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“You’ll never have to listen to her talk like this? With an upward inflection? At the end of every sentence?”— Fundamental frequency of female voices & linguistic misogyny in Fox’s *Family Guy*

Pierre Habasque

1. Introduction

1.1. Policing “women’s language”

- 1 The idea that men and women use language in supposedly dramatically different ways has been an increasingly popular subject of study in linguistics. Robin Tolmach Lakoff was among the first scholars to pioneer this field of research in the United States with *Language and Woman’s Place* (1972). The book provides examples of features that constitute what she called “women’s language.” This ‘language’ is said to be composed of specific lexical items as well as syntactic markers associated to female speakers.
- 2 Lexically, markers include adjectives such as *adorable*, *charming*, *lovely* or *divine* (45), which are deemed “empty” (84). This label is not semantically neutral as it suggests that the speakers who use these adjectives, —women—, do not convey any real meaning with these words which “signal ‘uninvolved,’ or ‘out of power’ (47).” Lakoff also mentions the intensifier *so* as “more characteristic of women’s language than of men’s” (48). Other academics since found that other lexical markers such as *totally* (Suh 2011;

Beltrama 2016, 10) or the discourse marker *like* (Siegel 2002, 36) are perceived as part of a female lexicon. *Like* is more specifically associated to the now well-entrenched 'Valley Girl' persona (Dailey-O'Cain 2000). This stereotype emerged in the 1980s in California after Frank Zappa released his hit song *Valley Girl* (1982) with his teenager daughter, who lampooned the language of young adolescent girls. This specific type of woman's language and its users were both ridiculed by the press (Alexander 1982, Demarest 1982) which suggests these young women were stigmatized because of the way they used language.

- 3 On a syntactic level, Lakoff mentioned hedges, which include *seem* raising constructions, tag-questions, or over-polite forms, such as using modal auxiliaries in their past forms to appear more tentative. All these constructions, she argues, supposedly reflect the intrinsic unassertiveness of female speakers. Others found that when used as a quotative to introduce reported speech, the *be like* construction is perceived as being more likely to be used by young women (D'Arcy 2007; Romaine & Lange 1991, 228; Barbieri 2007, 40). Besides being perceived as female, this syntactic construction has also been found to be highly stigmatized (Blyth *et al.* 1990, 223):

The results from our attitudinal survey show that the majority of our respondents considered the use of both *go* and *be like* as stigmatized, ungrammatical, and indicative of casual speech. [...] In general, respondents found the use of [...] *be like* indicative of middle-class teenage girls. Typical epithets to describe users of [...] *be like* were "vacuous," "silly," "air-headed," "California."

- 4 Though lexical and syntactic features that are believed to be used primarily by women can be stigmatized, the pronunciation of some words and sentences can be both deemed female-specific and negatively perceived as well.

1.2. Policing women's voices

- 5 Women's vowel formant frequencies, the pitch of their voices or prosodic features are traits that can be stigmatized or negatively viewed.
- 6 Penelope Eckert (2008) for example accounted for a shift in the pronunciation of vowels in California, where front vowels are lowering and back vowels are fronting. This change is referred to as the "California Vowel Shift" (henceforth: CVS). As is generally the case with phonological change in progress, women use more innovative forms than men (Labov 1990, 205). Consistent with Labov's findings, studies have shown that women lead the CVS (Hinton *et al.* 1987) and that some features of the CVS are perceived as Californian, but also specifically female. For example, [æ] backing is associated to both California and Valley Girls (D'Onofrio 2015, 241) and [ɑ] backing is said to be particularly noticeable in female speakers (Labov *et al.* 2005). These findings are consistent with Johnson's (2006) and Mattingly's (1966), who hypothesized that vowel formant frequency, though they vary between genders, are unconsciously used to *perform* gender as well. Though the CVS is used by both genders, the perception of its use differs according to whether the speaker is male or female. For example, Villarreal (2016, 164) found in his perceptual dialectology study that "the CVS makes males, but not females, sound more confident."
- 7 The pitch of female voices can be negatively evaluated as well. It has been shown that women have on average a higher pitched voice than male speakers (Takefuta *et al.* 1972; Laver 1994, 451). Pitch is also a key factor taken into consideration by listeners in order

to determine whether a speaker is male or female (Pausewang Gelfer & Mikos 2005). A high pitched voice can index femaleness, but can also induce stigma. Borkowska & Pawlowski (2011, 55) have suggested that listeners find high pitched female voices more attractive, but only up to a certain point, after which attractiveness decreases. Another study (Klofstad *et al.* 2012) pointed to the fact that people generally prefer leaders with low-pitched voices, which is consistent with negative stereotypical labels applied to female leaders' voice, such as presidential candidate Hillary Clinton's supposed "shrill" voice (Johnson 2015). Besides pitch value, a relatively high pitch range is also supposed to be a prime feature of stereotypical female voices (McConnell-Ginet 1978, 549).

- 8 Some prosodic features may also be perceived as feminine as well as being stigmatized. This paper will deal with one of them: high rising terminal contour (henceforth: HRT). This prosodic contour has been described differently by researchers, which makes it difficult to provide a stable definition (Di Gioacchino & Crook Jessop 2010), but it is broadly defined as a high rise in pitch at the end of a propositional content. Though the exact geographical origin of HRT has been debated (Warren 2016, 103), numerous studies have shown that this prosodic feature is either typical of female speech, or perceived as such. Lakoff (1972, 49) stated that this intonation pattern is found in English "as far as [she] know[s] only among women," Barry (2007) found it is most prevalent in female speakers, Bradford (1997, 35) came to the same conclusion in British English, Linneman as well (2013) when studying contestants on the TV game show *Jeopardy!*. Eckert (2003) stated it is perceived as feminine, as well as Edelsky (1979), and other scholars have pointed to a link between HRT and the Valley Girl persona (Wilhelm 2015; Lowry 2011). The belief that this feature is part of female speech has been echoed by mainstream media articles (Gorman 1993). Besides its supposedly intrinsic femaleness, HRT is also highly stigmatized. Warren (2016, 129-149) gives a large collection of examples found in mainstream media, which occasionally present the contour as a disease. Both Eckert (2003) and McConnell-Ginet (1978, 557) have stated that media focus on HRT draws considerable attention to *female* speakers.

