

Comparing Women's Linguistic Features between Ashley and Ada Wong in *Resident Evil 4 Remake* Game



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ABSTRACT: The study examines the contrasting linguistic styles of Ashley and Ada Wong in the *Resident Evil 4 Remake* (2023) game. The aim is to identify the women's linguistic features used by these characters using Coates' (2013) theory. They determine the most frequently occurring types and analyze the social factors influencing their language based on Holmes' (2013) framework. Using a qualitative method, the research involved a detailed analysis of the game dialogues to uncover patterns and differences in language use. The results show that the writer found seven women's linguistic features in Ashley's utterances and six women's linguistic features in Ada Wong's utterances. It indicates that Ashley uses traditional women's linguistic features, but despite her high-class background, she can utter swear words in certain situations. Conversely, Ada Wong, familiar with the battlefield and her interactions with men, manages her emotions without swearing. Additionally, her language features often mirror men's linguistic styles. This study concludes that social backgrounds and factors, including participants, setting, topic, and function, significantly influence the women's linguistic features used by these two different characters.

KEYWORDS: social factors, video game, women's linguistic features

INTRODUCTION

Historically, society's gender roles show significant disparities between men and women. Men stereotypes typically emphasize toughness, leadership abilities, physical strength, and restrained communication, whereas women are expected to lead by example regarding empathy, generosity, and respect towards men (Hentschel, Heilman, and Peus, 2019). As pointed out by Holmes (2013), women use standard languages more than men, indicating a preference for regional languages. Differences in individual upbringing and social roles contribute to the linguistic gap between genders, with women expected to communicate formally to maintain a positive societal image, while men often use informal speech emphasizing toughness and masculinity (Holmes, 2013: 167-175). The paradigm of masculinity and femininity is undergoing essential changes, with today's ideals for men including openness, empathy, and generosity. Meanwhile, women are experiencing a paradigm shift towards firm leadership and dominance as expressed by Wong (2022). According to Fellner et al. (2017), conventional views about ideal images of men and women are challenged by media texts and popular cultural products, portraying men in nurturing roles and women with leadership qualities, reflecting a shift towards more diverse understandings of gender roles (Santonniccolo et al. 2023).

Exploring women's linguistic characteristics in video games like *Resident Evil 4 Remake* (2023) offers insights into real-life conversation patterns. This game addresses societal issues such as bioethics, corporate accountability, and power dynamics, serves as a compelling study subject (Resident Evil Wiki, 2023). It mirrors real-world concerns, making it significant for understanding gender portrayal in media. The game's popularity has also prompted scholarly analysis of gender tropes, including various masculinities and representation of women (Alton, 2020; Johnson, 2010; Brock, 2011). Specifically, the game features two prominent female characters: Ashley, the vulnerable daughter of the U.S. President, and Ada Wong, an independent agent with a strong, dominant demeanor. Both characters use linguistic styles traditionally attributed to men.

Numerous studies have investigated the characteristics of women whose motherhood dominates their personalities, portraying them as weaker than men. However, few studies describe female characters as strong and more masculine, like Ainurisanti's study (2023), which examined the women's language features used by Jo March who is depicted as an independent, clever, and persistent character. Then, Safitri's study (2022) found two female characters used assertive language, contrasting with the softer language expected of their male counterparts. Similarly, in *The Last of Us 2* game, Arbella, Pratiwi, and Rajeg (2022) found that both genders used different conversational strategies for different purposes, suggesting a shift in how language constructs gender identities. Then, Pramita's study (2020) explored the traditional women's language of female characters in *Hustlers*, alongside shifts towards more assertive speech. Besides, Pamikat (2020) examined the types and functions of women's language features in Eilis Lacey's dialogue.

Comparing Women's Linguistic Features between Ashley and Ada Wong in Resident Evil 4 Remake Game

This present study is in line with the five previous studies, especially utilizing Coates' (2013) theory like Arbella, Pratiwi, and Rajeg (2022) with a particular focus on video games. Unlike Ainurisanti' (2023), Safitri (2022), Pramita (2020), and Pamikat (2020), which relied on Lakoff's theory, this study utilized Coates' framework. It differs by analyzing a dominant woman, deviating from the concept of traditional female speech patterns, thereby presenting a more empowering narrative.

