
**A COMPARATIVE STUDY OF CHARACTERS IN *MEAN GIRLS* (2004) AND
MEAN GIRLS (2024)**

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Abstrak

Penelitian ini bertujuan untuk menjelaskan persamaan dan perbedaan yang terdapat di dalam film *Mean Girls* 2004 dan *Mean Girls* 2024 serta dikaitkan dengan representasi perempuan. Teori yang digunakan dalam menganalisis sastra bandingan diusulkan oleh Steven Tötösy de Zepetnek (1998) dan Robin Lakoff (1975). Sumber data pada penelitian ini di ambil dari film *Mean Girls* 2004 dan *Mean Girls* 2024. Metode penelitian ini adalah deskriptif-kualitatif. Pengumpulan data melibatkan analisis dengan menganalisa dialog dari 14 data dan 8 data dalam kedua film tersebut. Total data dari 45 data adalah 9 persamaan dan 6 perbedaan, kemudian total data dari 9 data adalah hasil dari representasi perempuan. Hasil pada penelitian ini menunjukkan bahwa *Mean Girls* 2004 dan *Mean Girls* 2024 memiliki persamaan dan perbedaan. Persamaan menunjukkan konsistensi budaya remaja Amerika, sementara perbedaan mencerminkan perkembangan zaman, media sosial, dan ekspresi modern. Perbandingan ini relevan dengan prinsip sastra bandingan Zepetnek yang menyoroti hubungan antara teks, budaya, dan konteks sosial. Film ini juga merepresentasikan perempuan bahwa dalam film perempuan lebih banyak direpresentasikan sebagai individu yang menjaga kesopanan, berhati-hati dalam berbahasa, dan sensitif terhadap norma sosial yang berlaku.

Kata Kunci : Karakter, Representasi Perempuan, Sastra Bandingan, Mean Girls

Abstract

This study aims to explain the similarities and differences found in the films Mean Girls (2004) and Mean Girls (2024) and associated with the representation of women. The theory used in analyzing Comparative Literature is the theory proposed by Steven Tötösy de Zepetnek (1998) and Robin Lakoff (1975). The data sources in this research are taken from the films Mean Girls (2004) and Mean Girls (2024). The research method is descriptive-qualitative. Data collection is done by analyzing the dialogue of 14 data and 8 data from both films. The total data of 45 data there are 9 similarities and 6 differences, then the total data of 9 data is the result of the representation of women. The results showed that Mean Girls (2004) and Mean Girls (2024) have similarities and differences. The similarities show the consistency of American teenage culture, while the differences reflect the times, social media, and modern expressions. This comparison is relevant to Zepetnek's principle of comparative literature which highlights the relationship between text, culture and social context. The film also represents women, where in this film women are mostly represented as individuals who maintain modesty, are careful in language, and are sensitive to prevailing social norms.

Keywords: *Characters, Comparative Literature, Mean Girls, Women Representation*

INTRODUCTION

Literature is a work that describes a form of creative work or fiction, which can be written or spoken. Literature is referred to as the entirety of written expression, with the limitation that not all written documents can be categorized as literature in a more precise sense. Based on Winanti (2023, p. 1) From time to time, literature is growing. Literature will continue to develop and change with time, era, and culture. We can see how many modern literary works have developed in this century, such as works that appear in digital form such as movies. In the world of literature, there are many works that have similarities with each other, one of which is a movie, therefore there is comparative literature. Fitriana, T., Surya, S., & M, F. (2022, p. 2) states that comparative literature confines it to studying the relationship between two or more pieces of literature. Based on Rizka, A., Sakinah, R. M. N., & Lukman, A. (2020, p. 2) comparative literature is the science of new branches, by combining one science with another.

