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THE CLOUT CATEGORY (LIWC-22) IN VERBAL PORTRAYAL OF MAINSTREAM CINEMA HEROINES

КАТЕГОРІЯ «ВПЛИВОВІСТЬ» (LIWC-22) У ВЕРБАЛЬНОМУ ПОРТРЕТІ ГЕРОЇНЬ МАСОВОГО КІНО

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The ‘clout’ category in the present paper is measured with the LIWC-22 (Linguistic Inquiry and Word Count) software [1]. ‘Clout’ defines the language of social status, confidence, leadership and self-assurance conveyed in dialogue. The ‘clout’ percentiles are calculated by the software on the base of several language features, such as high numbers in first-person plural pronouns and low numbers in tentative words [2]. In the case of film dialogue studies, it may seem that the ‘clout’ category is directly linked to the social status of the character. However, that is not entirely accurate, as the fictional rulers might have any percentile in the category from the highest to the lowest figures (see the data for Ayesha and Elsa in Table 1). The hypothesis of the research is that the ‘clout’ category is defined by the archetype of the character, the plotline and individual psycholinguistic characteristics of the heroine.

The research is based on the ideas of Maslow about human needs motivating human behavior, the theory of Jung on the archetypes as repetitive recognizable images and Schmidt’s typology of archetypes in fiction. The characters who pursue and satisfy their needs in a healthy manner are protagonists or heroines. Unsatisfied human needs force the characters to shift into a villainous archetype and pursue their needs at morally ambiguous or defective cost. Schmidt bases her classification on mythology, underlining the dual nature of archetypes and presenting each archetype in the protagonist and antagonist form.

The combination of Maslow's classification of needs [3] and Schmidt's typology of archetypes [4] provides the following conclusions. The life goal for the Aphrodite archetype (Seductive Muse/Femme Fatale) is to love and be loved back. The Persephone archetype (Maiden/Troubled Teen) needs to have fun and discover the world around. The Hestia archetype (Mystic/Betrayer) looks for self-development and connection to the divine. The Hera archetype (Matriarch/Scorned Woman) needs to rule. The Athena archetype (Father's Daughter/Backstabber) wants to fit in with some group. The function of the Artemis archetype (Amazon/Gorgon) is to fight. The goal of the Demeter archetype (Nurturer/Overcontrolling Mother) is to take care of someone. The role of the Isis archetype (Female Messiah/Destroyer) is to enlighten others and show a way to the greater good [5, p. 47].

The paper focuses on establishing the correlation between the character's archetype and the percentile in the LIWC-22 'clout' category. The research examines the turns of 60 female characters in 21 films (see Table 1). If the character changes her archetype during the film (or films of the same franchise), her turns are divided according to the archetypes into different files for the following LIWC-22 analysis. If the character keeps the archetype throughout the film(s), her turns are collected into one file for the further LIWC-22 study. To increase the validity of data, the paper examines only the turns exceeding 200 words in total. The results are contrasted with the mean numbers and standard deviations of LIWC categories gathered from films and presented by Boyd et al. [6]. Deviations from mean figures demonstrate dominant psycholinguistic characteristics.

Out of 21 analyzed films, there were gathered the turns of leading and supporting female and male characters. The ratio of female vs male characters is 60 to 97, which varies from 1:2 to 1:4 depending on the film. The high numbers in the 'clout' category are more frequent for males; the low numbers are more frequent for females. In the researched material, 17 female (28%) and 38 male (39%) characters have high percentile in the 'clout' category, while 17 female (28%) and 15 male (16%) characters have low percentile. The numbers within the mean figures in the category belong to correspondingly 26 female (44%) and 44 male (45%) characters. Thus, the language of male characters tends to be more authoritative and self-assured.