1.3. The challenge of androcentric norms

- 9 Why are linguistic markers that are mostly used by women—or believed to be mostly used by women—likely to be stigmatized?
- 10 Any variation deviating from the linguistic norm is liable to be socially marked when not attitudinal. As far as phonology is concerned, William Labov (1966) for example showed that the pronunciation of postvocalic [r] was correlated to social class in New York City; the higher the socioeconomic status, the more frequently [r] was to be pronounced in post-vocalic position. Sociologists Bourdieu & Boltanski (1975) expanded on this finding and argued that any linguistic variation is given either prestige or stigma in what they called a linguistic market ("*marché linguistique*"). Feminist linguists argue that, because of their gender, women intrinsically deviate from "androcentric" (Perkins Gilman 1911), that is to say *man-made*, expectations (Coates 2016, 83):
- The Androcentric Rule [...] predicts that commentators will describe the linguistic behaviour of men as "normal" and the linguistic behaviour of women as deviating from that norm.
- 11 The second question that should be asked is: do women actually use some linguistic markers more than men do? Numerous studies have for example found that the

supposedly prototypically female marker *like* is actually not used by women more than it is by men. Dailey-O'Cain (2000, 66) found that men use it as a focuser "slightly more often than women." D'Arcy (2017, 137) states that when used as a particle, *like* is more frequent in the speech of men and that "the approximate adverb and the comparative complementizer exhibit no gender conditioning at all." The quotative structure *be like* is also said to be used by men and women alike (Barbieri 2007, 26; Podesva 2015) and a study even found it was used more by male speakers (Blyth *et al.* 1990, 221). Regarding the use of *totally*, Beltrama (2016, 122) states that the gender variable is "considerably more tenuous" than for example speaker age. HRT being prototypically feminine has also been debated. Studies have shown the feature is used by men and older people in Australia (Guy & Vonwiller 1984) or that its use is not restricted to women in Portland (Conn 2006, 154). Others have suggested that HRT does not necessarily imply negative attitudes like powerlessness or unassertiveness, but that it rather promotes solidarity between speakers (Bradford 1997, 34), invites the listener to participate to the conversation (Tannen 1991, 253), or is used to make sure the hearer understands (Sacks & Schegloff 1979, 19; Ayers 1994, 28). HRT can also be used as a way to elicit repetition (Bolinger 1989, 138), or as a "confirmation contour" (Tomlinson and Richardson 2007). It has also been suggested that it may be used by powerful women, such as heads of sorority in Texas (McLemore 1991). In any case, though this feature has been stigmatized it has a complex range of meanings (Cruttenden 1981, 81) though "there is a consensus that it has to do with the speaker hearer relationship" (Leitner 2004, 117).

- 12 Though what constitutes "woman's language" or which prosodic patterns are intrinsically female are questions that have both been debated, the stigma female speakers may be confronted to is real. This paper deals with one 'real-life' consequence that stigmatizing female voices can have. What it will attempt to demonstrate is that linguistic markers that are perceived as feminine may be used in a television show in order to frame female characters as stupid since said markers may be highly stigmatized. It is also suggested these characters are linguistically ridiculed because of their gender, in what will be referred to as *linguistic misogyny*. Quantitative analysis (section 3) focuses on the use of fundamental frequency, and qualitative analysis (section 4) deals with other linguistic markers which contribute to linguistic misogyny in the episode.

2. The present study

2.1. Context

- 13 The main aim of this study is to test whether fundamental frequency can be used as a tool to stigmatize fictional characters. The other important question has to do with the possible double standard in the portrayal of stigmatized male and female characters.
- 14 The term "stigma" is to be understood as sociologist Erving Goffman defined it (1963), that is to say as "an attribute that is deeply discrediting" and which "can confirm the unusualness of another". To test whether fundamental frequency can be used to stigmatize fictional characters, it was necessary to find an environment in which stigma is overtly present. Fox's *Family Guy* (created by Seth MacFarlane) was chosen for this reason. Stigmatizing characters or social groups is the whole point of the show, though scenes can make fun of either the characters themselves, or the way culture

stigmatizes them. It first aired in 1999 and more than 300 episodes have been broadcast on the network so far. Episodes are generally made-up of two distinct stories, called arcs, which are intertwined.

- 15 The episode under study is entitled *Whistle While Your Wife Works* (2006) and is the fifth episode of the fifth season of the show. It was chosen because it is explicitly mentioned in Warren's book on HRT when discussing stigma (2016, 147). The episode is composed of two narrative arcs. The first one (henceforth: Peter arc) revolves around Peter Griffin, one of the main protagonists, who badly hurts his hand and who asks his wife Lois to help him with his work. The other arc (henceforth: Jillian arc) is about a character named Jillian. This is the very first time she is introduced to the audience. She is the new girlfriend of Brian, who is also a main character of the show, and happens to be a dog (a few *Family Guy* characters are indeed talking animals, but this is actually unremarkable for other human characters, who interact with them normally). Brian is smart and witty and is friends with Stewie, the youngest of the Griffin family. The Jillian arc is composed of six scenes, primarily featuring Brian, Stewie and Jillian. Other characters make appearances, including Jillian's Valley Girl-like friends. Jillian only speaks in scenes 2, 4, 5 and 6; she is the subject of scenes 1 and 3 but is neither seen nor heard. The entire arc was transcribed (appendix 1) with the help of a website which provides scripts of television shows (Springfield Springfield).
- 16 Before accounting for the method used, potential criticisms should be addressed. Why test whether fundamental frequency can be used to stigmatize *fictional* characters in a *scripted* television show, which is not meant to reflect reality? Television dialogue has been understudied because of its supposed lack of authenticity (Richardson 2010, 14). It should nevertheless be stressed that the extent to which fictional characters represent 'real' language use is not the subject of this study. Rather, the way the media represent language use and how they use linguistic markers to frame characters is what is under consideration, as it may have consequences on actual speakers and viewers. This opinion is expressed by Lakoff (1972, 83):
- Let's say, for the sake of argument, that no real female person in the United States actually speaks any form or dialect of women's language. Yet there are the innumerable women we see on television, who whether we like it or not form role models for young girls.
- 17 It has been argued that mainstream media can help create adolescent speak (Eckert 2003, 393) or contribute to its spread (MacNeil & Cran 2005). The media have also been said to shape our understanding of gender roles (Tuchman 2000; Romaine 1999, 4) because of their fundamentally social nature (Reeves & Nass 1996). The episode under study was viewed by 9 million Americans when it first aired (ABC MediaNet). This does not include re-runs, syndication, international releases and online streaming services. The show is airing its seventeenth season and the impact it may have on viewers cannot be neglected. It should be stressed that the point of this paper is not to argue that the entire show is misogynistic though. Rather, the study explores how fundamental frequency can be used to frame female characters as stupid, and argues that stigmatized male characters are not ridiculed with the same linguistic markers.

2.2. Corpus

- 18 The corpus is composed of 175 lines (1,492 words) spoken by six characters. This represents 7 minutes of speech, which amounts to a third of the entire episode. The

remaining 14 minutes are not analyzed because they constitute the Peter arc or do not feature Jillian. All utterances spoken by all characters in scenes where Jillian appears are included, as well as utterances pronounced in the Peter arc in order to constitute a control group. Four character pairs are analyzed: Brian & Stewie, Peter & Quagmire, Lois & Angela, and Jillian & her friends. These pairs were chosen because of the gender of the characters and how stigmatizing their portrayals are.