Based on Zepetnek (1998, p. 13) comparative literature is a method in the study of literature in at least two ways. First, it means knowledge of more than one national language and literature, and or it means knowledge and application of other disciplines in and to the study of literature. Secondly, it has the ideology of the inclusion of the Other, be it marginal literature in the various meanings of marginality, genre, varied text types, etc. According to Zepetnek (1998, p. 15), comparative literature has ten principles, including the following: *The First Principle* is the proposition that in the study, pedagogy, and research of literature, what matters is not “what” but “how”. *The Second Principle* is the theoretical and methodological premise of mobilizing and dialoguing cultures, languages, literatures, and disciplines. *The Third Principle* is that comparative scholars should develop a deep grounding in languages and literatures and other disciplines before delving into theory and methodology.

The Fourth Principle is its interest in studying literature in relation to other forms of artistic expression (visual arts, music, film, etc.) and in relation to other disciplines in the humanities and social sciences (history, sociology, psychology, etc.). *The Fifth Principle* is its recognition and parallel study of single languages and literatures in the context of comparative conceptual approaches and functions, but with a particular focus on English. *The Sixth Principle* is its focus on literature in a cultural context. *The Seventh Principle* is the theoretical, methodological, and ideological and political approach of inclusion. *The*

Eighth Principle is methodological concern in interdisciplinary studies (a general term), with three types of methodological precision: intra-disciplinary, multidisciplinary, and pluridisciplinary. *The Ninth Principle* is that its content contradicts the contemporary paradox between globalization and localization. *The Tenth Principle* is its claim to the vocational commitment of its practitioners.

These ten principles will help researchers identify similarities and differences in the film *Mean Girls*, which can also be linked to the representation of women. Numerical representation of women is a form of contextual support because it is communicative (Ellin, 2023, p. 2). According to Halifah (2015, p. 3), the representation of women in literary works can be analyzed through dialogue and other surrounding paradigms. In society, women's representation is often judged by the way they look, behave, and even the way they communicate. Language can also be used to observe how women are portrayed in literature or movies, which aids in our comprehension of these representations. In this case, Robin Lakoff's (1975) theory of women's language is a pertinent method in this instance to observe how the speech patterns of female characters are produced.

In analyzing the representation of women in the film *Mean Girls* (2004) and (2024), this research uses Robin Lakoff's (1975) theoretical approach, namely Women's Language which consists of eight: Tag Question, Rising Intonation on Declarative, Hedges, Booster/Amplifiers, Indirection, Diminutives, Euphemisms and Conventional Politeness. To deepen the understanding of the topics involved, the data is focused on the dominant female characters, namely Cady Heron, Regina George, Gretchen Wieners and Karen Smith and the theories used to explain the similarities and differences supported by the representation of women.

RESEARCH METHODOLOGY

Type of the Research

This research is suitable and relevant by using qualitative descriptive analysis methods. According to Creswell (2018), states that qualitative methods rely on text and image data, have unique steps in data analysis, and draw on diverse designs. Furidha (2023, p. 1), descriptive qualitative research aims to provide a methodical, factual, and accurate overall description of the facts, traits, and connections among the phenomena under study. This method is effective for analyzing comparative literature with the object of two films, *Mean Girls* (2004) and *Mean Girls* (2024), to collect data and explain the similarities and differences between the two films This

method is effective for analyzing comparative literature with the object of two films, *Mean Girls* (2004) and *Mean Girls* (2024), to collect data and explain the similarities and differences between the two films and the representation of women in their characters.

Object of the Research

The objects of this research are two films, *Mean Girls* (2004) and *Mean Girls* (2024). *Mean Girls* (2004) is directed by Mark Waters which was released in the United States on April 30 while *Mean Girls* (2024) is directed by Samantha Jayne which was released in the United States on January 12. The genres of *Mean Girls* (2024) and *Mean Girls* (2004) are comedy and romance respectively, but in 2024 there is the addition of a musical.

The film tells the story of a homeschooled teenager who must adapt to her new life in her new environment and encounter a group of plastic rulers who are the center of attention. This new environment brings social pressure, freedom, and competition over beauty standards. This object discusses the similarities and differences through the dominant characters of Cady Heron, Regina George, Gretchen Wieners and Karen Smith and is supported by the representation of women in the movie. Related to the representation of women because the characters in the film are dominated by women.

