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Gender Based Adjacency Pairs Analysis Found in *Barbie: the Movie* and Its Translation

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Abstract

Conversation Analysis is a part of Discourse Analysis that is usually used to analyze conversations in human interaction. Since movies can be considered as a piece of literature made to resemble real life, this theory is adapted to discuss how characters in the movies interact to communicate. The different styles of communication between characters of different genders is a gripping subject to explore. Therefore, the purpose of this research was to analyze conversations between female-male, female-female, and male-male characters in the movie Barbie. Since the data gathered were utterances in conversation, the adjacency pairs in the conversation were analyzed to see the pattern. The finding showed that there were differences in the types of adjacency pairs used between females and males in conversation. Female-Female conversations in Barbie tend to have more variety in types of adjacency pairs used if compared to Male-Male conversations. Meanwhile, the conversation between different genders, if initiated by a female (Female-Male conversations), was likely to have numerous types of adjacency pairs in contrast to if initiated by a male (Male-Female conversations). When the Indonesian subtitle was analyzed, there were no types of adjacency pairs modified through translation. The findings also revealed that certain types of adjacency pairs were found only in specific gender conversations. Furthermore, the discussion revealed that gender plays a role in the choice of adjacency pairs employed.

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Introduction

Discourse analysis is often equated with conversation analysis, and pragmatics with speech act theory (Tannen et al, 2015). Discourse analysis briefly explains the scope of applied linguistics related to language and education so that readers can easily understand the purpose of discourse analysis itself. Conversation is one of the approaches in discourse analysis. Conversation analysis aims to describe the hidden meaning of some statements, to understand the exact purpose of the utterances. The conversation analysis method focuses more on how the text of a message or communication is conveyed through a certain way of conversing (Hardika, et al., 2022). Through conversation analysis we

not only know the content of the text of the conversation, but also how the message the conversation conveyed. The message is conveyed through words, phrases, sentences, and the type of metaphor of the message conveyed.

According to Liddicoat (2007), there are five scopes of conversation analysis, namely turn taking, adjacency pairs, preference organization, sequence organization, and repair. Turn Taking is the opportunity to speak in a conversation. This theory states that the next speaker immediately starts speaking as a reaction and cues the current speaker to finish the conversation. Adjacency pairs are performed by speakers in a conversation, which is used to provide an opportunity to the next potential speaker. There are several examples of adjacency pairs, namely greetings, calls and answers, accusations and denials, asking and explaining, offering and accepting (Pardede et al., 2021). In preference organization, the focus is on the utterances of the second speaker, which are divided into preferred and non-preferred utterances. Sequence organization is the relationship between conversations that change between each other to create a series of coherently organized conversations. Repair is a conversational process that refers to speech errors that are corrected by participants in a conversation.

According to Levinson (1983), adjacency pairs are fundamental units of conversational structure, consisting of two related utterances produced by different speakers in a fixed sequence. There are several types of adjacency pairs, including question–answer, where a question prompts a response (e.g., "How are you?" – "I'm fine."); greeting–greeting, where an initial greeting elicits a return greeting (e.g., "Hello!" – "Hi!"); offer–acceptance/rejection, where an offer requires either acceptance or rejection (e.g., "Would you like some coffee?" – "Yes, please."); request–granting/refusal, where a request seeks either compliance or refusal (e.g., "Can you help me?" – "Sure!"); assessment–agreement/disagreement, where an opinion invites agreement or disagreement (e.g., "This movie is great!" – "I agree!"); and farewell–farewell, where one person's goodbye leads to another (e.g., "Goodbye!" – "See you!"). These pairs help maintain coherence in conversation and reflect social norms of interaction.

Discussing the type of adjacency pairs in conversations done by characters with different genders might give results on different types used. Conversing with a person with the same gender might be more relaxing and less stress, therefore the type of adjacency pairs found might also be different. This leads to the discussion of gender equality, which might cause the different nuances in conversation between different genders.

Gender equality is always an interesting issue to discuss. The subject is often reviewed into a series of interesting and meaningful storylines as a representation and even criticism of socio-cultural conditions in society. One form of work that carries this theme is film. Movies can record the reality that grows and develops in society so that movies can be media of information, learning and entertainment. It can reflect the technology development in the world, it can address the social problems happening, it also can talk about pain and trauma that is difficult to discuss, moreover it can predict the ending of a specific occasion or forecast the future of human race. The images are used in the film to narrate the story in a certain context. (Rushton; 2011, Reeh & Martins; 2017).

