WOMEN’S LANGUAGE FEATURES OF EILIS LACEY
IN THE BROOKLYN MOVIE SCRIPT

A SARJANA PENDIDIKAN THESIS

Presented as Partial Fulfillment of the Requirements
to Obtain the Sarjana Pendidikan Degree
in English Language Education Department

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A Sarjana Pendidikan Thesis on

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A Sarjana Pendidikan Thesis on

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ABSTRACT


The researcher analyzed women’s language features of Eilis Lacey in the *Brooklyn* movie script. *Brooklyn* tells about Eilis Lacey, a pretty young woman who moved from Ireland to Brooklyn. Just a few days in Brooklyn, she has already got a job and met a handsome man called Tony. The researcher conducted the study on women’s language features for a research, which showed Eilis’ ability to use women’s language features in her conversations.

There was one problem of research in this study, namely “What are the kinds of women’s language features of Eilis Lacey in the *Brooklyn* movie script?” In order to answer the research question, the researcher applied the theory of Lakoff (1975 & 2004) on women’s language.

The researcher conducted a qualitative research. The researcher used a document analysis method by describing the data in sentences. The researcher was the primary instrument to collect the data needed. The data was taken from sentences used by Eilis Lacey in the *Brooklyn* movie script written by Nick Hornby in 2014.

The researcher discovered that Eilis Lacey showed her femininity in her using of women’s language features related to Lakoff’s theory when she was talking with her fiance, family, and friends. There were eight women’s language features she used, namely lexical hedges or fillers, tag questions, rising intonation on declaratives, intensifiers, super polite forms, emphatic stress, empty adjectives, and hypercorrect grammar.

**Keywords:** Women’s language features, women’s language, movie script
ABSTRAK


Penelitian ini menganalisis bahasa wanita yang digunakan oleh Eilis Lacey dalam naskah film Brooklyn. Film ini bercerita tentang Eilis Lacey, dia adalah seorang wanita cantik yang baru saja pindah ke Brooklyn dari Irlandia. Baru beberapa hari pindah ke Brooklyn, dia dengan mudah mendapatkan sebuah pekerjaan dan bertemu dengan seorang pria tampan yang bernama Tony. Peneliti mengadakan penelitian terhadap ciri-ciri bahasa wanita yang menunjukkan kemampuan Eilis Lacey dalam menggunakan bahasa wanita dalam setiap percakapannya.


Peneliti menemukan bahwa Eilis Lacey menunjukkan sisi femininnya dengan penggunaan ciri-ciri bahasa wanita ketika dia berbicara dengan tunangan, keluarga, dan teman-temannya. Ada delapan ciri bahasa wanita yang diekspresikan oleh Eilis Lacey, yaitu lexical hedges or fillers, tag questions, rising intonation on declaratives, intensifiers, super polite forms, emphatic stress, empty adjectives, dan hypercorrect grammar.

Kata kunci: Women’s language features, women’s language, movie script
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All praises to God for His kindness and blessing for giving me the strength to finish this thesis. The title of my thesis is Women’s Language Features of Eilis Lacey in the Brooklyn Movie Script. It is written to be a requirement of the Sarjana Pendidikan degree in English Language Education.

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Sekar Lantik Pamikat
TABLE OF CONTENTS

TITLE PAGE ............................................................................................................................... i
APPROVAL PAGES ................................................................................................................ ii
STATEMENT OF WORK’S ORIGINALITY ................................................................. iv
PERNYATAAN PERSETUJUAN PUBLIKASI ............................................................... v
ABSTRACT .............................................................................................................................. vi
ABSTRAK ............................................................................................................................... vii
ACKNOWLEDGEMENTS ........................................................................................................ viii
TABLE OF CONTENTS .......................................................................................................... ix
LIST OF TABLES .................................................................................................................... xii
LIST OF FIGURE .................................................................................................................... xiii
LIST OF ABBREVIATIONS ..................................................................................................... xiv
LIST OF APPENDIX ............................................................................................................... xv