- 19 Brian & Stewie are both male characters. Both are intelligent and do most of the talking in the Jillian arc. They are also both aware of Jillian's stupidity. Stewie for example says about the young woman "Oh, now I get it, she's a moron" and Brian even admits to having to break off with her because of her stupidity. They are not stigmatized in this episode (Brian is mocked for dating Jillian, but not for his intrinsic stupidity).
- 20 Peter & Quagmire are also both males, but contrary to the previous pairs, they are not meant to be regarded as especially smart and are stigmatized for it. Peter for example badly hurts his hands playing with fireworks at the beginning of the episode, and Quagmire is a character whose obsession for sex is regularly commented upon on the show. The audience is supposed to laugh at their stupidity and inappropriateness.
- 21 Lois & Angela are female characters who are not stigmatized on this episode. Lois, Peter's wife, is a sensible woman who helps her husband with his work after he got injured. She understands what his work is about and, contrary to her husband, is actually seen working when at the office. Angela is Peter's boss. She is a powerful character and bluntly tells him she does not care about his hand and that he should get the work done anyway if he wants to keep working for her.
- 22 Jillian & her friends are stigmatized female characters who are overtly meant to be laughed at. This is, as far as Jillian is concerned, clearly stated in the press release summarizing the episode (TVMaze):

[...] when Stewie discovers that Brian is dating a very attractive but intellectually challenged girl named Jillian (guest voice Drew Barrymore), he tries to convince Brian to break up with her, but Brian can't close the deal because she is so hot.
- 23 Jillian's three friends were treated as a single entity because they only have 9 lines in total. Like Jillian, they are vapid stereotypical bimbos who for example do not know the meaning of the word "expression" and comment that "cars go fast." Such examples are dealt with in the discourse analysis (section 4).
- 24 One pair is therefore composed of non-stigmatized males, one is stigmatized males, another is non-stigmatized females, and one is comprised of stigmatized females.

2.3. Method

- 25 The study relies on the analysis of the characters' fundamental frequency, or F0, which is calculated as $1/t_0$, where t_0 is the fundamental period, which is the duration of the glottal cycle as defined by the time between the main excitation of two consecutive glottal pulses" (Gobl & Ní Chasaide 2010). F0 analysis was conducted with the software *Praat* (Boersma & Weenink 2017). Extreme F0 values were set from 50 Hertz to 650 Hertz. This choice was made for three reasons. 50 Hz was chosen as the lowest possible value because the characters under study only use a modal register; no creaky voice was found so it was not deemed necessary to set a lower value. 650 Hz was chosen as the highest possible value because some characters are females, and higher maximum

values are therefore expected compared to male voices. Finally, using more extreme possible values might have induced errors in the automatic calculation of F0 by *Praat*.

- 26 Each of the 175 lines was individually recorded with the software in order to get its mean F0. Values were automatically calculated by *Praat* and rounded. Values that were inconsistent with surrounding pitch environment and extremely short in length (<0.01 second) were ignored to avoid errors.
- 27 Statistical tests are used in the analysis (section 3) to compare the distribution of two populations. Student's T tests were not used because F0 data do not follow a normal distribution and because variances were not systematically equal (both these conditions are assumed in Student's T tests). Two-tailed Mann-Whitney tests were therefore used instead since they do not require, and do not assume, data to be normally distributed. Test results are presented in tables with sample sizes (N), means (M) and standard deviations (SD). An alpha level of 0.05 was used for all tests, and all results were rounded. What was first tested was if a significant difference was observed between two populations with p values. These give the probability of observing a result as extreme or more extreme than the observed one. If $p < 0.05$, the second part of the test consisted in determining the size of the effect observed with Cohen's d (simply noted 'd') (Cohen 1977). The third and final part was statistical power calculation, using the software *G*Power* (Faul *et al.* 2007). Statistical power gives the probability of the test rightly rejecting a false null hypothesis given the size of the sample used. By convention, studies should meet a statistical power of 80% (Cohen 1977). All results are reported and results that do not meet the required $p < 0.05$ as well as underpowered results are shown with asterisks.

3. Results

3.1. Fundamental frequency comparison between characters

- 28 The six characters under study do not show a similar use of fundamental frequency (table 1). The mean frequency used by each character helps understand towards what frequency they gravitate, and standard deviations indicate how spread out their F0 is over the course of the episode. These values were calculated in *Praat*. The software detects every single voiced frame (*i.e.* whenever fundamental frequency is audible and can be calculated) at a 0.01-second interval. Note that not all characters have the same amount of screen time in the episode, and they therefore do not have the same amount of voiced frames for analysis.

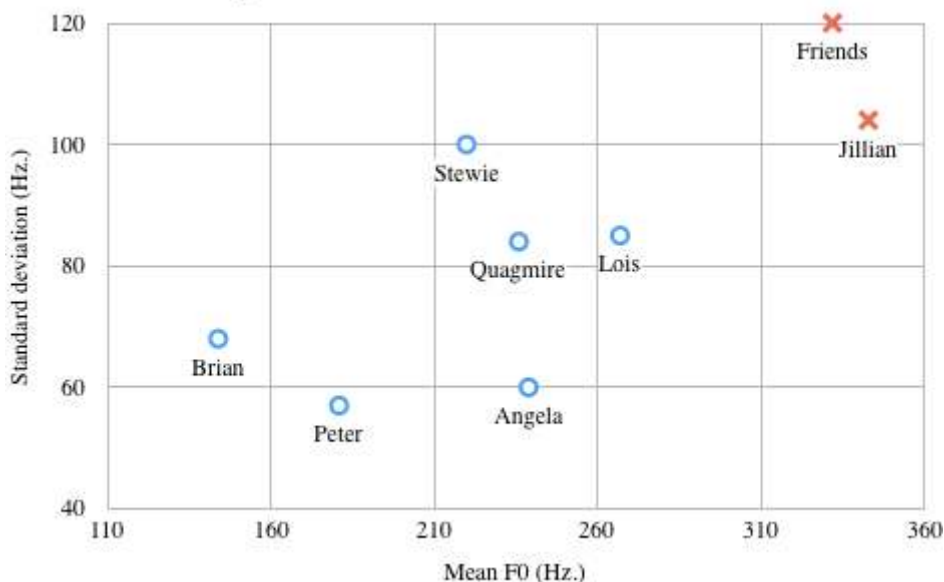
Table 1: General F0 analysis of all characters				
Character	Total length (seconds)	N (voiced frames)	Mean	Standard deviation
Stewie	94	3788	220	100
Peter*	87	3346	181	57
Jillian	86	3169	343	104

Brian	72	2709	144	68
Lois*	50	2098	267	85
Quagmire	41	1647	236	84
Friends	18	798	332	120
Angela	10	448	239	60

* contrary to other characters, not every single line spoken in the episode was included because these characters are used as a control group.