This study was intended to examine the linguistic features of the two female characters in the game *Resident Evil 4 Remake*, explaining how their social background might affect their choice of words and way of speaking. To find this out, the writer would try to analyze the use of women's linguistic features spoken by the two characters in the *Resident Evil 4 Remake (2023) game*, Ashley and Ada Wong. Based on the information above, the writer formulated the questions as follows:

1. What are the women's linguistic features produced by Ashley and Ada Wong's in *Resident Evil 4 Remake (2023) game*?
2. What is the most frequent type of women's linguistic features uttered by Ashley and Ada Wong in *Resident Evil 4 Remake (2023) game*?
3. What social factors that might make Ashley and Ada Wong use different women's linguistic features in the *Resident Evil 4 Remake (2023) game* based on Holmes (2013)?

LITERATURE REVIEW

Theoretical Framework

The topic of women's linguistic features is under discussion in sociolinguistics studies. In this study, the writer used Coates' (2013) and Holmes' theory (2013) to analyze the data.

Language and Gender

Since Lakoff's "Language and Woman's Place" (1975), linguists have examined language and gender through various approaches: deficit, dominance, difference, and dynamic constructionist (Coates, 2013).

The deficit approach, pioneered by Lakoff, identifies women's language as weak and unassertive, marked by hedges, empty adjectives, and exaggerated intonation, suggesting an inherent deficiency compared to men's speech. This view has been criticized for implying women need to adopt male speech patterns to be taken seriously.

The dominance approach interprets speech differences as reflections of male dominance and female subordination. West and Zimmerman (1983) argue that "doing power" is a form of "doing gender," with both men and women maintaining male dominance in conversations.

The difference approach, emerging in the 1980s, highlights different subcultures for men and women. It focuses on celebrating women's linguistic strengths without framing them in terms of oppression, though it has been criticized for potentially ignoring power dynamics in mixed-gender conversations.

The dynamic approach views gender identity as a social construct rather than a fixed category. West and Zimmerman (1987) suggest that gender is something individuals "do" rather than "are," seeing it as an ongoing process created through conversation. Despite its focus on social constructionism, earlier approaches still influence contemporary research (Coates, 2013).

Women's Linguistic Features

Within the theoretical framework of language gender, Coates (2013) provides insights into seven key aspects of women's language that are listed below:

- a. Minimal responses, e.g., *yeah, right, or mhm*
- b. Hedges, e.g., *I think, sort of, you know, perhaps, etc.*
- c. Tag questions, e.g., *isn't it? or right?*
- d. Questions, e.g., *Are they nice?*
- e. Command and directives, *get off, gimme, let's, we're gonna*
- f. Swearing and Taboo Language, e.g., *damn, shit, and hell*
- g. Compliments, e.g., *Hi, Joanna, you look nice.*

Social Factors

Holmes (2013) highlights the significant influence of social factors on language usage, identifying four key elements that shape our language usage. These elements are listed below:

1. **Participants:** who is speaking, and to whom are they talking?
2. **Setting:** where are they speaking?
3. **Topic:** what is being talked about?
4. **Function:** why are they speaking?

Numerous studies have analyzed women whose motherhood dominates their personalities, portraying them as weaker than men. However, few studies describe female characters as strong and more masculine. Ainurisanti (2023) conducted a recent study examining the women's language features used by Jo March in the movie *Little Women* (2019). Jo March, depicted as an independent and persistent character, employs seven types of women's language features. The most frequent type is the intensifier

Comparing Women's Linguistic Features between Ashley and Ada Wong in Resident Evil 4 Remake Game

feature, reflecting a tendency to express emotions and reinforce meanings. However, tag questions and precise color terms were not found in her utterances. The study also highlighted social factors influencing these language features, such as participants, settings, topics, and functions.

Other recent study was published by Safitri (2022) on language inaccuracies in the *Suicide Squad* movie characters. By utilizing Coates' (1986) theory, it was found that female characters like Harley Quinn and Amanda Waller were dominant women, while Rick Flag was a soft-hearted man who deviated from the expected linguistic features. The study highlighted how media portrays gender, potentially affecting communication and reflecting societal stereotypes.

Then, Arbella, Pratiwi, and Rajeg's (2022) study on *The Last of Us 2* found gender-specific language differences using Coates' framework. It noted variations in strategies like hedges, tag questions, and directives, linking them to the intended impressions and purposes behind communication. Women used softer language, while men were more direct and assertive. The study employed qualitative methods to analyze dialogue, revealing how male and female characters differ in their language use in the game.