CHAPTER I. INTRODUCTION ................................................................................................. 1

A. Research Background ........................................................................................................ 1
B. Research Question ............................................................................................................. 3
C. Research Significance ....................................................................................................... 3
D. Definition of Terms ........................................................................................................... 3

CHAPTER II. REVIEW OF RELATED LITERATURE ...................................................... 5

A. Theoretical Description ..................................................................................................... 5

1. Language and Gender .................................................................................................... 5
2. Women’s Language ................................................................. 6
3. Women’s Language Features .................................................. 7

B. Theoretical Framework ........................................................... 13

CHAPTER III. RESEARCH METHODOLOGY .................................... 14
A. Research Method .................................................................... 14
B. Object of the Study ................................................................. 15
C. Research Instrument and Data Gathering Technique .................. 15
   1. Human Instrument .............................................................. 15
   2. Brooklyn Movie Script ......................................................... 16
D. Data Analysis Technique .......................................................... 16
   1. Data Reduction ................................................................... 16
   2. Data Display ....................................................................... 17
   3. Conclusion or Verification ..................................................... 19

CHAPTER IV. RESEARCH RESULTS AND DISCUSSION .................. 20
Kinds of Women’s Language Features of Eilis Lacey in the Brooklyn
Movie Script ............................................................................. 20
   1. Lexical Hedges or Fillers ....................................................... 21
   2. Tag Questions ..................................................................... 22
   3. Rising Intonation on Declaratives ......................................... 24
   4. Intensifiers ......................................................................... 25
   5. Super Polite Forms ................................................................ 27
   6. Emphatic Stress .................................................................... 28
7. Empty Adjectives ..............................................................28
8. Hypercorrect Grammar .....................................................29

CHAPTER V. CONCLUSION, IMPLICATIONS, AND
RECOMMENDATIONS ............................................................31

A. Conclusion ........................................................................31
B. Implications .......................................................................31
C. Recommendations ............................................................32

REFERENCES .........................................................................33
APPENDIX ..............................................................................36
LIST OF TABLES

Table

3.1 The Categorization of Women’s Language Features of Eilis Lacey in the 
*Brooklyn* Movie Script .................................................................17

3.2 Women’s Language Features of Eilis Lacey in the *Brooklyn* Movie Script....18

4.1 The Research Result on Women’s Language Features of Eilis Lacey in the 
*Brooklyn* Movie Script........................................................................20
LIST OF FIGURE

Figure

2.1 List of Neutral and Women-Only Words...............................................................9
# LIST OF ABBREVIATIONS

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>LH</td>
<td>Lexical Hedges/Fillers</td>
</tr>
<tr>
<td>TQ</td>
<td>Tag Questions</td>
</tr>
<tr>
<td>RI</td>
<td>Rising Intonation on Declaratives</td>
</tr>
<tr>
<td>I</td>
<td>Intensifiers</td>
</tr>
<tr>
<td>SPF</td>
<td>Super Polite Forms</td>
</tr>
<tr>
<td>ES</td>
<td>Emphatic Stress</td>
</tr>
<tr>
<td>EA</td>
<td>Empty Adjectives</td>
</tr>
<tr>
<td>PCT</td>
<td>Precise Color Terms</td>
</tr>
<tr>
<td>HG</td>
<td>Hypercorrect Grammar</td>
</tr>
<tr>
<td>ASSW</td>
<td>Avoidance of Strong Swear Words</td>
</tr>
<tr>
<td>P</td>
<td>The Percentage of Each Women’s Language Feature</td>
</tr>
<tr>
<td>F</td>
<td>The Frequency of Each Women’s Language Feature</td>
</tr>
<tr>
<td>N</td>
<td>The Number of Women’s Language Features of Eilis Lacey</td>
</tr>
</tbody>
</table>
LIST OF APPENDIX

Appendix

The Categorization of Women’s Language Features of Eilis Lacey in the Brooklyn Movie Script.................................................................36
CHAPTER I
INTRODUCTION

In this chapter, the researcher discusses the basic of this research that includes research background, research question, research significance, and also definition of terms.