Table 1

The 'clout' category (LIWC-22) in the turns of female characters

Character	Film(s)	Archetype	Percentile	
Supreme Intelligence	<i>Captain Marvel</i> (2019)	Overcontrolling Mother	99	Above standard deviation
Ayesha	<i>Guardians of the Galaxy Vol. 2</i> (2017)	Gorgon	99	
Monica Rambeau	<i>Captain Marvel</i> (2019)	Maiden	99	
Frigga	<i>Thor</i> (2011), <i>Thor: The Dark World</i> (2013), <i>Avengers: Endgame</i> (2019)	Nurturer	99	
Okoye	<i>Black Panther</i> (2018)	Amazon	99	
Ramonda	<i>Black Panther</i> (2018)	Matriarch	99	
Knotgrass	<i>Maleficent</i> (2014)	Overcontrolling Mother	99	
Neytiri	<i>Avatar</i> (2009)	Matriarch	98,23	
Gramma Tala	<i>Moana</i> (2016)	Mentor	97,21	
Christine Palmer	<i>Doctor Strange in the Multiverse of Madness</i> (2022)	Matriarch	94,43	
Melina	<i>Black Widow</i> (2021)	Matriarch	93,85	
Grace Augustine	<i>Avatar</i> (2009)	Female Messiah	93,78	
Lady Ascot	<i>Alice in Wonderland</i> (2010)	Gorgon	93,73	
White Queen	<i>Alice in Wonderland</i> (2010)	Seductive Muse	93,66	
Nebula	<i>Guardians of the Galaxy Vol. 2</i> (2017), <i>Avengers: Infinity War</i> (2018), <i>Avengers: Endgame</i> (2019)	Father's Daughter	93,22	
Shuri	<i>Black Panther</i> (2018)	Maiden	90,99	
Ancient One	<i>Doctor Strange</i> (2016), <i>Avengers: Endgame</i> (2019)	Female Messiah	89,26	
Mean numbers in the 'clout' category for 1000 films [6]			77,73	
Standard deviation for the 'clout' category [6]			11,46	
Pepper	<i>Iron Man 2</i> (2010)	Nurturer	64,45	Below standard deviation
Valkyrie	<i>Thor: Ragnarok</i> (2017)	Troubled Teen	63,66	
Aurora	<i>Maleficent</i> (2014)	Maiden	59,79	
Trudy	<i>Avatar</i> (2009)	Father's Daughter	58,29	

America Chavez	<i>Doctor Strange in the Multiverse of Madness</i> (2022)	Maiden	56,35
Sadness	<i>Inside Out</i> (2015)	Nurturer	56
Wanda	<i>Doctor Strange in the Multiverse of Madness</i> (2022)	Betrayer	55,99
Moana	<i>Moana</i> (2016)	Female Messiah	52,73
Mantis	<i>Guardians of the Galaxy Vol. 2</i> (2017), <i>Avengers: Infinity War</i> (2018), <i>Avengers: Endgame</i> (2019)	Father's Daughter	48,82
Anna	<i>Frozen</i> (2013)	Maiden	43,29
Jane Foster	<i>Thor: Love and Thunder</i> (2022)	Female Messiah	42,5
Jane Foster	<i>Thor</i> (2011)	Love Interest	38,87
Maleficent	<i>Maleficent</i> (2014)	Scorned Woman	37,36
Dr. Lawson	<i>Captain Marvel</i> (2019)	Female Messiah	31,9
Alice	<i>Alice in Wonderland</i> (2010)	Amazon	30,39
Riley	<i>Inside Out</i> (2015)	Troubled Teen	15,64
Elsa	<i>Frozen</i> (2013)	Mystic	10,19

The title/leading female characters are usually low on the 'clout' category as their development arc includes frequent struggling through circumstances, self-doubt and peer-pressure. Therefore, only at the end of the story the females come to grips with their new, more confident and authoritative self. That is the case with Moana (*Moana*), Maleficent (*Maleficent*), Alice (*Alice in Wonderland*), Riley (*Inside Out*), Anna and Elsa (*Frozen*). In the researched material, there were no cases when the leading female character demonstrated high numbers in the 'clout' category.

Supporting characters are usually static in their images and rarely have enough screen time for personal development. Numbers above standard deviation in the turns of supporting heroines demonstrate that the characters possess high social standing and rule their household/subordinates/people. That is the case with the Matriarch, Gorgon, Overcontrolling Mother and Mentor archetypes. Their function in the plot is to rule, govern, organize and instruct. The attentional focus of these archetypes is external.

Numbers below standard deviation show lack of confidence/leadership. The attentional focus of the heroines is usually internal due to emotional turmoil and suffering. That is the case with the Betrayer, Troubled Teen and Scorned Woman. The Mystic archetype generally reveals low percentiles in

the 'clout' category, as she prefers solitude and focuses on personal spiritual growth.

The Maiden, Father's Daughter, Backstabber, Amazon, Female Messiah and Nurturer archetypes fall into the wide range of percentiles from above to below the standard deviation, signaling of the individual characteristics of the character and their varying representation within the plot.

Further research aims to gather more statistics to prove the hypothesis on the Aphrodite and Destroyer archetypes. The archetypes are under-represented in the mass culture films, being unpopular female images. Supposedly, they both tend to have high numbers in the 'clout' category. The Seductive Muse/Femme Fatale is a self-assured character, confident of her attractiveness and power. The Destroyer knows her goal and commands her minions to reach it. The current investigation is in progress.

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