Fourth, Pramita (2020) conducted a study by analyzing the linguistic traits uttered by two main female characters in *the Hustlers movie*. Their language reflected traditional gender differences, like in Lakoff's (1975) theory, which included the use of hedges and tag questions characteristic of women's speech and the trend towards directness often associated with men's language. This indicates that movie portrayals can influence character communication, mirroring societal gender norms and stereotypes.

The fifth study, Pamikat (2020) examined the types and functions of women's language features in the character Eilis Lacey's dialogue, using Lakoff's (1975) theory. The study identified nine key features and these features are analyzed to understand their roles in expressing uncertainty, getting responses, emphasizing utterances, expressing feelings, and softening statements, offering valuable insights into the linguistic characteristics in the movie script.

This present study is in line with the five previous studies, especially in their discussions concerning language and gender-related issues. The similarities among those studies lie in the utilization of Coates' (2013) theory as seen in Arbella, Pratiwi, and Rajeg's (2022) which also have the same focus on games. However, the main distinction lies in their choice of theories, with Safitri (2022), Pramita (2020), Ainurisanti (2023) and Pamikat (2020) studies relying on Lakoff's theory, while this study chose Coates' theory. Previous studies frequently looked at speech patterns or roles of ordinary women characters, while this research featured a young spy with a substantial role, contributing to a more empowering narrative.

METHOD

Research Approach

This study aimed to analyze and compare the women's linguistic features used by the two female characters, Ashley and Ada Wong, in the *Resident Evil 4 Remake* (2023) game. In addition, this study would focus specifically on dialogues that exhibit women's linguistic features. According to Creswell (2018), qualitative research aims to observe and understand the meanings individuals or groups associate with relevant social problems or human issues. The chosen approach allows for a detailed exploration of the expressions and perspectives within the game's dialogue, contributing to a deeper understanding of the portrayed social problems or human issues. As a result, the writer chose this approach because qualitative is the most appropriate for this study.

Data Sources

The main source in this study is the utterances of Ashley and Ada Wong in the *Resident Evil 4 Remake* (2023) game. The main subjects of the study are Ashley and Ada Wong. The writer played the game and selected situations featuring women's linguistic features from these characters. It took around 1 hour and 14 minutes. To validate the data, she used gameplay videos from the YouTube channel Shirrako, specifically the video https://youtu.be/D-ZtNbCUtd0?si=46Rwcu_qoSzRObho, which has a total duration of 9 hours and 6 minutes. Additionally, she used a transcript obtained from the Game Scripts Wiki website, which can be found at <https://game-scripts-wiki.blogspot.com/2023/05/resident-evil-4-remake-full-transcript.html>.

Scope and Limitation

Based on the research topic, the scope of this study focused on the linguistic characteristics of women in the field of sociolinguistics. As the object of this study is the game *Resident Evil 4 Remake* (2023), this study only focused on the women's linguistic features found in this game. Furthermore, to avoid a broader discussion, the writer limited this study to focusing only on women's linguistic features uttered by Ashley and Ada Wong. Hence, this study employed Coates' (2013) theory to analyze women's linguistic features, with a specific focus on seven characteristics.

Technique of Data Collection

For this study, the gameplay video and script of the game are the focus of this study, so the writer conducted data collection through the documentation method. According to Meleong (2011), this technique involves collecting data from various sources, such as online materials, videos, and transcriptions. The data collection process consisted of six steps. The scheme taken to collect the data are as follows:

1. Downloading the gameplay video and script;

Comparing Women’s Linguistic Features between Ashley and Ada Wong in Resident Evil 4 Remake Game

2. Watching the gameplay video and matching it with the downloaded script;
3. Selecting the dialogues that contain women’s linguistic features, as uttered by Ashley and Ada Wong;
4. Highlighting the dialogue uttered by Ashley and Ada Wong in the script;
5. Re-watching while noting the timestamps of Ashley and Ada Wong’s dialogues in the gameplay video;
6. Analyzing those selected based on the categories of women’s linguistic features.

Technique of Data Analysis

After collecting the data, the writer analyzed it using Coates' (2013) theory through content analysis (Krippendorff, 2004:23), which consisted of six steps.