A. Research Background

As one of the social contexts, gender and its stereotype highly influence the way men and women behave and even use the language (Jendra, 2010). In fact, when women are speaking, they often use indirect strategies and they are also more polite, while men are less polite and using more direct expressions (Holmes, 2001). This kind of situation cannot be separated from the social judgments and stereotypes formed by the society. People of the society build an expectation that women should behave in one way and men in another to be called as an ideal one (Holmes, 1995). Lakoff (1975) adds that when men are expected to be stronger and have more power, women are seen as weak, less-powered, and subordinate to men (as cited in Jakobsson, 2010). The existence of those stereotypes, unconsciously, makes women employ certain characteristics that distinguish them from men.

The certain characteristic of women when they speak is called women’s language. According to Lakoff (1975), there are ten types of women’s language features, namely lexical hedges or fillers, tag questions, rising intonation on
declaratives, empty adjectives, precise colors terms, intensifiers, hypercorrect grammar, super polite forms, avoidance of strong swear words, and emphatic stress.

Those women’s language features can be seen through the written language such as a movie script. A movie script that shows the phenomena of women’s language is *Brooklyn*. This movie script is written by Nick Hornby in 2014. It tells the life of Eilis Lacey, a young and beautiful woman who moved to Brooklyn from Ireland for a better future. She shows women’s language features when she talks with her fiance, family, and friends. This movie script is important to be taken as the subject of this research because the researcher expects that the *Brooklyn* movie script employs women’s language.

The researcher chose a movie script because the researcher wants to analyze the written language. The *Brooklyn* movie script also describes the characteristic of Eilis Lacey clearly. It also shows the women’s language in detail. The result of this research will show the kinds of women’s language features of Eilis Lacey in the *Brooklyn* movie script. By knowing the language features, people learn how to choose diction in speaking. It is really helpful in a communication. Thus, the researcher decides to use the *Brooklyn* movie script in the research.
B. Research Question

Related to the background of the research, the problem that is explored in this research is “What are the kinds of women’s language features of Eilis Lacey in the *Brooklyn* movie script?”

C. Research Significance

This research is conducted by analyzing the script of the *Brooklyn* movie written by Nick Hornby in 2014. It focuses on Eilis Lacey, the main character. The researcher uses the theory of Lakoff (1975 & 2004) on women’s language features to analyze the research problem.

The researcher hopes that the result of this research can contribute a practical contribution for the sociolinguistics lecturers in teaching about women’s language. This thesis can be one of the sources and empirical data. The researcher also expects that this research becomes site reading for linguistics students to learn about women’s language. Furthermore, it is hoped that this study can give a contribution and a foundation for further researchers who are keen on analyzing women’s language. Also, this research can be compared with the future research, especially the research which focuses on women’s language.

D. Definition of Terms

Definition of terms are used to make the readers know about terms applied in this research. There are three definition of terms that will be explained in this research, namely:
1. Women’s Language Features

According to Lakoff (2004), the languages which indicate the women’s characteristics are avoiding direct and forceful statements, and relying on confoms that conveys uncertainty and also hesitation. Lakoff (2004) mentions that there are ten language features that are always used by women, namely hedging, tag questions, rising intonation on declaratives, empty adjectives, precise color terms, intensifiers, hypercorrect grammar, super polite forms, avoidance of strong swear words, and emphatic stress.

2. Movie script

Movie script is the written text of a movie which includes instructions for the actors and directions for filming (Encyclopaedia Britannica, 2012). This research uses the Brooklyn movie script written by Nick Hornby in 2014.

3. Brooklyn

Brooklyn is a 2015 British-Canadian-Irish romantic drama movie. This movie is directed by John Crowley which is related to Colm Toibin’s 2009 novel with a similar title. It stars Saoirse Ronan, Emory Cohen, and Domhnall Gleeson. The movie was set in 1952. The story is about the immigration of Eilis Lacey, a pretty Irish woman, to Brooklyn. There, she falls in love. When Eilis’ past comes up, she should choose a country between Ireland and Brooklyn and the lives within them.
CHAPTER II

REVIEW OF RELATED LITERATURE

The researcher presents the theoretical description and the theoretical framework in this chapter. In the theoretical description, there are some reviews on theories related to the topic discussion. In the theoretical framework, the researcher explains the relation between the theory and the research question.