Data Collection

To collect the data, several steps were taken: downloading *Mean Girls* 2004 and 2024 through HBO Max and watching them repeatedly with subtitles to gain a deeper understanding of each scene and dialogue. The primary focus was on identifying dialogue from the main female characters: Cady Heron, Regina George, Gretchen Wieners, and Karen Smith. The data obtained was then classified and categorized, then compiled into a comparison table to show the similarities and differences between the two versions of the film. All data was finalized after the repeated observations were completed.

Data Analysis

The data analysis in this study was conducted by understanding the characters in the films *Mean Girls* (2004) and (2024) through social, emotional, dialog, thought, and appearance aspects. Then, the similarities and differences between the characters are explained based on the dialogue found. The data is then divided into two parts:

an analysis of the similarities and differences between the characters and the representation of women, to align the comparative results of the two films.

FINDING

1. Comparison Between *Mean Girls* 2004 and *Mean Girls* 2024

a. Similarities and Differences

<i>Mean Girls</i> 2004	<i>Mean Girls</i> 2024
Regina : “Shut up. Shut up”	Regina : “Shut up. Shut up”
Cady : “I didn’t say anything.”	Cady : “I didn’t say anything.”
(10:50-10:57)	(12:13-12:17)

Table 1. Comparative Literature

In this data, there are similarities between the two films. In *Mean Girls* (2004) and (2024) it shows Regina wanting Cady to stop talking, while Cady doesn’t say anything. The delivery of the dialogue is indirectly related to the cultural and social context, the same meaning and message will certainly have an impact on that era. This related to the sixth principle of comparative literature regarding literature that will always be related to culture. When Regina acts like a bully to Cady, which reflects popular youth culture, and maintains that culture in both times. Because basically American culture allows harsh words and the interlocutor will not be easily offended, so too Regina said “**Shut up. Shut up**” to Cady but Cady responded with a smile without feeling offended and replied with an affirmation. It is different if this culture occurs in other countries, which would be easily offended.

<i>Mean Girls</i> 2004	<i>Mean Girls</i> 2024
Cady : “They have this Burn Book. Where they write mean things about girls in our grade ” (20:28)	Cady : “They have this Burn Book. Where they write mean things about girls in our grade ” (30:09)

Table 2. Comparative Literature

In this data, there are similarities between the two films. In *Mean Girls* (2004) and (2024) show the same message, when Cady explains that Regina and her friends have a Burn Book containing the badness of the girls in their class. In Regina's group, the spotlight is so important that beauty competitions become very important. This is related to the first principle of comparative theory by Zepetnek about "What" and "How" to do something interesting delivery according to today's culture. It also does not only tell about the burning of books but as explained the book contains women who are judged for their badness and shortcomings. In both films the burn book is still maintained because it is a characteristic of the main conflict for the *Mean Girls* film, because by using books we can also express what we want.

<i>Mean Girls</i> 2004	<i>Mean Girls</i> 2024
Karen : "Why are you dressed so scary" (25:17)	Gretchen : "Why are you dressed so scary" (36:20)

Table 3. Comparative Literature

In this data, there are similarities between the two films. In *Mean Girls* (2004) and (2024), showing the same message, maintaining the original dialogue even though the speaker experiences a shift in character, but does not make the meaning different. This is related to the first principle of comparative theory by Zepetnek about "What" and "How" to do something. Of course, the delivery of meaning in the two characters has different expressions, Karen conveys it with a unique expression with her behavior like a fool, while Gretchen has an expression of concern for Cady because Regina will be angry with the dress Cady wears. Here, Gretchen seems to be under social pressure that if something goes wrong with Cady, Gretchen is the one Regina will question.