1. Identifying the types of women’s linguistic features uttered by Ashley and those by Ada Wong;
2. Classifying the types of women’s linguistic features uttered by Ashley and those by Ada Wong;
3. Determining the most frequent type of woman’s linguistic features uttered by Ashley and those by Ada Wong;
4. Analyzing the social factors with Holmes’ theory (2013), which might affect the use of women’s linguistic features uttered by Ashley and those by Ada Wong;
5. Interpreting the findings;
6. Drawing a conclusion.

RESULTS AND DISCUSSION

Findings

The study identified and described the women's linguistic features spoken by Ashley and Ada Wong in the *Resident Evil 4 Remake* (2023) game. The findings revealed that Ashley's speech contained all seven of these features, with questions being the most frequently used. A table in the study showed 115 instances of these features in Ashley's dialogue. In contrast, Ada Wong's speech included six linguistic features, excluding swearing and taboo languages. The study's table documented 58 instances of these features in Ada Wong's dialogue, noting that not all of her dialogues were classified under women's linguistic features.

Women's Linguistic Features Uttered by Ashley and Ada Wong

Table 4.1 Women’s Linguistic Features Uttered by Ashley

ASHLEY			
No.	Women's Linguistic Features	Frequent Emergence	Percentage
1.	Minimal Responses	10	8 %
2.	Hedges	14	12 %
3.	Tag Questions	14	12 %
4.	Questions	46	40 %
5.	Command and Directives	25	22 %
6.	Swearing or Taboo Languages	3	3 %
7.	Compliments	3	3 %
TOTAL		115	100 %

Table 4.2 Women’s Linguistic Features Uttered by Ada Wong

ADA WONG			
No.	Women's Linguistic Features	Frequent Emergence	Percentage
1.	Minimal Responses	4	7 %
2.	Hedges	7	12 %
3.	Tag Questions	1	2 %
4.	Questions	12	21 %
5.	Command and Directives	31	53 %
6.	Compliments	3	5 %
TOTAL		58	100 %

Excerpt 1. Ashley’s Minimal Responses

Ashley: What do we do?

Leon: Your father trusts me. And I need you to trust me too and do exactly as I say. I'm gonna get you home safe.

Comparing Women's Linguistic Features between Ashley and Ada Wong in Resident Evil 4 Remake Game

Ashley: **Um, OK.**

The minimal response "*Um, OK*" shows Ashley's hesitation, followed by acceptance and agreement with Leon's plan. It indicates her active listening and engagement in the dialogue, reflecting her vulnerability and need for reassurance.

Excerpt 2. Ada Wong's Minimal Responses

Leon: Ah, so you aren't heartless after all. I guess I should be...thankful?

Ada: **Yeah, you should.**

The minimal response "*Yeah, you should*" indicates Ada's agreement and acknowledgment. It maintains brevity and focuses the conversation, reflecting her confident and assertive nature.

Excerpt 3. Ashley's Hedges

Ashley: **You know**, I... I was thinking—we work well together, don't we?

The hedge "*you know*" serves as a conversational filler, indicating that Ashley is about to express a thought. It softens her statement and expresses tentativeness, showing her desire for validation and a collaborative spirit.

Excerpt 4. Ada Wong's Hedges

Ada: **You know** I don't work and tell.

The hedge "*you know*" serves as a conversational filler, maintaining a playful yet evasive tone. It softens her statement and adds strategic ambiguity, reflecting her guarded communication style.

Excerpt 5. Ashley's Tag Questions

Ashley: Hang on, this is the same room as before, **isn't it?** Guess we just circled around.

The tag question "*isn't it?*" seeks confirmation from Leon about her observation. It softens the assertion and invites agreement, reflecting her cautious and considerate communication style.

Excerpt 6. Ada Wong's Tag Questions

Ada: Wouldn't make me use this, **would you?**

The tag question "*would you?*" softens Ada's directive, balancing authority with subtlety. It seeks confirmation while maintaining control, highlighting her strategic approach to interactions.

Excerpt 7. Ashley's Questions

Ashley: **What do we do?**

The question "*What do we do?*" shows Ashley seeking guidance and reassurance from Leon. This feature helps maintain the flow of conversation and indicates her dependency and need for support in stressful situations.

Excerpt 8. Ada Wong's Questions

Ada: **Now where's the 'Amber'?**

By asking "*Now where's the 'Amber'?*", Ada directs the conversation to her objective, gathering information strategically. This feature shows her focus on mission objectives and control over the flow of information.