- 29 Consistent with Takefuta *et al.*'s (1972) and Laver's (1994) studies, male characters have a lower mean F0 than female characters. Angela, who is the only female character of the episode to clearly hold power over a male character has a mean F0 just slightly higher than Quagmire (236 and 239 Hz respectively). A distinction is made apparent between female characters as well. Lois & Angela (both non-stigmatized) have a much lower mean F0 than Jillian and her friends.
- 30 Standard deviation is also worth considering as it greatly differs between characters. Peter's F0 standard deviation is 57, the lowest of all characters. This suggests that besides having a lower pitch than other characters, his voice remains relatively more monotone than the rest of them. On the other end of the spectrum, Jillian features a high standard deviation (104), which implies that her fundamental frequency varies much more than Peter's, besides also being higher on average.
- 31 Both mean F0 and standard deviation may be plotted in a scatter chart (figure 1). It appears that having a higher mean F0 and having a higher standard deviation is what sets stigmatized female characters from others. Stewie, who has a relatively high standard deviation, has for example a much lower mean F0 than them.

Figure 1: Mean F0 and F0 standard deviation of all characters



32 This preliminary analysis might suggest that stigmatized female characters may be portrayed with both higher mean F0 and higher standard deviation than other characters. The following section of the paper tests this hypothesis.

3.2. Jillian & her friends' fundamental frequency

33 Is Jillian's fundamental frequency distribution actually different from a non-stigmatized female character's? If Jillian and Lois are compared, at first glance the mean F0 and standard deviation of both characters seem dramatically different (Lois M: 260, SD: 51; Jillian M: 354, SD: 61). This might however be simply due to random chance or the size of the sample. A Mann-Whitney test was therefore used to compare Jillian's and Lois' F0 by analyzing individual lines (table 2). The results suggest that the difference between the two characters' fundamental frequency is extremely unlikely to be due to chance alone ($p < 0.001$). The size of the effect ($d: 1.67$), *i.e.* the size of the difference between F0s, is also "very large" according to standards (Sawilowsky 2009). One might argue that sample sizes (31 lines analyzed for Jillian and 19 for Lois) is too small to draw conclusions, but the statistical power of the study is above 99.99% which indicates that with an effect this strong, the size of the samples used is sufficient to rely on the test to draw reliable conclusions. It is therefore concluded that Jillian's F0 is higher and more spread out than Lois', that this phenomenon is not due to chance alone, as well as being strong, and that the sample sizes used are sufficient to point to this interpretation.

	Jillian	Lois
Population (N)	31	19
Mean (M)	353.58	260.11
Standard Deviation (SD)	60.64	51.16
p value	<0.001	
Effect size (d)	1.67	
Statistical power (in %)	>99.99	

34 Since it appears from the scatter chart that Jillian and her friends seem to have a similar F0, the same type of test was conducted to check this hypothesis (table 3). The impression that the two groups are similar (Jillian M: 354, SD: 61; Friends M: 344, SD: 65) is indeed confirmed. A very large p value (0.73) leads to *not* rejecting the hypothesis that Jillian and her friends have similar fundamental frequencies. Since it was proven that Jillian's F0 is definitely different from Lois's, it is also concluded that both Jillian and her friends (who have a similar F0s) have different F0s from the rest of the characters, as the latter have lower mean F0s than Lois.

Table 3: Jillian/Friends line comparison (Mann-Whitney test)		
	Jillian	Friends
Population (N)	31	9
Mean (M)	353.58	344.22
Standard Deviation (SD)	60.64	64.56
p value	0.734	
Effect size (d)	n/a*	
Statistical power (in %)	n/a*	
	* not computed because p does not meet required alpha level	

35 How can this difference be explained though? What factors might influence Jillian and her friends' fundamental frequency use?

3.3. Stigmatizing lines' fundamental frequency

36 Though other characters, like Peter and Quagmire, are stigmatized in the episode, it is argued that Jillian and her friends are the only ones to be stigmatized with the help of fundamental frequency.

37 Not *everything* Jillian and her friends say is meant to demean them, but some lines are overtly meant to stigmatize them. Particular attention was drawn to these stigmatizing lines. No control group was used for labeling a line as stigmatizing, which is why this part of the study is open to discussion, but the author believes their stigmatizing quality is obvious enough to be shared by readers, who could turn to highlighted lines in appendix 1 to understand the context which led to the labeling. Example of such lines include:

I just wish they didn't have to kill so many lemons to make [lemonade].
 I was watching something on TV about this guy named Hitler, somebody should stop him!
 Rhode Island City!?

38 The first line is unequivocally meant to stigmatize Jillian as it frames her as having no conscience of what constitutes 'killing'. The second implies that Jillian believes that Hitler is alive and committing atrocities as she speaks. The third is the answer to Stewie's question: "What is the capital of Rhode Island state?", in which the show is set.

39 What was therefore tested was whether the fundamental frequency used to pronounce these stigmatizing lines (N: 19) was different from any other line (deemed non-stigmatizing). Since it has previously been proven (section 3.2) that Jillian and her friends have similar F0s, the two groups are treated together in upcoming analyses.

40 Results show (table 4) that the overtly stigmatizing lines pronounced by Jillian and her friends are indeed statistically different from all other lines in the corpus. The effect size is very large and statistical power is over 99.99%. This preliminary analysis might

suggest that these lines therefore seem to have intrinsic stigmatizing properties, which translate with higher F0 use. Two other variables must be taken into account before drawing conclusions though.

	Stigmatizing lines	Non-stigmatizing lines
Population (N)	19	156
Mean (M)	344.26	225.52
Standard Deviation (SD)	59.00	81.73
p value	<0.001	
Effect size (d)	1.67	
Statistical power (in %)	>99.99	

- 41 Indeed, out of the 19 stigmatizing lines, 8 are questions and 6 are exclamations. A higher F0 in questions has been suggested to be universal in human speech (Ohala 1994). Propositional contents with high emotional involvement are also expected to feature dramatic voice modulations in most speakers, including for example adolescents (Danesi 1997, 457). In the analysis of the word *so*, when it is used as a marker of high emotional involvement, Irvin (2014, 41) notes that it “must receive the highest pitch accent in the sentence” which is consistent with the findings of Gernsbacher & Jescheniak (1995). Questions were therefore tested against non-questions, and exclamations against non-exclamations in order to check if there is a difference in fundamental frequency and in standard deviation.
- 42 Results show that, as expected, questions and non-questions are two groups which cannot be regarded as equal in terms of F0 use, as a low p value suggests (table 5). Questions have on average a higher fundamental frequency and a higher standard deviation than non questions. According to statistical standards (Cohen 1977), the size of this effect is “medium” though strong enough to meet a statistical power above 80% given the sample size.

	Questions	Non-questions
Population (N)	49	126
Mean (M)	270.16	226.06
Standard Deviation (SD)	91.51	83.25
p value	0.004	

Effect size (d)	0.50
Statistical power (in %)	82.87

- 43 Similarly, exclamations also have higher mean F0 and a higher standard deviation than non-exclamations (table 6), a phenomenon which cannot be due to random chance alone (p: <0.001) and which has a large effect size (d: 1.08).