<i>Mean Girls</i> 2004	<i>Mean Girls</i> 2024
Karen : "On Wednesdays' we wear pink" (11:28)	Karen : "On Wednesdays' we wear pink" (13:25)

Table 4. Comparative Literature

this data, there are similarities between the two films. In *Mean Girls* (2004) and (2024) both show Karen telling Cady her Wednesday schedule to wear pink. Karen tells Cady that after officially becoming a new member of the plastic group, she has a daily makeup schedule. This case related to the fourth principle of comparative literature. Literary studies are not only in the form of texts or films but fashion is also one of the literary studies in a cultural context. So it conveys that fashion also has important values in the current era and emphasizes this in this film. Likewise, the dialogue that mentions the use of pink clothing shows that in America, fashion is often associated with the feminist movement which represents strength, confidence, and rejection of gender stereotypes.

<i>Mean Girls</i> 2004	<i>Mean Girls</i> 2024
Regina : “Whatever. I’m getting cheese fries.” (14:06)	Regina : “Whatever. I’m getting cheese fries.”(18:27)

Table 5. Comparative Literature

In this data, there are similarities between the two films. In *Mean Girls* (2004) and (2024), it shows the same meaning and characteristics of Regina, thus using repetition in the remake of the film. Regina describes “**Cheese fries**” as a diversion of the topic through food, this is done so that Regina does not want Cady to look smarter than her. This related to the sixth principle of comparative literature regarding literature which will always be related to culture, in this data the culture in both films is maintained in Regina’s character. How food becomes a form of culture to divert issues from the main topic being discussed to avoid stress, venting her emotions through cheese fries.

<i>Mean Girls</i> 2004	<i>Mean Girls</i> 2024
Cady : “On October 3rd, he asked me what day it was” (23:01)	Cady : “On October 3rd, he asked me what day it was” (32:26)

Table 6. Comparative Literature

In this data, there are similarities between the two films. In *Mean Girls* (2004) and (2024) show the same message, this dialogue is a popular cultural moment mentioned with

the aim of maintaining identity in the film. This relates to the first principle of Zepetnek’s comparative theory about “What” and “How” to do something. Cady tells her friend with a very happy expression, even though Aeron’s question is only about that day, but behind it there is a meaning of happiness for Cady.

<i>Mean Girls</i> 2004	<i>Mean Girls</i> 2024
Cady : “I have to go to these bathroom” (4:16)	Cady : “I need to urinate” (7:08)
“Okay. Can I have the lavatory pass?” (4:18)	“May I please have the lavatory pass?” (7:27)

Table 7. Comparative Literature

In this data, there are differences between the two films. In *Mean Girls* (2004), Cady uses the language “**Bathroom**” used in everyday interactions and refers to a place, while *Mean Girls* (2024) directly conveys its meaning by using the word “**Urinate**” which is often used formally and medically to refer to an action. This relates to the first principle of Zepetnek’s comparative theory of “What” and “How” to do something with cultural changes in communication between the two. Americans more often use the word bathroom in everyday conversation, but in medical or formal contexts, they prefer to use the word urinate because it is more professional. It does not mean that one is used in place of the other, but both are used depending on the situation. This is what Cady wants to show specifically, which action is urinate, using it formally in the classroom.

<i>Mean Girls</i> 2004	<i>Mean Girls</i> 2024
Gretchen : “It’s so fetch.”	Gretchen : “That is so fetch.”
Regina : “What is fetch?”	Regina : “What is fetch?”
Gretchen : “It’s , like, slang. From England.” (11:12)	Gretchen : “It’s like slang from an old movie.” (12:01)

Table 8. Comparative Literature

In this data, there are differences between the two films. In *Mean Girls* (2004), Gretchen shows the word “**Fetch**” as new knowledge about slang and it makes Gretchen feel cool, while *Mean Girls* (2024) is considered a classic film that is nostalgic about slang from an old film. This is related to the sixth and ninth principles of comparative theory by Zepetnek. Gretchen indirectly wants to convey that we can gain new knowledge from old films and how culture continues to evolve. The dialogue above is in the context of different cultural shifts in each era, not only about globalization and the preservation of local culture. In this ever-evolving global era, this data shows that we need to preserve and maintain our culture, one way is by maintaining the fetch language used in English and old films and social media has become one that can have an effect on character change.