The *Barbie* movie released in 2023 directed by Gretta Gerwig became a sensation on social media, even since the filming, the movie has attracted public attention. Not only as a means of entertainment, the movie about the lives of *Barbies* in *Barbieland* also carries moral and social messages to the public about issues of gender equality, patriarchal culture and double standards for women living in a patriarchal society. Barbie has always been synonymous with the idealized image of beauty in society's view. This film is inspired by *Reviving Ophelia*, which seeks to criticize society's perspective that limits women (Bordo, 2025). Gender issues related to masculinity and femininity are interesting topics to discuss, such as in research conducted by Lubis et al (2024) discussing the issue of masculinity in the *Barbie* film and

Pohan et al (2023) looking at the issue of gender equality in the film.

Discussing movie and conversation analysis basically focusing the topic to analysis of character. That is because the dialogues between characters were the data taken; thus this study can also be included as the study of character (Darta & Kristina; 2018, Widiningrum; 2020, Fitriyah, et al; 2024). Although Darta & Kristina did not discuss the conversation analysis, it studied the female characters' portrayal; hence it is similar to this research since both talked about female characters. Similarly, Fitriyah, et al. studied the main female character, challenging the gender stereotype in a movie. Widiningrum also talked about characters in movies and in the area of pragmatics in parallel to this study, although she specifically focused on the characters giving compliments.

Character's analysis was also the aim of these two studies (Suryaningsih; 2018, Darta, et al.; 2023). Although these two articles did not take the data from the movie, they focused on the characters in fiction and again on female characters, corresponding to this research. Suryaningsih talked about female objectification while Darta, et al explored the politeness strategies used by the female character in fiction and the later article is in line to this study due to pragmatics study.

Similar studies on conversation analysis had been done by Pardede et.al (2021) and Hardika (2022). However, those researches were different from this research since this study analyzed conversation based on gender. Meanwhile, Barbie-the movie was also the focus of research done by Alviyanti & Siraj (2023), that analysed gender equality in the movie. Although the object of the research was similar and it also discussed gender, this study collected the data of the conversation based on gender. The aim of the study is to find the differences among gender-based conversation to see how gender might affect the choice of adjacency pairs used in conversing to others and how they are presented in a different language.

Methodology

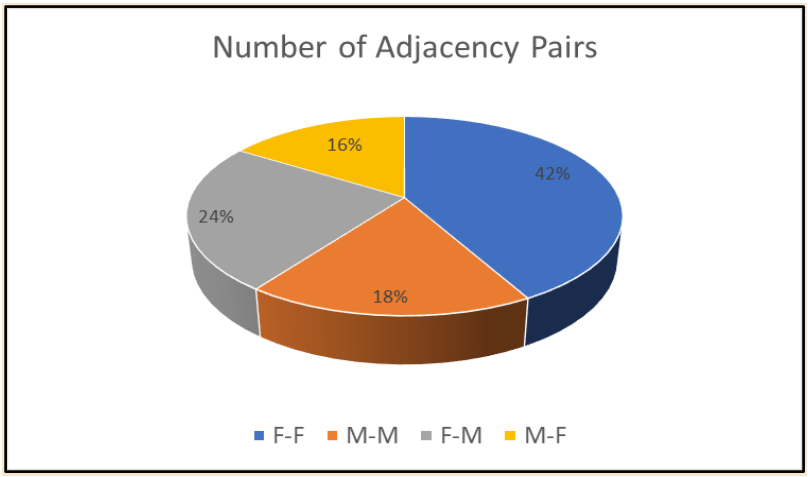
The method used in this research was qualitative. Qualitative methods according to Mc Cusker & Gunaydi (2015) basically seek answers to the questions what, how, and why. This qualitative approach was used to analyze data in the form of text to explore social phenomena and describe research patterns in detail (Creswell, 2014). In order to help the analysis, this study employed a Discourse Analysis approach which "examines patterns of language across texts and considers the relationship between language and the social and cultural contexts in which it is used." (Paltridge, 2012: 2). Moreover, this approach also helps to analyze and consider the ways that the use of language presents different views of the world with different understandings.