	Exclamations	Non-exclamations
Population (N)	41	134
Mean (M)	302.02	218.95
Standard Deviation (SD)	70.67	83.19
p value	<0.001	
Effect size (d)	1.08	
Statistical power (in %)	<99.99	

- 44 It has therefore been demonstrated that questions, exclamations, and stigmatizing lines pronounced by Jillian and her friends are three groups which have higher F0s and standard deviations than other lines, all other things being equal. Since stigmatizing lines themselves include both questions and exclamations, if a statistical difference is found between either stigmatizing lines and questions, or stigmatizing lines and exclamations, this would suggest that stigmatizing lines do not feature a higher F0 and higher standard deviation *simply because they are comprised of questions and exclamations* but that the actual stigma does play a part in F0 use as well. Stigmatizing lines were therefore tested against questions, as well as exclamations.
- 45 Results show that stigmatizing lines (some of which are questions) and questions are two different groups (table 7). Effect size is again strong enough given the sample size to meet the 80% statistical power threshold. This implies that the fact that some stigmatizing lines are questions is *not* evidence that this is why stigmatizing lines have higher F0 than non-stigmatizing lines.

	Stigmatizing lines	Questions
Population (N)	19	49
Mean (M)	344.26	270.16

Standard Deviation (SD)	59.00	91.51
p value	<0.001	
Effect size (d)	0.96	
Statistical power (in %)	92.87	

46 Similarly, exclamations and stigmatizing lines are likely to be two different groups as suggests the low p value (table 8). Given the sample size though, the effect size (d: 0.65) is too small to give definitive conclusions. The fact that some stigmatizing lines are exclamations may actually explain why stigmatizing lines have a higher F0 than non-stigmatizing lines. With a similar effect size, 30 stigmatizing lines and 64 exclamations would have been needed to meet the 80% statistical power threshold in order to positively reject the hypothesis that the fact that some stigmatizing lines are exclamations is not why stigmatizing lines have a higher F0 than non-stigmatizing lines.

	Stigmatizing lines	Exclamations
Population (N)	19	41
Mean (M)	344.26	302.02
Standard Deviation (SD)	59.00	70.67
p value	0.026	
Effect size (d)	0.65	
Statistical power (in %)	**61.22**	
	* underpowered result	

4. Discussion

4.1. Linguistic misogyny

47 Jillian’s stupidity, like her friends’, is conveyed to viewers with *linguistic* tools which rely on a misogynistic ideology. It is argued here that, to portray these characters, the writers of the episode and voice actors rely on what will be referred to as *linguistic misogyny*.

48 The term “linguistic misogyny” has been, to the author’s knowledge, relatively little used in the literature. Besides, the only occurrences of the term in English (Anzovino *et al.* 2018, 59; Yan n. d., 2; Piñosová 2017, 2) or in French (Hausmann 1980, 55) are not

used in the way it is in the present paper. Linguistic misogyny is defined here as stigmatizing an individual's linguistic features—including phonology, prosody, lexicon or semantics—because they are, possibly wrongly, perceived as feminine. Note that what is argued is that the stigmatized features dealt with are only *perceived* as feminine, no matter whether women actually do use said features more than men.

- 49 In the episode under study, linguistic misogyny relies on various linguistic features which include fundamental frequency, prosody, vocabulary, semantics, as well as dialogue construction. Though these are often found together, focus is drawn onto each of them in individual sections with occasional comments on how they can intertwine.

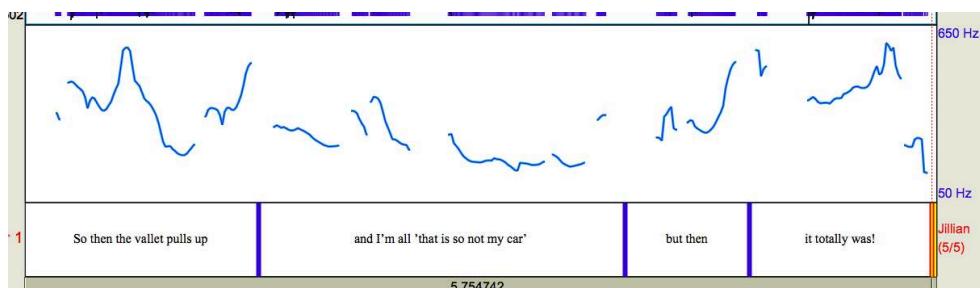
4.1.1. Fundamental frequency

- 50 As has been shown, Jillian and her friends' voices have on average a higher fundamental frequency as well as a higher standard deviation than any other character. The lines that are overtly meant to stigmatize them also have higher F0 than other lines. Why would this necessarily be *misogynistic* though? First, this process affects only stigmatized *female* characters. Non-stigmatized women have a much lower mean F0, and male characters, including those who are stigmatized, also have lower F0s on average. Stigmatizing these female characters is also misogynistic as it relies on the fact that women do use, on average, a higher fundamental frequency, but the episode exaggerates the depiction of their voices. Since it was also concluded that it cannot be ruled out that stigmatizing lines have a higher mean F0 because they are partly comprised of exclamations, it is suggested that in writing the lines of these female characters with more exclamations, the writers of the show might rely, though maybe unconsciously, on the stereotype that women are more emotionally expressive than men, which may suggest that they are unstable and unpredictable (McConnell-Ginet 1978, 552).

4.1.2. Prosody

- 51 A specific prosodic contour, the aforementioned high rising terminal (HRT), is also used to convey the stupidity of these characters to the audience by relying on misogynistic stereotypes as this contour can be both stigmatized and perceived as feminine (section 1.2). This prosodic contour is used in particularly stigmatizing lines on almost every single tone boundary (figures 2, 3 & 4). One example is the sentence pronounced by one of Jillian's friends:

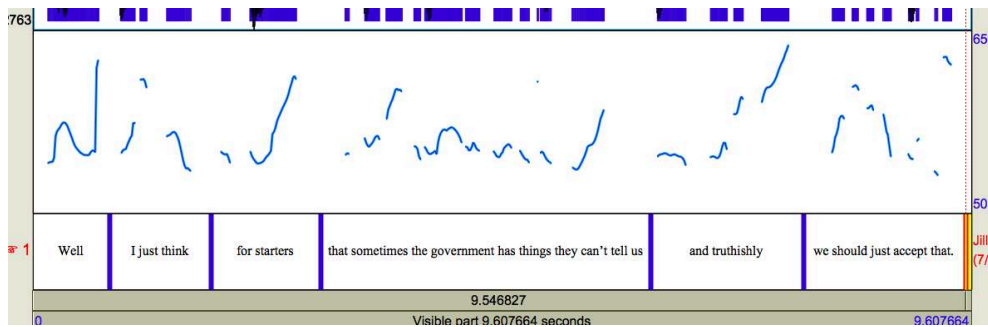
Figure 2: HRT use – one of Jillian's friends



So then the valley pulls up and I'm all 'that is so not my car' but then, it totally was!