A. Theoretical Description

The researcher uses some theories that are related to this study. They are language and gender, women’s language, and women’s language features. To make the theories clear, the researcher describes them as follows.

1. Language and Gender

Sociolinguistics studies the way people speak differently in different social contexts. Holmes (2006) states “it also gives reasons for why and how people speak differently” (as cited in Al-Harahsheh, 2014, p. 872). Coates (1998, p. 2) states that it is common in all societies that “the way men speak is held in high esteem, while women’s ways of talking are compared unfavourably with men’s”.

“Gender is socially constructed rather than natural” (Cameron, 1998, p. 271). In addition, Butler (1990) explains that “masculinity and femininity can be defined by performing certain acts in accordance with the cultural norms” (as cited in Cameron, 1998, p. 280). Furthermore, “men and women may use their awareness of the gendered meanings that attached to particular ways of speaking and acting
to produce a variety of effects” (Cameron, 1998, p. 272). She adds her explanation about this particular ways of speaking between men and women.

Men and women are members of culture and they learn the suitable ways of speaking and a large set of gendered meanings that attached to different ways of speech; “they produce their own behavior in the light of those meanings” (Cameron, 1998, p. 281).

The example is in Jordanian society. There, “a woman should not use men’s speech style because it is unacceptable” (Al-Harahsheh, 2014, p. 872). A woman should speak in a way that reflects her femininity.

Sociolinguists agree that no two people speak the same, whether males or females; it is easy to know the social identity, sex, educational level, and region of someone from his/her speech (Holmes, 2008; Wardhaugh, 2006). The example is the Amazon Indians’ language. Holmes and Wilson (2017, p. 168) says, “The language of a child’s mother is different from her father’s language because men must marry outside their own tribe and each tribe is distinguished by a different language”. So, men and women speak different languages.

2. Women’s Language

People sometimes believed that language could be varied from the gender. Women and men have different language varieties, as Lakoff (1973) says that:

“Women’s language has become foundation towards the attitude that women are weak. The weakness and powerlessness of women is reflected in both the ways women are expected to speak, and the ways in which women speak. In appropriate women’s language, strong expression of feeling is avoided, expression of uncertainty is favored, and means of expression in regard to subject-matter deemed trivial to the real world are elaborated” (p. 45).
Lakoff’s writing has become the basis for many researchers who conduct a study about women’s language. In that research, she mentions ten basic assumptions of what she has felt being special women’s language in 1975.

3. Women’s Language Features

Lakoff mentions ten kinds of women’s language features. The kinds of women’s language features are:

a. Lexical Hedges or Fillers

The first women’s language feature is lexical hedges or fillers. It is the frequent use of such as, well, you see, sorta/sort of, like, you know, kinda/kind of, I guess, I think, and it seems like. Holmes (1992) says, “Women used up to three times as many hedges as men” (p. 317). Women use hedging or fillers because they are lack of confidence. Lakoff (1975) adds that, “Women use hedging devices to express uncertainty, and they use intensifying-devices to persuade their addressee to take them seriously” (as cited in Holmes, 1992, p. 316).

b. Tag Questions

The next women’s language feature is tag question. It also may express uncertainty. Lakoff (1975) says that “tag question is a syntactic device” (as cited in Holmes, 1992, p. 318). Women use a tag question when they are sure or having confidence of something they believe. They only want to confirm that what they believe is right. But, sometimes, women use a tag question when they have a doubt and need an answer. In other situation, a tag question is applied
when the main speaker wants to state an assertion, but she has a doubt in that
assertion. The example is when a woman says:

“Is John here?”