Excerpt 9. Ashley's Commands and Directives

Ashley: **Leon! Leon, help!**

The directive "*help!*" expresses urgency and Ashley's immediate need for assistance. It reflects her vulnerability and reliance on Leon in dangerous situations.

Ashley: **Put me down!**

The command "*Put me down!*" is a direct expression of Ashley's demand to be released from captivity. It indicates her assertiveness and urgency in a critical moment.

Excerpt 10. Ada Wong's Commands and Directives

Ada: **Use this!**

The directive "*Use this!*" is a clear command reflecting Ada's authoritative and mission-driven nature. This feature is the most frequently used in her speech, emphasizing her leadership and decisive role in the game.

Ada: **Better get a move on.**

The command "*Better get a move on*" indicates urgency and directs action, showcasing Ada's assertive and authoritative demeanor.

Excerpt 11. Ashley's Swearing and Taboo Language

Ashley: **This sucks!**

Ashley: **The heck...**

The phrase "*This sucks!*" expresses Ashley's frustration and dissatisfaction with the situation. It reflects her emotional intensity in high-stress environments. The phrase "*The heck...*" is a mild expression of surprise or frustration. It serves as a less intense alternative to stronger expletives, maintaining a polite tone while conveying her emotions.

Excerpt 12. Ashley's Compliments

Ashley: I think **you'd look pretty dashing.**

By saying "*you'd look pretty dashing,*" Ashley is expressing admiration for Leon's appearance. It adds a positive and appreciative tone to their interaction, enhancing their rapport.

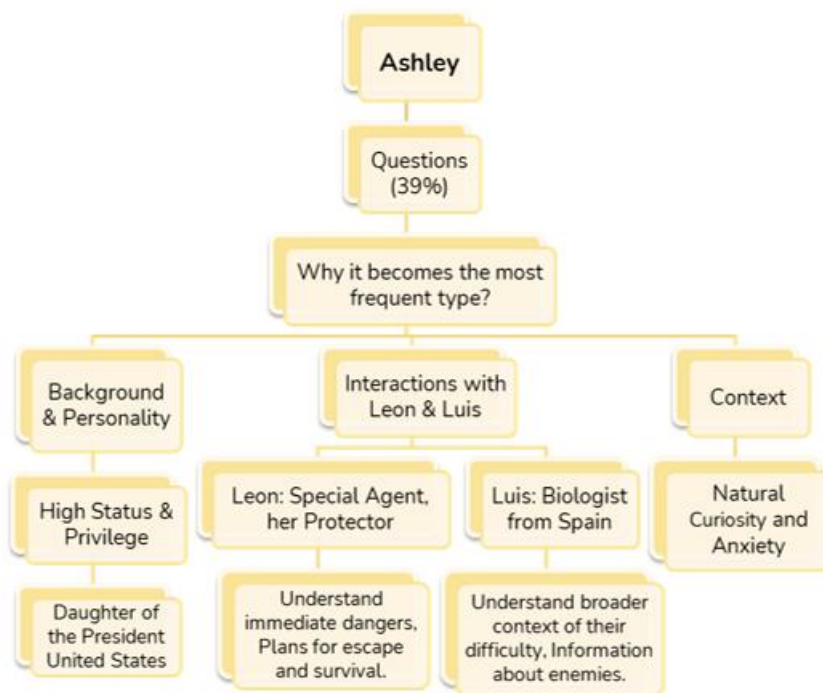
Comparing Women’s Linguistic Features between Ashley and Ada Wong in Resident Evil 4 Remake Game