<i>Mean Girls</i> 2004	<i>Mean Girls</i> 2024
Cady : “Regina seems sweet.”	Cady : “Regina seems kind of cool.”
Do you have anything pink?	Do you have a pink shirt, I can borrow?
(11:30-12:08)	(13:43-14:16)

Table 9. Comparative Literature

In this data, there are differences between the two films. In *Mean Girls* (2004), Cady says “**Regina seems sweet**” while in *Mean Girls* (2024) “**Regina seems kind of cool**”. The difference between sweet and cool makes a shift in Regina’s characteristics, as well as in the delivery of questions about pink clothes. Pink is one of the symbols of the Plastic group in the film. This is related to the first principle of comparison theory by Zepetnek about “What” and “How” to do something. This data explains how Regina’s character has a difference from sweet to cold, this becomes a different context in its delivery. Thus, Regina’s personal branding method is successful, that is, if the bad talk about Regina is not so true, Cady thinks Regina looks sweet in 2004, on the contrary in 2024 Regina is depicted as a cold woman, conveying the difference in Regina’s character in the two films.

<i>Mean Girls</i> 2004	<i>Mean Girls</i> 2024
Cady : "I've only only had one other crush in my life" Fine. (no pickup scene, at home) (12:25)	Cady : "When I was nine, I Fell in love....." (Musical) Mom, you can't pick me up like this. It's embarrassing. (15:19-17:42)

Table 10. Comparative Literature

In this data, there are differences between the two films. In *Mean Girls* (2004) Cady's characteristics are depicted as having little social experience, being introverted or shy, while in *Mean Girls* (2024) Cady is seen as more expressive, open with musical accompaniment that makes a difference in her time. This is related to the first principle of Zepetnek's comparative theory about "What" and "How" to do something as Cady conveys that she has previously fallen in love with one person, but in 2024 she conveys it with a musical. The fourth principle is also included in this case which is related to art, namely *Mean Girls* (2024) there is a musical, because American culture cannot be separated from musicals that shape the entertainment industry. Modern musicals continue to develop through animation, teen films, and other shows, providing a strong emotional punch in the combination of dialogue, singing, and dancing. This also shows that social media is influential and has developed so that anything that happens will be spread through social media.

<i>Mean Girls</i> 2004	<i>Mean Girls</i> 2024
Cady : "I have really bad breath in the morning" (19:00)	Cady : "Me, too. I'm ugly, too" (25:11)

Table 11. Comparative Literature

In this data, there are differences between the two films. In *Mean Girls* (2004), Cady mentions her physical flaws or makes self-deprecating jokes, while in *Mean Girls* (2024), Cady deepens the characteristics of the social environment and shows the insecurities in Cady's character. This makes Cady's self-esteem low and she feels marginalized. This relates to the seventh principle of comparative literature to give voice to the marginalized.

Where Cady here is presented as a marginalized person who tries to speak out even though it means demeaning herself. This honestly shows how bad and insecure Cady is in the eyes of Regina and her friends. Cady is depicted as someone who tries and dares to try despite feeling insecure.

<i>Mean Girls</i> 2004	<i>Mean Girls</i> 2024
Regina : “Why don’t I know you” (10:18)	Regina : “Why don’t I know you” (12:06)
Cady : “I’m new. I just moved here from Africa ” (12:06)	Cady : “I’m new. I just moved here from Kenya” (10:22)

Table 12. Comparative Literature

In this data, there are similarities and differences between the two films. The similarity between the two films is in the part where Regina asks something about Cady, while the difference is in Cady’s background. In *Mean Girls* (2004) Cady comes from “Africa”, but *Mean Girls* (2024) is more specific, namely “Kenya”, one of the countries in Africa. This case relates to the seventh principle of comparative literature which concerns people who are considered low or marginalized. Here Cady is a marginalized person whose origins want to be known by new people who do not know about the country where she lives. Because in the 2000s the African continent was not widely known by the western world, this makes Cady a marginalized person because she lives in Africa, but in the 2024 era Cady tells the name of her country, Kenya, because by mentioning Kenya, more people around her will know and become famous. So Cady is closely related to the seventh principle of comparative literature which wants to give a voice to people who are not heard.