The data used in this research is in the form of text, so the qualitative descriptive method is most suitable for this research. This research, which aims to analyze the conversations between female and male characters in Barbie films, begins by mapping the conversations between female-female, male-male, female-male and male-female characters. The conversation was taken from the movie script written by Greta Gerwig & Noah Baumbach and its Indonesian subtitle downloaded (https://www.subtitlecat.com/subs/542/Barbie.2023.1080p.WEBRip.5.1-LAMA.html).

After that, the conversations are analyzed for patterns of the adjacency pairs used in both languages (source and target texts). This step is taken to see the differences between male and female characters in using adjacency pairs. It was also followed by measuring the percentage of each type found. Focus Group Discussion (FGD) is conducted at the stage of gender-based conversation analysis and translation, especially to validate the findings done by using statistical measurement. The discussion helps to deepen the analysis so that it did not merely based on the statistical findings.

Results and Discussion

This study was conducted and focused on the adjacency pairs appearing in the gender based conversation between female-female (F-F), male-male (M-M), female-male (F-M), and male-female (M-F), thus the pair gender conversation was used to present the data gathered. There were 150 adjacency pairs found in the movie.



Graph 1. Number of Adjacency Pairs

From graph 1, it can be concluded that most adjacency pairs appeared between Female to Female 42%. The next one is between Female to Male 36%, followed by Male to Male 27 %, and the last is Male to Female 24%.

The result and discussion is divided into 2 sub divisions; Adjacency Pairs and Gender Analysis. The adjacency pairs subdivisions talk about the description of each category, while the gender analysis subdivision explores the findings related to gender.

1. Adjacency Pairs

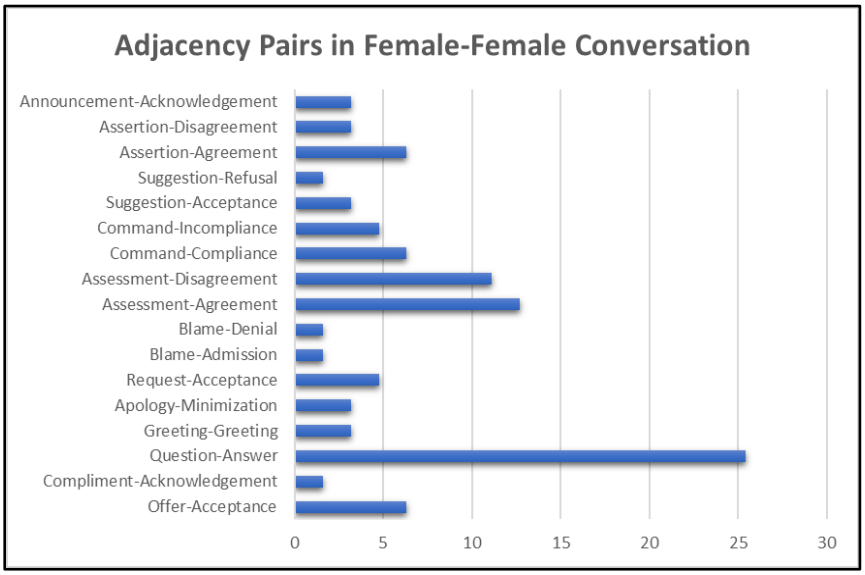
a. Female-Female

In this category of gender, there were 63 adjacency pairs found. The types of adjacency were offer-acceptance, compliment-acknowledgement, question-answer, greeting-greeting, apology-minimization, request-acceptance, blame-admission, blame-denial, assessment-agreement, assessment-disagreement, command-compliance, command-incompliance, suggestion-acceptance, suggestion-refusal, assertion-agreement, assertion-disagreement, announcement-acknowledgement. Since the movie is about Barbie who is categorized as female and there are many kinds of Barbie there, the most adjacency pairs appeared in the movie were found in this gender category. Furthermore, 17 kinds of adjacency pairs appeared and question - answer is the most prominent adjacency pairs.

Based on the data in Graph 2, question and answer is the most used strategy by Female to Female. The first extract was taken from the context of the utterance about Barbie Margot transformation. When Barbie Margot woke up, she realized something was wrong with her. She could feel the milk, the cold water, different gestures, flat feet, and some weirdness that could be felt. She explained to all the Barbies about her problem.