Excerpt 13. Ada Wong’s Compliments

Ada: **Not a bad move. Very smooth**

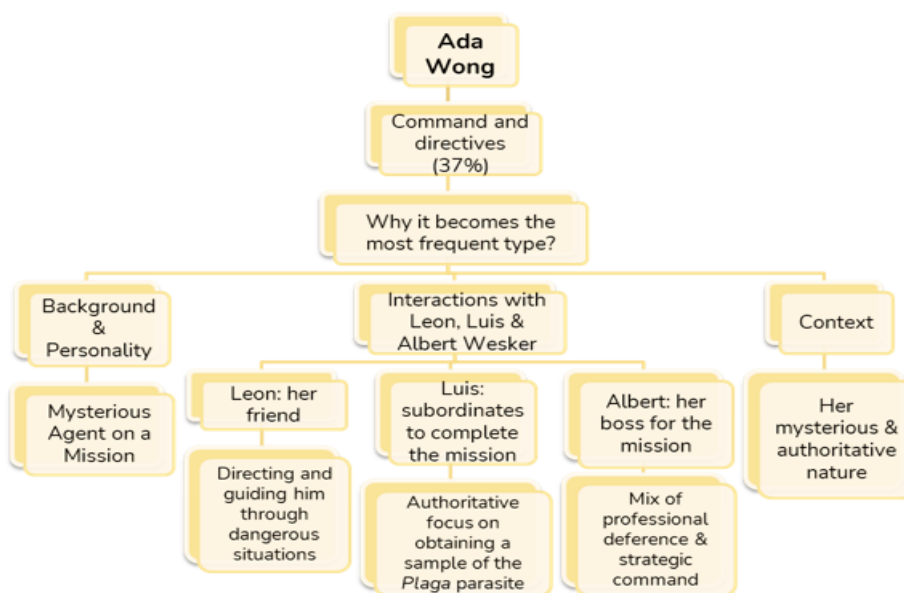
By saying *"Not a bad move. Very smooth,"* Ada compliments Leon's actions with a hint of approval. Her compliments often carry a strategic intent, adding complexity to her communication.

Most Frequent Type of Women’s Linguistic Features Uttered by Ashley and Ada Wong in Resident Evil 4 Remake (2023) Game



Figures 1 Most Frequent Type of Women’s Linguistic Features Uttered by Ashley

The most frequent women's linguistic feature used by Ashley in Resident Evil 4 Remake (2023) is questions, constituted 40% of her speech. This pattern is rooted in her background, personality, interactions with other characters, and situational context. As the President's daughter, Ashley's sense of entitlement and authority drives her to seek information and clarity. Her interactions with Leon, the special agent sent to rescue her, and Luis, a biologist involved with the Plaga parasite, are driven by her need for guidance and information. For example, she asks Leon, *"What do we do?"* and *"What now?"* With Luis, her questions focus on the broader context of the Plaga parasite and her condition, such as *"Wh-What's happening to me?"* and *"What's... What's gonna happen to me?"*



Figures 2 Most Frequent Type of Women’s Linguistic Features Uttered by Ada Wong

Comparing Women’s Linguistic Features between Ashley and Ada Wong in Resident Evil 4 Remake Game

Ada Wong's most frequent linguistic feature is issuing commands, which constituted 53% of her speech. This behavior is deeply rooted in her background and personality as a mysterious agent on a mission to obtain the Plaga parasite. Ada's extensive knowledge of the situation and environment makes her confident in taking charge and giving directives. As an agent with numerous spies, she possesses valuable information about the enemy's plans, which she uses to her advantage, assisting Leon by providing clear instructions and guidance. Ada commands three key characters: Leon, Luis, and Albert Wesker. Her directives help Leon navigate perilous situations, emphasize the urgency of her mission to Luis, and blend professional deference with strategic command in her interactions with Wesker. For example, she tells Leon, "*Leon! Go!*" and "*Better get a move on.*"

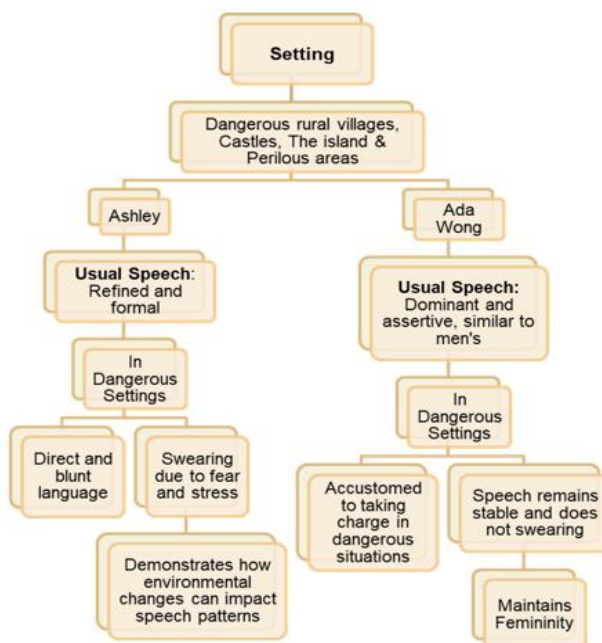
Social Factors that Might Influence the Differences in Using Women's Linguistic Features Ashley and Ada Wong Participant