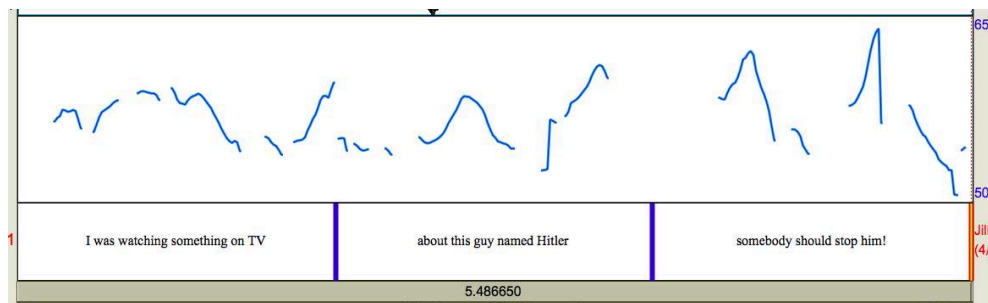
- 52 In this case HRT is used on the first tone boundary in an effort to frame this character as a Valley Girl-like individual. Her airhead persona is reinforced by the semantics of the sentence as well as a dramatic F0 range at the end of the sentence. The same phenomenon is observed with two sentences pronounced by Jillian:

Figure 3: HRT use – Jillian



Well I just think for starters that sometimes the government has things they can't tell us and truthishly, we should just accept that.

Figure 4: HRT use – Jillian



I WAS WATCHING SOMETHING ON TV ABOUT THIS GUY NAMED HITLER, SOMEBODY SHOULD STOP HIM!

- 53 As shown in the *Praat* spectrograms, HRT is used no less than 4 times in the first sentence and twice in the second. The reliance on this feature, which can be perceived as female, is made explicit as Stewie, when advising Brian to break up with Jillian comments “You’ll never have to listen to her talk like this? With an upward inflection? At the end of every sentence?” which shows that other characters, as the audience, are aware that this particular use of fundamental frequency is stigmatizing. What may reinforce the idea that this feature is used ideologically to stigmatize Jillian is the fact that she actually does not use HRT stylistically to a large extent, apart from the aforementioned examples, and when she otherwise does use it, it is in expected contexts such as questions. In other words, Stewie’s meta-linguistic commentary on HRT shapes the perception the audience has of this female character. HRT indexes the character’s femininity—the use of both fundamental frequency and prosodic variation to portray female characters as emotional and excitable was suggested by McConnell-Ginet (1975, 47)—and it is also used by the woman to pronounce overtly stigmatizing lines, indexing the character’s stupidity. It should be noted that HRT is not the sole reason why Jillian is presented as unintelligent, but it does contribute to making her sound stupid as it reinforces the meaninglessness of what is said. The fact that this prosodic contour, which though not specific to women might be perceived as

'feminine,' may be used to stigmatize her is also supported by the fact that male characters are very aware of the way they pronounce words. For example, Brian tells in scene 5 about the time when, at a colloquium, he called former Chief Justice William Rehnquist (normally pronounced /'rɛŋkwɪst/) William Rehnquist (/ˈrɪŋkwɪst/, i.e., diphthongized). This subtle change, which of course is featured in a sentence meant to confer importance and erudition, shows that Brian, contrary to Jillian and her friends (who he is talking to), masters the implicature of slight phonetic changes.

4.1.3. Vocabulary

- 54 Linguistic misogyny is not primarily conveyed in the episode through the use of specific lexemes pertaining to “women’s language” in Lakoff’s sense. Examples are scarce in the episode. The expression *little girl’s room* may fit her definition, and “Oh my God” is also used twice by Jillian. The latter expression could be perceived as feminine by viewers as it has been suggested to be part of the Valley Girl persona (Pratt & D’Onofrio 2017; Donald *et al.* 2004, 281).
- 55 When vocabulary is used to support misogyny, what is orchestrated is not the use of “women’s language” but loss of meaning altogether with morphological distortions. For example, Jillian uses the made-up word “truthishly”. Though the stem of the word remains the same, the suffix [-ish] may be used to suggest uncertainty as it can be used to form adjectives of approximation. Besides, the tempo of the sentence contributes to highlighting this word. Apart from “Well” (pronounced at the beginning of the sentence), “truthishly” belongs to the tone unit that has the slowest tempo of all (table 9). The word is therefore highlighted to present the character in an unflattering light, and therefore reinforces her stupidity, though it cannot be deemed ‘womanly,’ since it is in fact not an actual word.

Tone boundary	Length (sec.)	Number of syllables	Length per syllable (sec.)
Well	0.53	1	
I just think	0.75	3	
for starters	0.78	3	
that sometimes the government has things they can’t tell us	2.69	13	
and trushishly	1.36	4	
we should just accept that	1.23	6	

- 56 Jillian and her friends also use maximizer adverbs such as *totally* which is likely to be perceived as feminine (section 1.1). The maximizer *so* is used as well in a sentence pronounced by one of Jillian’s friends: “That is so not my car!”. The maximizer use of *so* has been suggested to be part of woman’s language as well as featuring tonal stress

(Lakoff 1972; Irwin 2014, 30). Though no higher intensity was observed in this example, the word is highlighted with a particularly prominent silence before it is uttered (table 10). Interestingly, this propositional content is introduced by the quotative *BE ALL* which itself is associated to the Valley Girl persona (Fought 2002, 132) or with their home state, California (Eckert & Mendoza-Denton 2006, 141). The sister quotative *BE LIKE* has also been shown to be highly emotional as well (Graham 2016) which suggests the creators of the episode might have relied on the stereotypical idea that women are highly emotional individuals when writing this specific line.

Table 10: Silence analysis (line pronounced by one of Jillian's friends)	
Silence placement	Length (sec.)
So [silence] then the valet	0.04
then the valet [silence] pulls up	0.06
pulls up [silence] and I'm all	0.14
and I'm all [silence] that is	0.09
that is [silence] so not my	0.23
so not my [silence] car	0.03

4.1.4. Semantics

- 57 As discussed before (section 3.3), the meaning of the sentences pronounced by Jillian and her friends is meant to stigmatize their stupidity. This does not in itself prove that this is misogynistic though. However, in some contexts, it is clear that these female characters are stigmatized because they are *women*.
- 58 For example, Jillian mentions a stereotypical female subject: *gloss*. This is by no means stigmatizing in itself, but one friend responds "Gloss rhymes with hair!". Here a stereotypical female subject is used as a token to stigmatize a female character by framing her as stupid in relation to a female subject. The line is also uttered with an extreme fundamental frequency range of 364 Hz.
- 59 Writers also rely on taboo subjects that have to do with female anatomy such as with "I threw up a lot in high school so I don't get my period anymore!". The first half of the sentence might be socially awkward, but the punchline the audience is supposed to catch on to uses a taboo female topic to convey ignorance of social conventions on the character's part (Jillian is meeting her in-laws for the first time). Prosodically, the punchline has a much higher frequency range value than the beginning of the sentence.

4.1.5. Dialogue construction

- 60 The final way in which linguistic misogyny may occur has to do with the specificity of a scripted corpus and the way dialogues were written.