Extract (10):
Barbie Sharon: Hey, Barbie.
Barbie Margot: Hi.
Barbie Sharon: ***Are you okay?***
Barbie Margot: ***Yeah, Barbie. I just fell.***
Barbie Hari: Fell?
Barbie Margot: I'm so embarrassed.
Barbie Alexandra: Barbie doesn't get embarrassed.
Barbie Margot: I know. Barbie, I don't even have context for this, but my feet... my heels are on the ground. I'm no longer on my tiptoes.
Barbie Hari: That's okay. Let me see. (gasp!) Flat feet!

Generally, this extract was translated into Indonesian without changing the type of adjacency pair, however the choice of using 'saya' to replace 'I' in this context was not totally accurate. 'Saya' has a more formal context compared to 'aku'; it gives a clue that the characters conversing are not close or have a wider age gap. In the context of the conversation in extract 10, the sense of formality did not exist, therefore the choice of word was not socially accepted.



Graph 2. Number of Adjacency Pairs in Female-Female Conversation (in percent)

The question and answer happened between Barbie Sharon and Barbie Margot. Barbie Sharon asked about Barbie Margot's condition by saying "Are you okay?' since she looked like she was not okay. The question was answered by Barbie Margot, mentioning that she just fell.

Based on the finding, the result showed that question and answer was the most prominent adjacency pairs. This is in line with others research on a similar theme; Sari and Trisnawati (2023) investigated the adjacency pairs used in the conversation between host Stephen Colbert and guest Chris Hemsworth on *The Late Show*, and revealed that 55% of the adjacency pairs were question and answer.

While the only data on Blame-denial and blame-admission was in the context when Barbie Margo was crying in front of Mojo Dojo Casa House. Gloria and Sasha felt bad about hearing Barbie Margot's problem and tried to comfort her when she cried, but Barbie Margot blamed Gloria for her mistakes of interfering with her complicated human thoughts and feelings. Barbie Margot was at her lowest point and felt depressed about what had happened.

Extract (59):
Gloria: Honey
Barbie Margot: Why did you wish me to your messed-up world using your complicated human thoughts and feelings?
Gloria: What?
B. Margot : ***Barbie Land was perfect before. I was perfect before***
Gloria: I'm so sorry I wasn't trying to do anything
Sasha: Don't apologize. Don't blame my mom.
Gloria: Aw, Sasha, that's sweet.
Sash: ***Maybe you wished us. Maybe it's your fault, Barbie.***
Barbie Margot: ***No, I didn't wish for anything. I've never wanted anything to change.***
Gloria: Oh, honey, that's life. It's all changed.

Similarly to the translation of the previous extract, the choice of 'saya' to replace 'I' was not completely accepted. It was due to a similar reason to what had been explained in extract 10. No changes of adjacency pair occurred.

Blame-admission was found when Barbie Margot said that Barbie Land and herself were perfect before. This type of blame-admission was not found in other conversations. Similarly, the other type that is blame-denial was also only found in this conversation between female-female characters. That was when Sasha said that it might be Barbie's fault because she wished for different things to happen. The effects of adjacency pairs can be in a form of good response or rejection, as it was found in the study of Hardika et.al. (2022). It found that there were two responses of the category of blame; those were admission and denial.

The next adjacency pair in the form request-acceptance occurred in conversation between female-female. One of the examples of request-acceptance conversation of female to female happens when Mattel Executives chased Gloria's car and Gloria showed her driving skills by turning the wheel and smashing into the side of median strip, sending them skidding. That incident made Sasha shocked with her mom.

The context of the conversation was in the car, Mattel executives appeared on either side. The form of request-acceptance conversation between Sasha and Gloria can be seen from the following extract:

Extract (47):
Sasha: Wake up Mom!
Gloria: I am wide awake Sasha!
Sasha: Mom, where did you learn to drive like this?
Gloria: There was this guy.
Sasha: Was it Dad?
Gloria: Yeah, yeah, it was... It was Dad.
Gloria: Okay, duck. (whispering) You look so pretty.
Sasha: Don't look at me.
Gloria: Okay, sorry.
Gloria: I can't hold them off forever. Where can we go?
B. Margot: (gasps) Wait, I have an idea. ***Can you get us to Venice Beach?***
Gloria: ***Sure, can.***

The request was given by Barbie Margot to Gloria, asking her to take them to the beach. Gloria accepted the request, and drove them to Venice beach as requested.