It is not surprising if her partner answers no, but if she says:

“John is here, isn’t he?”

From the question, she wants not only a confirmation by the addressee, but also a
response. That is why she uses a yes-no question.

c. Rising Intonation on Declaratives

The next women’s language feature is rising intonation on declaratives.
Women’s intonation-patterns have different perceptible. Lakoff (1973) states
that:

“There is a peculiar sentence intonation-pattern found in English only
among women, which has the form of a declarative answer to a question,
and is used as such, but has the rising inflection typical of a yes-no
question, as well as being especially hesitant” (p. 55).

The effect is as though one were seeking confirmation, though at the same
situation, the speaker can be the only one who has the requirement of
information.

P: “When will dinner be ready?”

Q: “Oh... around six o’clock...?“

Based on the conversation, P wants to confirm whether the dinner is ready
or not. She needs a response of her question. Meanwhile, Q sounds unsure with
the answer. So, rising intonation on declaratives shows hesitancy.
d. Empty Adjectives

An adjective that conveys an emotional reaction is called empty adjective. Figure 2.1 is the example of them.

<table>
<thead>
<tr>
<th>Neutral</th>
<th>Women-Only</th>
</tr>
</thead>
<tbody>
<tr>
<td>“great”</td>
<td>“adorable”</td>
</tr>
<tr>
<td>“terrific”</td>
<td>“charming”</td>
</tr>
<tr>
<td>“cool”</td>
<td>“sweet”</td>
</tr>
<tr>
<td>“neat”</td>
<td>“lovely”</td>
</tr>
<tr>
<td></td>
<td>“divine”</td>
</tr>
</tbody>
</table>

Figure 2.1 List of Neutral and Women-Only Words

Lakoff (1975) states that “if a man uses the women’s adjectives, then that will break his prestige” (as cited in Cameron, 1990, p. 226). Meanwhile, a woman has an option either she wants to use neutral or women’s only words. She may use both of them freely. Women can see very different things about her assumption of something by using neutral or women’s only words. Lakoff (1973) says, “These words are not, basically feminine, rather, they signal uninvolved, or out of power” (p. 53). Therefore, women-only words imply that women are not involved to the world of men and women often use empty adjectives to show their femininity.

e. Precise Color Terms

Lakoff (1973) claims that, “Women use color words like mauve, beige, aquamarine, lavender, and magenta but most men do not” (as cited in Wardhaugh, 2006, p. 318). It is believed that men have less vocabulary than women. Also for women, the differences of color are involved, but for men, it is not. Lakoff (1975) states:
“Women are not expected to make decisions on important matters, like what kind of job to hold, they are relegated the non-crucial decisions as a sop. Deciding whether to name a color ‘lavender’ or ‘mauve’ is one such sop” (as cited in Cameron, 1990, p. 224).

From that statement, it can be said that women are detailed in seeing something. But, women are not intended to make a decision on an important thing.

f. Intensifiers

Pan (2011) states, “Some documents show that women compared to men, using more intensifiers to strengthen what they want to express” (as cited in Handyanta, 2018, p. 13). It means that intensifiers are used to boost what women say. Some examples of intensifiers are really, just, and so. Those words are usually used by women. The use of intensifiers also convinces the addressee that women are serious with their statement.

g. Hypercorrect Grammar

Hypercorrect grammar is the use of standard verb forms consistently. Lakoff (1975) says:

“Hypercorrect grammar involves an avoidance of terms considered vulgar or coarse, such as ain’t, and the use of precise pronunciation, such as sounding the final ‘g’ in words such as going instead of the more casual goin” (as cited in Holmes, 1992, p. 314).

The main purpose of using hypercorrect grammar is to show the identity of the speakers. Women claim their personality as an educated people by using it. Hypercorrect grammar can be represented when the speakers use the form of comparison degree and parallel structure in the sentences. It also can be
considered as hypercorrect grammar when the speakers speak politely. Women are not supposed to speak roughly; it can be seen from the fact that since in the early age women are thought to use polite language” (Lakoff, 2004, p. 80).