- 61 Jillian is the main concern of the protagonists of the arc. She is first mentioned in relation to Brian, as she is presented as his girlfriend. She is therefore immediately defined by her gender. As soon as this is established, she is attacked because she is thought not to correspond to what is traditionally expected of women: "Oh, I see. I get it. She's hideous" Stewie says before meeting her. When he and Brian go to her apartment, she is almost immediately presented as stupid, which is constantly reminded to the viewer throughout the episode. Jillian's depiction is misogynistic as her gender is used to promote the stereotype of the intellectually challenged bimbo.
- 62 This also translates to how much dialogue this woman actually has in the episode. Jillian, who is central to the narrative arc, is *seen* (though not in every scene of the arc) but relatively little *heard*. Her character pronounces only 17% of the words in the arc, which is fewer than both Brian and Stewie. Fewer words overall frame this character as the *object* of conversation rather than an active participant. 29% of the words she utters are part of questions (Stewie: 23%; Brian: 16%) which can be used to present her as other-oriented: "Who's your cute little friend?", "Who wants a drink?". They are, however, also used to stress the character's stupidity: "Do you work with Brian at the detective agency?", "Have you ever seen the Sun and the Moon at the same place at the same time?". This use of questions to emphasize ignorance is specific to Jillian and her friends. Other characters only use questions either rhetorically (Brian: "I don't have to justify anything to you, all right?), to seek additional information (Stewie: "What's her name Brian?"), or to mock other characters (Stewie: "Is she retarded?").
- 63 Jillian's stupidity is also emphasized because dialogues are used to exclude her. On multiple occasions, Jillian's stupidity is commented upon by other characters and though she is also present in the scene, she does not respond to derogatory remarks. For example, when Stewie and Brian discuss Jillian in her own living room, Stewie asks "Is she retarded?" to which Jillian does not pick up on. The same happens at the Griffins' home, where Lois shouts "Are you serious? Are you serious, Brian?" after hearing Jillian tell an idiotic anecdote. The fact that this character does not respond to these comments excludes her from the scene. The audience is therefore meant to laugh at Jillian *with* the main characters of the show.
- 64 The same thing happens in a more subtle way when Jillian does not pick up on slight prosodic changes that the audience is supposed to notice. When she asks if Stewie also works at the detective agency with Brian (which of course is a lie Brian told to impress her), Stewie replies "Why, yes, as a matter of fact I do. At the *detective* agency". The word *detective* is heavily stressed in order to convey to both Brian and the audience that Stewie is aware of the lie though Jillian remains oblivious to this social cue. A similar example can be found at the end of the episode. Brian wants to break up with Jillian and tells her "Well, Jillian, there is something we need to talk about." which hints at an upcoming separation. Jillian, who (conveniently) just had a shower, is then seen partly naked and Brian adds "I, uh... just wanted to spend some time with you" which he pronounces with HRT after a slight pause. This use of prosody here suggests to the audience that Brian changed his mind about the breakup after he saw Jillian's naked body. Though this example also highlights Brian's stupidity, Jillian once again does not pick up on this subtle cue and lets him come in and the two eventually have sex.

4.2. Propositions

65 It could be argued that Jillian and her friends are primarily stigmatized for their stupidity and not their femininity. Though this interpretation cannot be entirely excluded, it has been shown that the way they are stigmatized linguistically relies on markers that are overtly or covertly associated to female speakers. It is no coincidence if these over-the-top idiotic characters are young *women*. Because this does not affect non-stigmatized female characters or stigmatized male characters, it is proposed that a high fundamental frequency as well as a high standard deviation in female characters' voices can be used to stigmatize them linguistically. In the example under study, since fundamental frequency is used with other linguistic markers which are associated to women or femininity as well, it is also proposed that these characters are stigmatized linguistically because of their gender, hence the term linguistic *misogyny*. This process may be overt and easily noticeable (when semantics are involved) or more subtle (when slight prosodic changes occur). The writers and actors of the show may not even have thought about the implications of prosodic changes or fundamental frequency. If so, this would suggest that linguistic misogyny may rely on well-entrenched American stereotypes, such as the Valley Girl persona, that are part of shared cultural and linguistic resources.

5. Conclusion

- 66 The episode studied portrays the character of Jillian, as well as her female friends in a misogynistic way. The audience is meant to be appalled at their lack of intelligence and their inability to read social cues. Language is used to reinforce this stereotypical depiction to the extent that it contributes to linguistic misogyny. The latter relies on a variety of linguistic features perceived as feminine like speaker-specific elements such as fundamental frequency, to broader processes such as dialogue construction. It should again be said that it is not claimed here that *Family Guy* is an (entirely) misogynistic show. Rather, it is argued that the creators of the series depict stigmatized female characters' stupidity with the help of linguistic tools, just like specific clothes, hairdo or gestures could.
- 67 This paper has attempted to deconstruct the linguistic processes used to convey a misogynistic representation, but it is ultimately up to speakers to be aware of the prejudice they could hold against specific linguistic markers, and how the way female voices are depicted on screen might rely on stereotypical assumptions. So though a hearer may cringe when hearing a character speak with the upward inflection Stewie mentions, they should be aware that this reaction is not only subjective but also ideological.

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APPENDIXES

Appendix 1: Script of the scenes in which Jillian appears (stigmatizing lines are in bold tape)

SCENE 2: Jillian's home

Brian: All right, I want to be very clear about this. You can meet her, chat for a minute, and that's it. In and out.

Stewie: Don't worry, Brian, if she is as ugly as I think she is, I'll look at her once, and then I'll go [pretends to throw up] all over the place. Then you'll wipe it up, and then we'll go.

Jillian: Hi, Brian! Oh, my God! Who is your cute little friend?

Stewie: Oh, my! Hello, Stewie, Charmed!

Jillian: I'm Jillian, come on in. Who wants a drink?

Brian: So, are you gonna take back what you said?

Stewie: Brian, she's stunning!

Brian: Okay, you met her. You can scam now.

Stewie: I shall do no such thing! Now, why in the world would you be embarrassed about dating her?

Jillian: Oh my God, Brian! **I was watching something on TV about this guy named Hitler, somebody should stop him!**

Stewie: Is she retarded?

Brian: Can you please leave now?

Stewie: Oh, now I get it, she's a moron! But a moron with large breasts you can use as mountains for your Matchbox cars or whatever it is grown-ups do with large breasts.

Brian: Shut up, that's not it at all!

Stewie: Say, Jillian, I love what you've done with the place. What is it? One bedroom, one bath?

Jillian: No...it's a whole apartment.

Stewie: Oh, God, outstanding!

Jillian: So, Stewie... do you work with Brian at the detective agency?

Stewie: Why, yes, as a matter of fact I do. At the *detective* agency.

Jillian: That's got to be a tough job. **I know Brian's work has him coming and going at all hours of the night.**

Stewie: I bet it does. I bet it does.

Brian: Okay, well, Stewie has to go now.

Stewie: What are you talking about? I want some more of Jillian's delicious lemonade.

Jillian: I know. It's good, right? **I just wish they didn't have to kill so many lemons to make it!**

Stewie: Oh, this is fun, huh?

Brian: [sighs]

SCENE 4: Griffins' home

Brian: What the hell? Jillian, what are you doing here?