This kind of adjacency pair was also found in the research done by Amelia and Gunawan (2023). They investigated the adjacency pairs that appeared in 'Daebak Show" youtube video. This research didn't focus on gender-based conversation but acceptance was the reply of all the requests in the show.

b. Male-Male

In this conversation category between male to male, there are 27 adjacency pairs. The number of adjacency pairs was less than adjacency pairs that appeared between female to female. Only 9 kinds of Adjacency pairs appeared; namely question- answer, summons - answer, request - acceptance, assessment - agreement, assessment-disagreement, suggestion - refusal, assertion - agreement, assertion-disagreement, announcement - acknowledgement, and most of it was question and answer.

The following example is taken from the conversation between males and males. The context is a conversation between a younger Mattel employee and Aaron Dinkins. Younger Mattel Employee peeking into the conversation between Aaroon and the FBI about the dolls. After that, Aaron Dinkins explained to the employee that the cases had happened before.

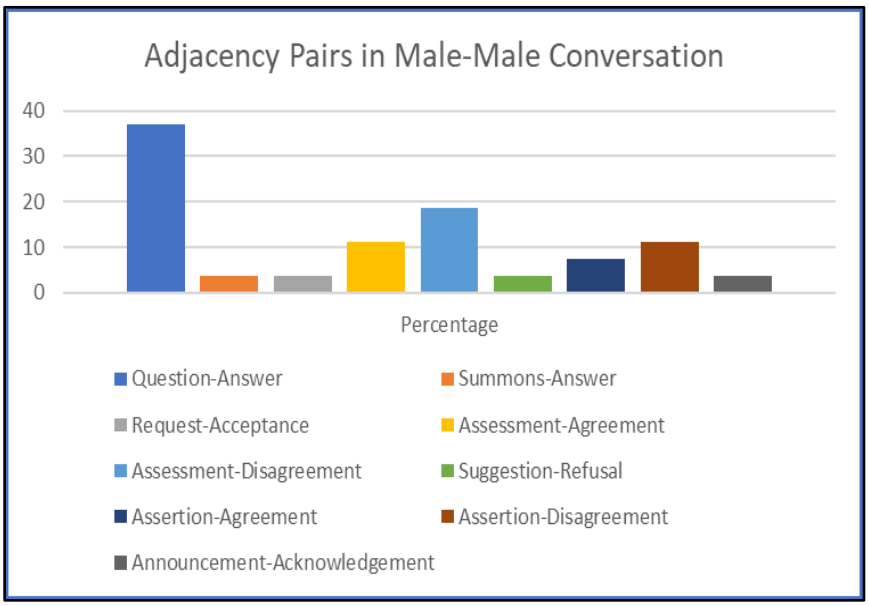
Extract (26):
Aaron (Mattel): This is bad. This is really bad. Younger Employee: ***What?*** *(stammering)*
Aaron (Mattel): ***This happened before****.*
Younger Employee: ***What? When?***
Aaron (Mattel): ***I heard about ten years ago, a woman named Skipper turned up at some family's home in Key West. Asked to babysit the kids. She then tried to take their toddler surfing****.*

Meanwhile, the translation of 'I' into 'Saya' in this extract was acceptable because the context of the conversation allowed it to happen. The conversation was between a company leader and his employee. This context gave a clue that there was a social

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status gap and also an age gap. The clue makes it possible to use 'Saya' to replace 'I'.

From the extract above, it can be seen that the younger employee asked questions two times. In the second question: "What? When?" The employee needed more explanation of the first answer given by Aaron. The first question "what?" was given by a younger employee and was answered by Aaron with a short answer. This was the reason why the younger employee needed clarification by asking further questions to Aaron.



Graph 3. Number of Adjacency Pairs in Male-Male Conversation (in percent)

The next dialogue is the form of request-acceptance between male-male. This is the same with what happened in the dialogue between female to female. In male-to-male context, it occurred in the conversation between Aaron and Mattel when Aaron was forced to interrupt a meeting of the top brass to inform them that their dolls were missing and came to the real world.

The context was in the Mattel Headquarters Board Room.

Extract (28):
Aaron (Mattel): Excuse me.
Mattel (CEO): Who are you? Aaron (Mattel): Aaron Dinkins, sir.
Mattel CEO: We're in the middle of a major sit-down here, Aaron Dinkins.
Aaron (Mattel): I think you're gonna want to hear this, sir.
Mattel CEO: Can you just email it? And you can send it to me EOD (whispers) End of day. Mattel Executive: (chuckles) That's cool.
Mattel Executive: Yeah.
Aaron (Mattel): (stammers) ***May I put it in a whisper, sir?***
Mattel CEO: ***Fine. Whisper me.***

Aaron was forced to interrupt a meeting. The extract showed Aaron made a request to whisper the news to Mattel CEO, and Mattel CEO accepted the request.