Examples:

1)  *In fact they have become even more complex and urgent over time.*

2)  *They are offering the solution to protect and strengthen our families and communities.*

   In the example 1), it shows the use of comparison degree. The use of *more* in that sentence is to indicate the information degree. Example 2) shows the parallel structure. It can be concluded as a parallel structure because the use of conjunction is well-organized. The words that integrated together are formed from the same part of speech that is *verb*.

h. Super Polite Forms

   “Women do not use of color or indelicate expressions; women are the experts at euphemism; more positively, women are the repositories of tact and know the right things to say to other people” (Lakoff, 1975, p. 55). From that statement, it means that women tend to think carefully about their words before they speak to other. Pan (2011) mentions that “women say *the other place* instead of *hell* and use polite implications such as *thank you, please, you are so kind, would you please, and would you mind*” (as cited in Handyanta, 2018, p. 14).
i. Avoidance of Strong Swear Words

The explanation of avoidance of strong swear words can be seen from the examples below:

1) *Oh dear, you’ve put the jacket on the chair again.*

2) *Shit, you’ve put the jacket on the chair again.*

From the sentences above, people can predict that sentence 1) is a part of women’s language and sentence 2) is men’s language. Since Lakoff (1973) states, “As children, women are encouraged to be little ladies. Little ladies do not scream as vociferously as little boys” (p. 50). That is why Devi (2003) says that “females usually use such kind of soft forms, namely *oh dear or my goodness* while males use stronger ones like *shit or damn*” (as cited in Safitri, 2017, p. 5).

j. Emphatic Stress

Last but not least women’s language feature is emphatic stress. It is used to show that women tend to emphasize the most important word in their statement (Lakoff, 2004). This characteristic can be indicated by the particular word that the speaker is used; for examples, the use of *brilliant, excellent*. Those words indicate that there is someone’s strong expression about something. Besides, the words *brilliant* and *excellent* emphasize that the addressee should pay attention to something.
B. Theoretical Framework

This section explains how the theories are used to analyze and answer the research question. This research analyzed the kinds of women’s language features of Eilis Lacey in the *Brooklyn* movie script using Lakoff’s theory. The theories about women’s language features based on Lakoff have been explained in the previous section. This research also provided other theory which was the theory of language and gender to answer the research question.

There are ten women’s language features that have been explained above based on Lakoff, namely lexical hedges or fillers, tag questions, rising intonation on declaratives, empty adjectives, emphatic stress, precise color terms, super polite forms, hypercorrect grammar, intensifiers, and avoidance of strong swear words.

The researcher uses the other supporting theories to answer the research problem such as Jendra (2010), Holmes (1992; 1995; 2001; 2006), Jakobsson (2010), Al-Harahsheh (2014), Coates (1998), Cameron (1990; 1998), Wardhaugh (2006), Holmes and Wilson (2017), Safitri (2017), and Handyanta (2018). They are the experts who also discuss language and gender, and the explanation of women’s language features. They use Lakoff’s theory as the basic of their study. Language and gender theory helps the researcher to understand the language features based on gender so that the researcher does not misunderstand about the topic discussion. Furthermore, these theories help the researcher to discuss the kinds of women’s language features of Eilis Lacey in the *Brooklyn* movie script.
CHAPTER III
RESEARCH METHODOLOGY

This chapter consists of four sections. The first section is research method that explains the method used in this study. The second section is the object of the study. The third section is instrument and data gathering technique which explains the instrument and how the data gathered. The fourth section is data analysis technique that explains how the data are analyzed.

A. Research Method

The researcher used the technique of qualitative research to analyze the research question which is “What are the kinds of women’s language features of Eilis Lacey in the Brooklyn movie script?” In 2010, Ary, Jacobs, Sorensen, and Razavieh state “Qualitative researchers seek to understand a phenomenon by focusing on the total picture rather than breaking it down into variables. The goal is a holistic picture and depth of understanding rather than a numeric analysis data” (p. 29). The researcher described the data in word forms, word phrases, and sentences. In this research, the researcher applied document or content analysis as the research method. Ary, et al. (2010) explains the function of document or content analysis as data collection method.