<i>Mean Girls</i> 2004	<i>Mean Girls</i> 2024
Gretchen : “You can’t wear a tank top two days in a row and you can only wear you hair a ponytail once a week. (13:13)	Gretchen : “You can’t wear a tank top two days in a row and you can only wear you hair a ponytail once a week. (17:47)

Gretchen : “So I guess you picked today and we only wear jeans or track pants on Fridays. ” (13:22)	Gretchen : “So I guess you’ve chosen today and we only wear sweats or track pants on Fridays.” (17:52)
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Table 13. Comparative Literature

In this data, there are similarities and differences between the two films. The similarities in *Mean Girls* (2004) and (2024) are Gretchen’s dialogue that conveys the rules that Cady must follow when entering their group, while the difference between the two films is the mention of the words “**Wear jeans**” and “**Wear sweats**” which are a shift in clothing in that era. This is related to the first principle of comparative theory by Zepetnek about “What” and “How” to do something, Gretchen's goal is not only to convey Regina’s ability to wear a tank top, but also the rules they make that cannot be violated, that wearing a tank top is one of the beauty shows for women in America. The sixth principle related to the cultural context reflects the way teenagers dress at that time, which has differences so that in using clothes, such as in 2004 it is known as “**Wear Jeans**” while in 2024 it is better known as “**Wear Sweats**” this is they adapt their respective cultures in both periods.

2. Women Representation

- a. Tag Question shows uncertainty or dependence on other people’s approval used to get confirmation or guarantee agreement from the other person. Questions like “Isn’t it?” that conclude with an affirmation.

<i>Mean Girls</i> 2004	<i>Mean Girls</i> 2024
Cady : “ Isn’t that funny?” (57:27)	Cady : “So, isn’t that so dumb?” (1:08:31)

Table 14. Tag Question

In *Mean Girls* (2004) and (2024) the meaning of “**Isn’t**” conveys a doubt that wants to seek approval from the dialog, this shows the use of women’s language in Tag Question, in the role of women this case reflects women who need validation and women are represented as seeking social approval so as not to be overly controlling or coercive. In this style of communication, women are often portrayed as people who do not want to sound dominant

or offend others. The movie portrays women as people who maintain social harmony even when expressing disagreement through gentle and validating language.

- b. Rising Intonation on Declaratives converts the statement into a question, which gives it an ambiguous tone and displays a lack of conviction. Ask an inquiry and use a falling intonation.

<i>Mean Girls</i> 2004	<i>Mean Girls</i> 2024
Cady : “ This is your room? ”(18:23)	Cady : “Wow, your room is really nice. ” (24:33)

Table 15. Rising Intonation on Declaratives

In *Mean Girls* (2004) the meaning of “**This is your room?**” shows the use of women’s language on Rising Intonation on Declarative which gives a rising intonation at the end with the aim of wanting to confirm with the role of women who try not to dominate too much when commenting in order to remain careful in communication. Meanwhile, *Mean Girls* (2024) “**Wow, your room is really nice**” is able to strengthen the statement to convince the interlocutor with the use of women’s language on Boosters/Amplifiers that provide emphasis, this case the role of women is reflected in politeness and friendliness. This shows that women are represented as social people who are friendly, open, and good at making others feel comfortable. This is to confirm or try to convince that this is really Regina’s very nice room, so Cady represents women as needing validation of the questions that have been asked.

- c. Hedges shows excessive assertiveness or dominance which can be dangerous or cause uncertainty is avoided. A technique to soften comments that lack authority. Represents questions of ambiguity like kinda and probabl).

<i>Mean Girls</i> 2004	<i>Mean Girls</i> 2024
Cady : “ I guess I’ll never know what I missed on that first day of health class”(6:35)	-

Table 16. Hedges

In *Mean Girls* (2004) the meaning of “**I guess**” reflects the sense of uncertainty associated with Hedges women’s language which aims to avoid the impression of dominance, in this case the female role is very careful in conveying something. This reflects how women are represented in society to be less dominant and women are also often portrayed as people who don’t need to sound absolute, so the use of “**I guess**” makes Cady soft in order to be socially acceptable. So Cady avoids excessive power and being in a social system that doesn’t give them the information or power they need to face conflict head on. Meanwhile, *Mean Girls* (2024) does not feature this scene.