The type of Request and Acceptance that was used between female-female and male-male that was found in this study was also found in the research done by Aropi et al (2022), although this research did not specifically discuss the gender differences. This can be considered as a support to what this study claims that gender might influence the choice of adjacency pairs used. Moreover, as mentioned by Levinson (1983), acceptance is the preferred response. It can be said that in order to maintain a relationship between different genders, a specific adjacency pair is preferred in order to reach the goal of dialogues. Thus, there is evidence that gender affects the adjacency pairs chosen. This finding is similar to Iswara (2019); his research

indicated that gender can influence the way of someone talking.

c. Female-Male

The next category is between female and male. The kinds of Adjacency pair appeared in this context is 14 kinds from 36 adjacency pairs appeared in this type of gender conversation. The types of adjacency pairs were offer-acceptance, question-answer, greeting-greeting, apology-minimization, request-acceptance, request-refusal, assessment-agreement, assessment-disagreement, command-compliance, command-incompliance, suggestion-acceptance, assertion - agreement, assertion - disagreement, and announcement-acknowledgement. The most adjacency pairs appeared the same with other kinds of gender conversation, that is question and answer.

The example was taken from the dialogue between female to male. The context was the arrival in the real world. When Barbie Margot and Ken Ryan arrived in the Real World for the first time. They both had different feelings toward the atmosphere. Barbie Margot felt uncomfortable while Ken Ryan enjoys the Real World so much. He felt something that he had never felt before.

Extract (16):
Barbie Margot: Wow. This is the Real World.
Ken Ryan Gosling: Barbie, I told you there'd be Beach!
Barbie Margot: Yeah.
Beach Dude: Give us a smile, blondie.
Barbie Margot: ***Why are these men looking at me?***
Ken Ryan Gosling: ***Yeah, they're also staring at me.***
Beach Dude: Ooh, love that!
Ken Ryan Gosling: Wow

The above extract showed that when they arrived in the new world, there were many men looking at them. Barbie Margot asked Ken about the reason why those men were looking at them. Ken agreed that other people were looking at them, but Ken could not find the reason why those people were looking at them.

Another adjacency pair that was found between female and male was request and refusal. The context was when Ken approached Barbie in a rush and both of them told the news. After Barbie complimented the old lady; Ken in a hurry approached her. He had news to share with Barbie, however Barbie also had news. They ended up telling the news at once. Then Ken knew Barbie's news and his were not the same. They had a different mindset, and of course Barbie would not be happy to hear his news so he tried to distract her.

Extract (24):
Ken Ryan Gosling: Barbie! Barbie! Yess!
Ken Ryan Gosling & Barbie Margot: I've got it!
Ken Ryan Gosling: Oh, What do you got?
Barbie Margot: ***You go first.***
Ken Ryan Gosling: ***No, no, you go.***
Barbie Margot: We'll go at the same time.
Ken Ryan Gosling: Okay

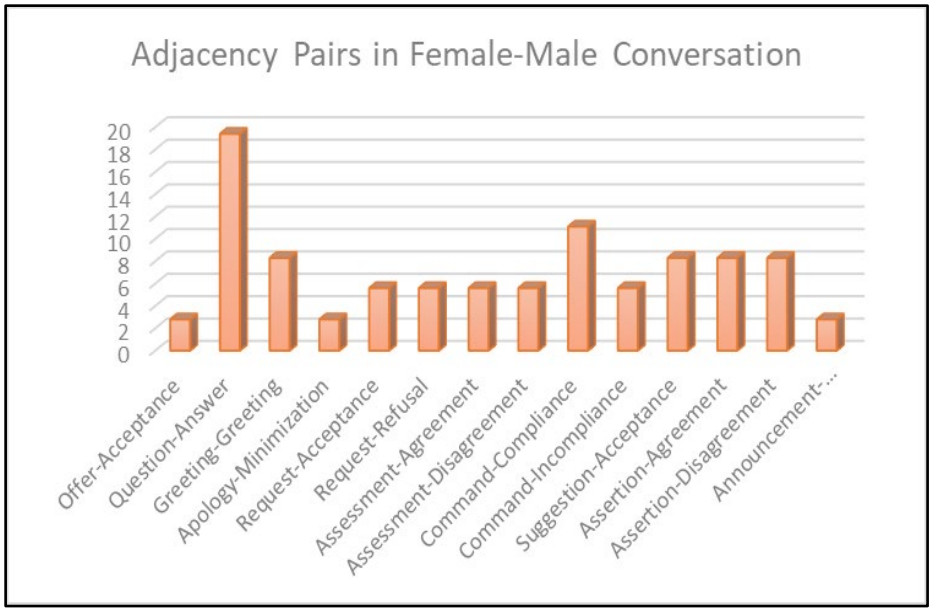
From the extract, Barbie made a request to Ken, asking him to go first. Ken refused the request by saying that he didn't want to go first. In the end they decided to go at the same time.