Lois: Oh! Hi, Brian. It was so nice of you to invite your girlfriend over for dinner.

Brian: I invited her for dinner?

Stewie: Yes, you did. You wanted her to meet the family. Now, come here, Brian. Come sit by your friend Stewie.

Jillian: And then, think about this! **Have you ever seen the Sun and the Moon in the same place at the same time?**

Peter: They're the same person.

Jillian: I know, right?

Chris: You're brilliant.

Jillian: Hey, Oogy! [Kisses him]

Lois: So tell us, Oogy, where did you find this one, huh? You two met at a Mensa meeting?

Jillian: [Chuckles] No, at a Quiznos. **We both ordered the Turkey Ranch and Swiss, no onions! Can you believe that?**

Lois: No. Wow! What are the odds?

Stewie: Well, hey, what are the odds of finding true love anywhere in the world, says this observer.

Jillian: Hey, you want to know something cool? **I threw up a lot in high school, so I don't get my period anymore.**

Lois: Wow, this is the one you have been waiting for, huh, Brian? [Laughs] Are you serious? Are you serious, Brian?

Brian: You know what, Lois, don't judge, because you don't know what two people are like when they are alone.

[clip]

Jillian: Come on, let's go out dancing.

Brian: I don't know. I'm feeling kind of cozy tonight, kind of mellow.

Jillian: I just really want to go dance. [Brian turns on flashlight] **There it is again, what is that?** [Scratches the wall like a cat where the light ring is][end of clip].

Stewie: So, Jillian, what are your views regarding Homeland Security? Do you think we should support what the President is doing?

Jillian: Well, I just think, for starters, that sometimes the government has things they can't tell us. And truthishly, we should just accept that.

Brian: Okay, good night, everyone.

Stewie: Oh, say, Jillian, before you go, I forget, do you know what the capital of this state is?

Jillian: Rhode Island City?!

Stewie: [Laughs] It's like she's fucking five!

SCENE 5: Diner

Jillian: Thanks for hanging out with my friends, Brian.

Brian: Hey, come on, we're a legitimate couple, right? I should be able to talk with your friends.

Friend1: So, then the valet pulls up, and I'm all, "That is so not my car," but then it totally was!

Jillian: That's happened to me!

Friend2: Me, too!

Friend3: Cars go fast!

Brian: [Laughs] Oh, God, yeah, I'll tell you, if I had a nickel for every time that happened.

Friend1: Yeah?

Brian: What?

Friend1: What if you had a nickel for every time that happened?

Brian: No, nothing, it's just an expression.

Friend2: A what?

Brian: Well, I was just saying, I do my share of dopey stuff, like,... Oh, this one time I attended a speaker's colloquium on federal judgeships, and without realizing it, I kept calling William Rehnquist William *Rinequist*. [Laughs] God! I mean, doyyy.

Jillian: Anyone else have to go to the little girl's room? I have new gloss.

Friend3: I love gloss!

Friend 2: Gloss rhymes with hair! [They leave]

Stewie: Dude, that was painful.

Brian: What are you doing here? Did you follow us?

Stewie: Brian, why can't you just admit what's going on here?

Brian: Okay, okay, fine, fine. I'm gonna have to break it off. But, boy, it's going to be tougher than the reviews for *Our American Cousin*. [Clip]

SCENE 6: Jillian's home

Stewie: All right, Brian, you can do this. You can dump her. Because once it's done, never again will you have to listen to her talk like this? You know, where everything has a question mark at the end of it? With an upward inflection? At the end of every sentence?

Brian: Yeah, I don't know what I was thinking? Oh, damn it now I'm doing it, too!

Jillian: Oh, hey, Oogy! Oh, you look tense.

Brian: Well, Jillian, there is something we need to talk about.

Jillian: What is it?

Brian: I, uh... just wanted to spend some time with you.

Stewie: What the hell? It took you three hours to break up with her?

Brian: Not exactly.

Stewie: Well, what were you doing in there? What's that smell? Smells like sweat and

anger and shame.

Brian: Yup.

Stewie: Life is confusing when you grow up, isn't it, Brian?

Brian: It is.

Stewie: Can we play my mix tape?

Brian: Yeah, go ahead.

Stewie: [Sings]Brian had sex with a really dumb girl Now he's taking his friend Stewie to get some ice cream In his car Oh, you're a poor sport.

ABSTRACTS

This paper explores how fundamental frequency variations may be used to stigmatize female characters in a fiction television series. The corpus is composed of a narrative arc taken from Fox's *Family Guy* (season 5, episode 5). The quantitative section of the paper compares the fundamental frequency used by stigmatized female characters to three control groups: two non-stigmatized female characters, two stigmatized male characters, and two non-stigmatized male characters. Mann-Whitney statistical tests were used to compare the different groups. Results suggest that stigmatized female characters have a higher fundamental frequency as well as a higher standard deviation than all control groups. It is argued that fundamental frequency contributes to stigmatizing these characters, and that they are stigmatized because of their gender. To support this claim, the qualitative section of the paper demonstrates, with examples taken from the corpus, how prosody, vocabulary, semantics and dialogue construction are used, like fundamental frequency, to stigmatize these female characters. Relying on linguistic features which may be perceived as feminine contributes to stigmatizing these women in a process which is referred to in this paper as linguistic misogyny.

Cet article se propose d'étudier comment les variations de la fréquence fondamentale de la voix peuvent être utilisées afin de stigmatiser des personnages féminins dans une œuvre de fiction télévisée. Le corpus est composé d'un arc narratif tiré de l'épisode 5 de la saison 5 de la série télévisée *Family Guy* (connue en France sous le nom *Les Griffin*) diffusée par la chaîne américaine Fox. L'analyse quantitative de l'étude compare la fréquence fondamentale de personnages féminins ouvertement stigmatisés à celle de trois groupes de contrôle: deux personnages féminins non stigmatisés, deux personnages masculins stigmatisés et deux personnages masculins non stigmatisés. Le test statistique de Mann-Whitney est utilisé pour comparer les différents groupes. Les résultats indiquent que les personnages féminins stigmatisés présentent une fréquence fondamentale ainsi qu'un écart-type plus élevé que chaque groupe de contrôle. Il est suggéré que la fréquence fondamentale contribue à la stigmatisation de ces personnages féminins, et que ces derniers sont stigmatisés en raison de leur genre. Afin d'appuyer cette hypothèse, la section qualitative de l'article explique, par l'analyse d'exemples tirés du corpus, comment la prosodie, le vocabulaire, le sémantisme et la construction des dialogues sont utilisés, à l'instar de la fréquence fondamentale, pour stigmatiser ces personnages féminins. L'utilisation de marqueurs linguistiques pouvant être perçus comme féminins contribue à la stigmatisation de ces femmes dans un processus auquel il est fait référence dans cet article par l'expression *misogynie linguistique*.

INDEX

Mots-clés: Misogynie linguistique, stigmatisation, représentation des femmes, fréquence fondamentale, analyse de discours.

Keywords: Linguistic misogyny, stigma, women representation, fundamental frequency, discourse analysis.

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