<i>Mean Girls</i> 2004	<i>Mean Girls</i> 2024
Gretchen : “ I mean , that’s just, like , the rules of feminism” (14:37)	Gretchen : “That’s just, like , the rules of feminism” (18:58)

Table 17. Hedges

In *Mean Girls* (2004) and (2024) the meaning of “**I mean**” emphasizes the uncertainty or hesitation conveyed, “**Just**” is a light word in this dialog, then “**Like**” reflects or displays the style of American teenage speech in general. This shows the use of women’s language in Hedges with the aim of avoiding an impression that is not too assertive in order to maintain harmony, the role of women in this case dares to express and the social pressure that occurs is faced casually. It shows how women’s voices on issues such as feminism are sometimes trivialized by the media, making it sound funny this being one as women are represented. Gretchen represents women who uphold patriarchal standards, such as social hierarchy and judgment, but call it feminism. This shows that women are often portrayed as guardians of a system that unwittingly oppresses them.

- d. Boosters or Amplifiers it emphasizes persuasion by showcasing a dramatic, expressive, and emotionally charged presentation. To prevent ambiguity, make a question stronger.

<i>Mean Girls 2004</i>	<i>Mean Girls 2024</i>
Regina : “That’s really interesting.” Cady : “Thanks” Regina : “But you’re, like, really pretty. ” (10:36-11:06)	Regina : “You’re, like, really pretty. ” (12:01)

Table 18. Boosters or Amplifiers

In *Mean Girls* (2004) and (2024) the meaning of “**Like**” reflects or displays the style of American teenage speech in general, then “**Really pretty**” emphasizes by praising Cady who is very beautiful. This shows the use of women’s language in Boosters/Amplifiers with the aim of giving a convincing impression, with the role of women who are able to play expressions in social interactions between women or can be said to be able to manipulate, this reflects that women are represented as being able to compete subtly which actually has a hidden meaning. As Regina is able to convince Cady that she is really pretty, even though indirectly Regina tries to belittle Cady with more subtle language.

- e. Indirection it is portrayed as a limitation of self-expression since it is a strategy for avoiding conflict, seeking to please, and not acting on what is said. Softening the uttered phrase or expressing hesitancy.

<i>Mean Girls 2004</i>	<i>Mean Girls 2024</i>
Gretchen : “ I mean , why would Regina send you gusy candy canes and not me? ” Karen : “ Maybe she forgot about you”(34:30)	-

Table 19. Indirection

In *Mean Girls* (2004) the meanings of “**I mean**” and “**Maybe**” convey dissatisfaction or doubt and give a sense of conjecture. This shows the use of women’s language on Hedges

with the aim of avoiding a less assertive impression in order to maintain harmony. “**not me**” conveys the message indirectly, which means there is a sense of jealousy towards Gretchen, this shows the use of women’s language in Indirection, and the role of women in this case to avoid social controversy, it would be better to express their hearts indirectly. This confirms that women in the media are portrayed as sensitive to social recognition, sensitive in communication, and emotional. Thus, Gretchen feels unloved as an old friend and Karen tells Gretchen about it unintentionally, suggesting that there is a hidden rivalry in female relationships. Meanwhile, *Mean Girls* (2024) scene is not shown.

- f. Diminutives it shows a gentleness that is considered childish and there is no seriousness expressing a simple sentence. (None)
- g. Euphemisms avoids conflict and demonstrates civility, which is interpreted as a lack of freedom of speech. Use polite language instead of aggressive ones.