The result supports the research done by Wicaksono and Noor (2023) which investigated toxic masculinity in Ken's figure. The findings of the analysis encompassed both spoken and unspoken cues, including facial expressions, body language, and Ken's dialogues. Ken's traits of toxic masculinity were evident in his actions, such as displaying aggression and rudeness, exerting dominance over others, and striving for high status and authority to gain respect. It can be seen in the extract above when Ken refused Barbie's request can be assumed that Ken wanted to show his authority.

d. Male-Female

In the last category, there are 24 adjacency pairs appearing in the movie, with only 11 kinds of Adjacency pairs. Question and Answer is the kind of Adjacency pairs which has the highest frequency of appearance, the same with the other gender conversation category followed by request- acceptance,

request-refusal, offer- acceptance, assessment-disagreement, assertion-agreement, greeting-greeting, assessment-agreement, command-compliance, command-incompliance, and suggestion-refusal.



Graph 4. Number of Adjacency Pairs in Female-Male Conversation (in percent)

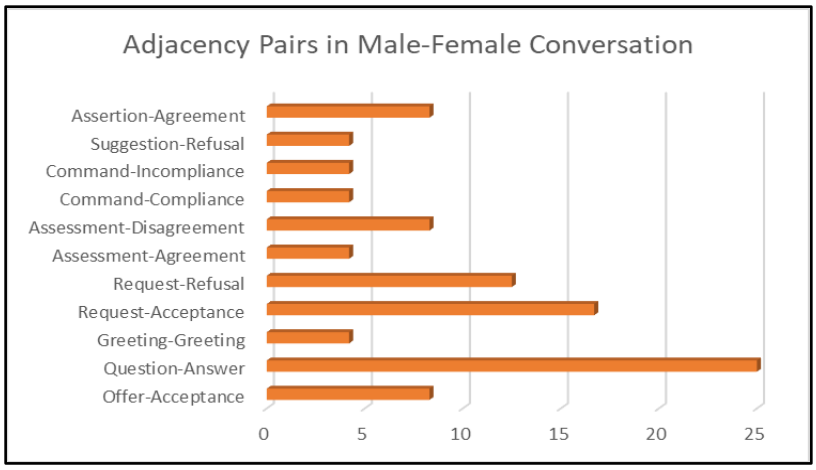
The next example from the conversation from male to female is request-refusal. The context was a sudden appearance of Ken on the way to the Real World. When Barbie Margot was on her way to go to the Real World, Ken Ryan suddenly appeared. Barbie Margot was shocked and told him that she did not want Ken Ryan to go with her. But Ken Ryan insisted on going with her in case she needed his help on the Beach. So, they both went to the Real World.

Extract (15):
Ken Ryan Gosling: Barbie, what if there's a beach? You'll need someone who is a professional in that!
Barbie Margot: Did you bring your Rollerblades?
Ken Ryan Gosling: I literally go nowhere without them. Please?
Barbie Margot: Okay.
Ken Ryan Gosling: Wow (chuckling)
Barbie Margot: Let's do this.
Ken Ryan Gosling: ***Can I sit in the front?***
Barbie Margot: ***No.***

From the extract above, Ken requested to sit in front of Barbie. The request was refused by Barbie by saying 'no'. So, it can be concluded that the type of adjacency pair in this conversation is request and refusal.