Figures 3 Social Factor. Participant

Ashley interacts primarily with Leon and Luis, seeking reassurance and protection due to her high-profile and vulnerable status. Leon, as a special agent sent to rescue her, becomes a critical figure for her safety and guidance. Luis, with his insider knowledge and scientific background, provides Ashley with crucial information about their predicament. In contrast, Ada interacts with Leon, Luis, and Wesker in a strategic and guarded manner. She uses commands to maintain control and assert authority, leveraging her extensive knowledge and strategic position to influence and guide these characters.

Setting

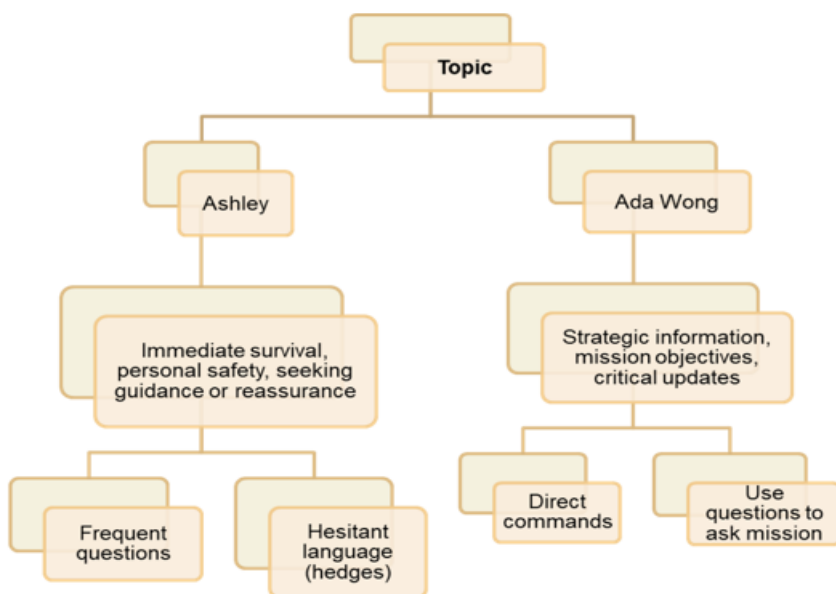


Figures 4 Social Factor Setting

Comparing Women’s Linguistic Features between Ashley and Ada Wong in Resident Evil 4 Remake Game

Both characters communicate in perilous settings, but their different backgrounds lead to distinct language use. Ashley, often in immediate danger, experiences shifts in her speech from refined to direct (swearing) under stress. Her language reflects her vulnerable and high-stress situation. On the other hand, Ada remains composed and authoritative despite the dangerous environment. Her speech consistently reflects her control and strategic mindset, unaffected by the perilous circumstances around her.

Topic

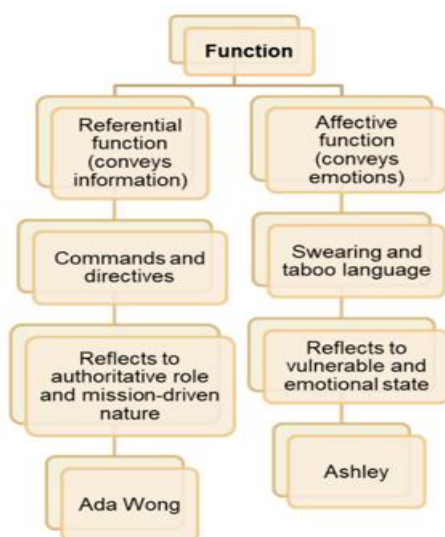


Figures 5 Social Factor Topic

Ashley's discussions revolve around immediate survival and personal safety. She seeks guidance and reassurance from Leon and Luis, focusing on understanding and navigating the dangers they face. Her questions and interactions are driven by a need for security and clarity. Ada, however, concentrates on strategic information and mission objectives. She maintains control over the conversation, providing crucial updates and directives that align with her mission goals. Her focus is on the broader context and strategic maneuvers necessary to accomplish her objectives.