<i>Mean Girls</i> 2004	<i>Mean Girls</i> 2024
Gretchen : “Oh my god. Pretend you didn’t hear that. ” (35:14)	-

Table 20. Euphemism

In *Mean Girls* (2004) the meaning of “**Pretend you didn’t hear that**” a sentence that conveys indirectly politely to avoid harsh words, this shows the use of women’s language in Indirection and Euphemisms as the role of women who guard and are very careful in speaking to protect themselves from the social environment. Women are represented to be sensitive and quick to feel guilty. Even before others react, Gretchen feels the need to retract her words because she realizes that it can have a negative impact on her surroundings and maintain harmony. Gretchen worries that her words will make her leave her social group, illustrating that women in popular culture are often portrayed as highly dependent on social acceptance. Meanwhile, *Mean Girls* (2024) scene is not shown.

- h. Conventional Politeness promotes peace and social ties while demonstrating civility and respect for others. This holds true for peers as well as seniors. Using courteous language to show respect for the other person.

<i>Mean Girls 2004</i>	<i>Mean Girls 2024</i>
Cady : “Okay. Can I have lavatory pass?” (4:23)	Cady : “ May I please have the lavatory pass?”(7:27)

Table 21. Conventional Politeness

In *Mean Girls* (2004) the meaning of “**Can**” is considered polite enough when asking for permission, but in *Mean Girls* (2024) “**May**” looks more very polite with the addition of “**Please**” which seems careful in choosing words in speech. This shows the use of women’s language in Conventional Politeness which aims to maintain social relations when communicating with others to show respect, which is related to the role of women who must speak softly and politely. In this way, women are represented as someone who is careful when speaking to maintain good manners, so Cady reflects society’s expectation that women are considered polite by lowering themselves. Cady has done this well, even though the interlocutor’s response does not allow it, Cady still complies and there is no resistance to argue.

<i>Mean Girls 2004</i>	<i>Mean Girls 2024</i>
Cady : “ Do you have anything pink?” (12:12)	Cady : “ Do you have a pink shirt I can borrow?” (14:16)

Table 22. Conventional Politeness

In *Mean Girls* (2004) and (2024) the meaning of “**Do you have**” gives a very polite impression towards the interlocutor as well as “**I can**” reflects the speaker’s humility. This shows the use of women’s language in Conventional Politeness with the aim of maintaining social relations when communicating with others to show respect, the role of women in this case expressing something very subtle and able to adjust to the social environment. Just as Cady is in that position, who is trying to give an impression of courtesy to her new friend, even though Cady does not get an unfavorable response but she is able to hold back.

CONCLUSION AND SUGGESTION

Conclusion

Based on the findings above, it can be concluded that the films *Mean Girls* (2004) and *Mean Girls* (2024) have 8 similarities and 6 differences in terms of dialogue, characterization, and the delivery of cultural meanings and values. The similarities shown, such as iconic dialogue, the Burn Book concept, and social rules in the “Plastics” group, indicate an effort to maintain the identity of the original film and depict American youth culture consistently. Meanwhile, differences appear in aspects of language expression, cultural background, use of musicals, and changes in clothing styles that reflect the development of the times and the influence of social media. This comparison demonstrates the relevance of Zepetnek’s comparative literary principles, especially those that highlight the relationship between literature and culture, art media, and voices for marginalized figures in different social contexts. From the results of the analysis of women’s representation, 9 data were found on the use of women’s language related to the representation of women in the films *Mean Girls* (2004) and (2024). The most frequently used feature is Conventional Politeness 3 data, followed by Hedges 2 data, and Tag Questions, Boosters, Indirections, Euphemisms, and Rising Intonation with 1 data each. No use of Diminutives was found in either film. This indicates that women are portrayed as polite, cautious, and less dominant in communication.

Suggestion

After completing this research, several new findings emerged that can serve as suggestions for further research. Mark Waters *Mean Girls* (2004) and Samantha Jayne *Mean Girls* (2024) are interesting to study because they share many similarities and differences. Further research could explore elements of feminism and psychology, particularly in comparing the representation of women in both films. Researchers are advised to establish clear boundaries to keep the analysis focused and not overly broad, although this still depends on the capabilities and goals of each researcher.

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