The female character, Barbie was found to have the characteristics of alpha female, similar to the character of Yasmin analyzed by Ervin, et al (2024). An alpha female character is a female character who can support herself, has authority over her own life, is able to make decisions and be responsible for them. Barbie was portrayed as a female character who had professions that were usually owned by male; such as president, lawyer, member of congress, surgeon, etc. However, just like Yasmin, Barbie was trapped in the thought of normal female life as those prescribed by the society.

In research done by Fitriyah et.al. (2024), the portrayal of Hela's character in Thor: Ragnarok Movie, challenged traditional gender stereotypes. She was depicted as strong, courageous, and intimidating, which contrasts with the conventional stereotype of women being seen as weak, timid, and undervalued. It can be seen that Barbie, Yasmin, and Hela have a similar characteristic, which is an individual strong woman.



Graph 5. Number of Adjacency Pairs in Male-Female Conversation (in percent)

2. Gender Analysis

The data from each category above showed a relationship between gender and the choice of adjacency pairs used. For example, in the category of female-female conversation the types of adjacency pairs found were more varied if compared to the male-male category. Being considered as a movie that criticized patriarchy (Lubis et al, 2024; Pohan et al, 2023), the conversation between characters in the movie *Barbie* showed a variety of adjacency pairs chosen between characters with different genders.

In conversing, each participant has to be able to use a certain strategy to reach the goal of communication. The evidence that showed different numbers of types of adjacency pairs used between different genders also gave an insight that gender affects the nature of communications. This discovery led to the understanding that gender analysis is an interesting topic to explore and it can be applied to any area, either linguistics or literature. This discussion is in line with some previous research that attempts to see the relationship between gender analysis and other elements of literature or linguistics (Darta & Kristina, 2018; Widiningrum, 2020; Fitriyah et al, 2024).

This study, showing that there is a possible relation between the choice of adjacency pairs in conversation and the gender of the characters conversing, is in line with Mills & Mullany (2011) belief that there is relation between language, gender and feminism. The context in the movie that showed the different way of breaking patriarchy, as mentioned that the movie was inspired by *Reviving Orphelia,* can serve as an example of the relation between language and gender. The choice of words in the characters conversation displayed the power of language to speak up and break the gender stereotype (Bordo, 2025).

Another finding showed that certain types of adjacency pairs, that were blame-denial and blame-admission, only found in the category of female-female conversation. This indicated that the speaker (in this case the character) chose to use these two types because she understood that this would not create any misunderstanding. It gave evidence to the previous knowledge that there is a relation between gender and the way people or characters communicate. It also offered further discussion to the previous findings (Pardede et al, 2021; Hardika, 2022; Alviyanti & Siraj, 2023).

Focusing the analysis on characters in a movie context, this study unfolded the way different genders are portrayed based on the norms structured by the society (Darta & Kristina; 2018, Widiningrum; 2020, Fitriyah et al; 2024) Furthermore in line with Suryaningsih (2018) and Darta, et al. (2023), this study also proved that although the main character is female, yet the environment is man-made society making the female character subject to patriarchy. Since literary arts (in this case movies) can serve as the mirror of society (Syofyan, 2018). This is

evident that movies can reflect the condition of the society surrounding the movie context. Our society is still structured based on patriarchal values (Ernanda; 2023, Alotaibi, et al.; 2024, Astuti & Abellya; 2024).

While in terms of the translation, there was no evidence stating that the types of adjacency pairs used were shifted in the process of translation. Although, there were some parts of the conversations that were rendered in less accurate ways due to the certain choice of words.

Conclusion

The objective of this study is to explore whether different genders might affect the different types of adjacency pairs used in conversation and whether they were shifted due to translation process. The finding and discussion of this research showed many types of adjacency pairs used, however there were some types that were used only by certain pairs of gender conversations. The finding also showed that there were no significant changes of the adjacency pairs after translation.

Refusal to a request only appeared between different genders, while acceptance as a reply was shown by the same gender. Meanwhile, Blame Denial and Blame Admission only happened between female and female. Therefore, in line with previous studies, gender can modify the conversation between different gender pairs. It can affect the choice of adjacency pairs used, consciously and unconsciously. This is due to the aims of the conversation done by different genders.

Nevertheless, this finding focused on the conversation analysis in the movie context. Although it was said earlier that movies can serve as the reflection of what happens in society surrounding the movies context, it needs further support to claim that gender might play greater roles in the choice of adjacency pairs in the natural environment conversations. Therefore, further research on the similar topic in different environments needs to be done.

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