting them.

Juli Baker : You wanna push this one together?

Steven Loski : Bryce, isn't it time for you to go help your mother?

Bryce Loski : Huh? Oh, yeah.

(00:01:44,997—00:01:56,572, Juli Baker, Steven Loski, and Bryce Loski)

2. Bryce Loski's parents frequently mock Juli Baker's family, including referring to her father as unemployed and making fun of her uncle. In both instances, Bryce Loski remains silent.

Steven Loski : Oh, there he is. The bricklayer who thinks he's a painter.

Lynetta Loski : No, he does landscapes. ...

Steven Loski : ... The world would have more beauty in it if he'd do a little landscaping on that piece of crap he calls a yard.

Patsy Loski : I feel bad for his wife. She married a dreamer. Because of that, one of the two of them will always be unhappy.

(00:09:28,326—00:09:56,485, Steven Loski, Lynetta Loski, and Patsy Loski)

Chet Duncan : Juli's father has a retarded⁴ brother.

Steven Loski : So what? He's not the gardener, is he? Heh. Ha-ha-ha.

Patsy Loski : Steven!

Steven Loski : It was a joke.

(00:36:41,324—00:36:57,029, *Chet Duncan, Steven Loski, and Patsy Loski*)

3. When Juli Baker gives Bryce Loski a basket of eggs, his father and sister accuse that the eggs may be infected by salmonella. His father then instructs Bryce Loski to lie to Juli Baker by claiming the family is allergic to eggs so she will not give them again, and pressures him to do what he wishes. There, Bryce Loski still has not responded.

Bryce Loski : I'm not eating them.

Patsy Loski : Well, why not?

Bryce Loski : Have you seen their yard? ... It's all mud and chicken turds.

Lynetta Loski : Ew. Gross. Salmonella.

...

Patsy Loski : What do we do with the eggs?

Steven Loski : Give them back.

Bryce Loski : Give them back? To Juli? ... Well, what do I say?

Steven Loski : Tell her we don't eat eggs. Uh, we're allergic to them or something. Come on, use your brains.

(00:24:15,112—00:24:54,916, *Bryce Loski, Patsy Loski, Lynetta Loski, Chet Duncan, and Steven Loski*)

4. Bryce Loski's father consistently dismisses his sister's interests and does not hesitate to use physical intimidation when challenged.

Steven Loski : Where you going and why you dressed like that?

Lynetta Loski : Skyler's. ... they're gonna make a demo.

Steven Loski : Demo? Like they know how to make a demo.

...

Lynetta Loski : You don't know anything.

Steven Loski : Don't talk to me like that!

(00:35:30,020—00:35:48,403, *Steven Loski and Lynetta Loski*)

Steven Loski : How you think they can afford all that recording gear?

Patsy Loski : Steven, please. You can't just make an accusation like that.

Steven Loski : ... Do you know how expensive it is to record a demo? They're probably stealing hubcaps, for Chrissake.

Lynetta Loski : You are such an asshole. *(Then she got slapped on her face by her father)*

Patsy Loski : What is the matter with you?

Lynetta Loski : Go to hell.

Steven Loski : Don't you talk to me like that! ... Nobody talks to me like that in my own house!
 (01:05:05,960—01:05:36,587, *Steven Loski, Patsy Loski, and Lynetta Loski*)

These scene show that Bryce Loski grew up witnessing his father assert dominance through intimidations. This likely becomes the reason why Bryce Loski avoid confrontation and rely on indirect communication strategies.

This suppressive family environment is reflected in Bryce Loski's dominant use of question and minimal response, which suggests that he prefers to be engaged in conversation without asserting authority. Therefore, the statistically significant difference in the distribution of masculine language features between Juli Baker and Bryce Loski is not just a result of their biological sex, but is more shaped by their environments and families.

3.2.3. Discussion

The findings of this thesis show that the distribution of masculine language features between Juli Baker and Bryce Loski in *Flipped* (2010) is significantly different ($p = 0.0034$). This confirms that the differences in their language do not occur by chance. In addition, when analysed through speech functions and character backgrounds, masculine language features are a socially constructed communication strategy.

The speech functions analysis shows that Juli Baker's utterances are dominantly associated with the directive function, specifically in her use of the command and directive feature. On the other hand, Bryce Loski's utterances are dominantly associated with the phatic function in the question feature. Juli Baker's

dominant use of directive function and command and directive features reflects her assertiveness and directness, as seen in frequently initiating actions and positioning herself as dominant, while Bryce Loski's dominant use of the phatic function and the question feature reflects his preference for maintaining conversation engagement without showing his dominance. Therefore, while both characters use masculine language features, they do so for different communicative purposes, which is reflected in their speech functions.

These differences are also influenced by the characters' family backgrounds. Juli Baker was raised in a family where expressing opinions, challenging and commanding others were accepted behaviours. This explains why Juli Baker's communication style seems to be more directive and assertive. On the other hand, Bryce Loski's family is more suppressive, for he grew up in an environment where being silent was the safest response. This explains why Bryce Loski is more indirect in communication, as his goal is to be engaged in conversation without risking confrontation.

In conclusion, the differences in masculine language feature use between Juli Baker and Bryce Loski in *Flipped* (2010) are reflected through speech function and family backgrounds. Therefore, the results demonstrate that the use of masculine language features is influenced not by biological sex alone, but more by social construction, communicative goals, and the environment.