Function

Ashley's language serves an affective function, expressing her emotions like annoyance and anger through swearing. Her speech reflects her emotional state and dependency on others for support and reassurance. Conversely, Ada's language serves a referential function. She uses commands to convey crucial information and guide others in dangerous situations. Her speech is designed to maintain control, provide direction, and ensure the success of her mission, highlighting her authoritative and strategic role.



Figures 6 Social Factor Function

Comparing Women's Linguistic Features between Ashley and Ada Wong in Resident Evil 4 Remake Game

Interpretation

In this section, the writer interprets the analysis results, revealing that both Ashley Graham and Ada Wong exhibit women's linguistic features based on Coates' (2013) framework. Ashley displayed all seven features, with 115 instances, including minimal responses, hedges, tag questions, questions, commands and directives, swearing and taboo language, and compliments. Ada demonstrated six features, totaling 58 instances, excluding swearing and taboo language.

Swearing and taboo language in Ashley indicate vulnerability, especially during enemy attacks, showing that even high-status individuals experience stress. In contrast, Ada maintains a composed demeanor, using direct and assertive language without swearing, preserving her femininity while demonstrating strength and control. Ada's familiarity with battle and interactions with men helps her maintain this composed language in uncontrollable situations.

Ashley's most frequent linguistic feature was questions, making up 40% of her speech, highlighting her dependency on Leon for guidance and reassurance, reflecting her vulnerable state and need for continuous interaction to feel safe. Ada's most frequent features were commands and directives, comprising 53% of her speech, aligning with her independent and authoritative character. Her use of commands underscores her need to maintain control and assert authority, driven by her strategic and mission-focused mindset.

The differences in linguistic features between Ashley and Ada are influenced by social factors such as their roles, settings, topics, and functions of speech. Ashley's frequent questioning reflects her high-status background, dependence on Leon and Luis, and anxiety. In comparison, Ada's commanding behavior is rooted in her role as a mission-driven agent with extensive knowledge and strategic objectives.

CONCLUSION

Communication, both verbal and non-verbal, is crucial for human interaction, involving the expression of emotions, information sharing, and social connection. Speech patterns often vary by gender, with women typically using communication to build relationships and express emotions, while men use it more instrumentally to achieve goals and assert dominance. Therefore, the writer examined women's linguistic features in the game *Resident Evil 4 Remake* (2023), focusing on two female characters: Ashley Graham and Ada Wong. Ashley, the U.S. President's daughter, frequently uses questions to seek reassurance and guidance, reflecting her vulnerability and dependency. In contrast, Ada Wong, an independent and strategic agent, predominantly uses commands and directives to maintain control and assert her authority, consistent with her authoritative character.

In identifying the women's linguistic features used by Ashley and Ada Wong in *Resident Evil 4 Remake* (2023), it was found that Ashley performed all seven features proposed by Coates (2013), while Ada performed six features, excluding swearing and taboo language. Both characters used minimal responses, hedges, tag questions, questions, commands and directives, and compliments. Besides, swearing and taboo language indicated vulnerability in Ashley, especially during enemy attacks, showing that even high-status individuals are not immune to stress. In contrast, Ada maintained a composed and controlled demeanor, using direct and assertive language without swearing, thus preserving her femininity while demonstrating strength and control. Ada's familiarity with battle and interactions with men helped her maintain this composed language even in uncontrollable situations.

The differences in linguistic features between Ashley and Ada can be understood through social factors such as participants, setting, topic, and function. Ashley's communication is driven by her interactions with Leon and Dr. Luis, her dangerous settings, her focus on survival and safety, and her need for reassurance. Conversely, Ada's communication is influenced by her strategic interactions with Leon, Dr. Luis, and Albert Wesker, her mission-focused settings, her emphasis on strategic information and objectives, and her need to maintain control and efficiency.

In short, the linguistic features used by Ashley and Ada Wong in *Resident Evil 4 Remake* (2023) game are significantly influenced by their social roles, situational contexts, and social factors. Ashley's language, characterized by frequent questions and a need for reassurance, reflects her vulnerability and dependency as a traditional feminine woman. Depending on the situation, Ashley can use swearing to express emotions like annoyance and anger. In contrast, Ada's language, marked by commands and directives, highlights her control and strategic mindset as a modern depiction of women. Ada Wong's avoidance of swearing indicates that she still maintains her femininity.

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