“Document or content analysis focuses on analyzing and interpreting recorded material to learn about human behavior. The material may be public records, textbooks, letters, films, tapes, diaries, themes, reports, or other documents. Document or content analysis usually begins with a question that the researcher believes can be best answered by studying documents” (pp. 29-30).
In this research, the researcher analyzed the kinds of women’s language features of Eilis Lacey in the *Brooklyn* movie script based on Lakoff’s theory. Then, the researcher summarized and concluded the result based on the research problem.

B. Object of the Study

In conducting this research, the researcher obtained the data from *Brooklyn* movie script written by Nick Hornby in 2014. It tells the life of a pretty woman, Eilis Lacey, who migrates from Ireland to Brooklyn for a better future. This movie script was chosen because there were several women’s language features that were used by the main character, Eilis Lacey. The researcher focused on Eilis’ utterances in the movie script. The utterances from Eilis Lacey in the *Brooklyn* movie script were analyzed to obtain the data.

C. Research Instrument and Data Gathering Technique

The instrument in this research was human instrument and the data were gathered from *Brooklyn* movie script.

1. Human Instrument

Ary et al. (2010) state that human instrument is the only instrument which is capable of doing a complex task—studying human experiences and situations. In this research, the primary instrument was the researcher since the researcher selected the topic, formulated the research question, reviewed some theories,
selected the research instrument, collected the data, analyzed the data, validated the data, and answered the research question based on the data presentation.

2. **Brooklyn Movie Script**

In conducting this research, the researcher used *Brooklyn* movie script as the recorded material. *Brooklyn* movie script was the document needed by the researcher to analyze the character’s utterances. The researcher used some steps to gather the data. First, the researcher observed the dialogues from the movie script. Second, the researcher selected Eilis Lacey’s utterances. Third, the researcher identified which Eilis’s utterances employed women’s language features.

D. **Data Analysis Technique**

The researcher employed three steps in analyzing the data. These three steps were data reduction, data display, and conclusion or verification (Miles & Huberman, 1994).

1. **Data Reduction**

Data reduction is the process where the researcher reduces irrelevant information from the obtained data. The process focuses on “selecting, simplifying, abstracting, and transforming the data” by implementing a process called coding (Cahyani, 2017, p. 25). Miles and Huberman (1994) state that:

“Codes are tags or labels for assigning units of meaning to the descriptive or inferential information compiled during a study. Codes are usually attached to ‘chunks’ of varying size – word phrases, sentences or whole paragraphs” (p. 56).
In this research, the researcher applied that process. First, the researcher selected Eilis’ utterances from the *Brooklyn* movie script. Then, the researcher created codes that can be seen in the Table 3.1 below.

**Table 3.1 The Categorization of Women’s Language Features of Eilis Lacey in the *Brooklyn* Movie Script**

<table>
<thead>
<tr>
<th>No.</th>
<th>The Utterances</th>
<th>Women’s Language Features</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>LH</td>
</tr>
<tr>
<td>1</td>
<td>Miss Kelly, <em>might</em> I talk to you later?</td>
<td>✓</td>
</tr>
</tbody>
</table>

The researcher labeled every women’s language feature with different codes. Lexical hedges/fillers were labeled as LH, tag questions were labeled as TQ, rising intonation on declaratives was labeled as RI, intensifiers were labeled as I, super polite forms were labeled as SPF, emphatic stress was labeled as EA, precise color terms were labeled as PCT, hypercorrect grammar was labeled as HG, and avoidance of strong swear words was labeled as ASSW. Eilis’ utterances were categorized based on which women’s language features she used.

2. Data Display

Miles and Huberman (1994) state that “in order to draw a conclusion, displaying the data in a form of table, chart, network, and other graphical is necessary” (as cited in Cahyani, 2017, p. 26). The data obtained in this research
that were related to the kinds of women’s language features of Eilis Lacey in the *Brooklyn* movie script were displayed in the tables below.

Table 3.2 Women’s Language Features of Eilis Lacey in the *Brooklyn* Movie Script

<table>
<thead>
<tr>
<th>No.</th>
<th>Women’s Language Features</th>
<th>The Frequency of Each Feature</th>
<th>The Percentage of Each Feature (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Lexical Hedges/Fillers</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>Tag Questions</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>Rising Intonation on Declaratives</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>Intensifiers</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>Super Polite Forms</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>Emphatic Stress</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>Empty Adjectives</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td>Precise Color Terms</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9.</td>
<td>Hypercorrect Grammar</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10.</td>
<td>Avoidance of Strong Swear Words</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Total Features</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

After all Eilis’ utterances that employed women’s language features were collected, the researcher classified them into Table 3.2. Then, the researcher counted the frequency and percentage of each feature. The researcher counted the percentage of each feature by using a formula. The formula was presented below.

\[
P = \frac{F}{N} \times 100\%
\]

From the formula above, \( P \) stands for the percentage of each women’s language feature, \( F \) stands for the frequency of each women’s language feature, and \( N \) stands for the number of women’s language features of Eilis Lacey.
3. Conclusion or Verification

The last step is conclusion. In this step, the researcher could conclude the result of the data analysis. According to Miles and Huberman (1994), the researcher was also “able to start developing initial conclusions while collecting the data” (as cited in Cahyani, 2017, p. 27). After completing the obtained data, the researcher verified the data to an expert to avoid multiple viewpoints in the data analysis. Therefore, the valid data would be used to draw the conclusion.
CHAPTER IV

RESEARCH RESULTS AND DISCUSSION

In this part, the researcher explains the kinds of women’s language features of Eilis Lacey in the Brooklyn movie script. The data were analyzed based on the theory of Lakoff (1975 & 2004) on women’s language.

Kinds of “Women’s Language Features” of Eilis Lacey in the Brooklyn Movie Script

This section discusses the result to respond the research problem which is the kinds of women’s language features of Eilis Lacey in the Brooklyn movie script. The researcher found eight data to be analyzed. Table 4.1 is used to cover the detail description on the result.

Table 4.1 The Research Result on Women’s Language Features of Eilis Lacey in the Brooklyn Movie Script

<table>
<thead>
<tr>
<th>No.</th>
<th>Women’s Language Features</th>
<th>The Frequency of Each Feature</th>
<th>The Percentage of Each Feature (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Lexical Hedges/Fillers</td>
<td>12</td>
<td>13.04%</td>
</tr>
<tr>
<td>2.</td>
<td>Tag Questions</td>
<td>7</td>
<td>7.61%</td>
</tr>
<tr>
<td>3.</td>
<td>Rising Intonation on Declaratives</td>
<td>21</td>
<td>22.83%</td>
</tr>
<tr>
<td>4.</td>
<td>Intensifiers</td>
<td>20</td>
<td>21.74%</td>
</tr>
<tr>
<td>5.</td>
<td>Super Polite Forms</td>
<td>5</td>
<td>5.43%</td>
</tr>
<tr>
<td>6.</td>
<td>Emphatic Stress</td>
<td>2</td>
<td>2.17%</td>
</tr>
<tr>
<td>7.</td>
<td>Empty Adjectives</td>
<td>6</td>
<td>6.52%</td>
</tr>
<tr>
<td>8.</td>
<td>Precise Color Terms</td>
<td>0</td>
<td>0.00%</td>
</tr>
<tr>
<td>9.</td>
<td>Hypercorrect Grammar</td>
<td>19</td>
<td>20.65%</td>
</tr>
<tr>
<td>10.</td>
<td>Avoidance of Strong Swear Words</td>
<td>0</td>
<td>0.00%</td>
</tr>
<tr>
<td></td>
<td><strong>Total Features</strong></td>
<td><strong>92</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>
Table 4.1 represents the kinds of women’s language features that are used by Eilis Lacey in the *Brooklyn* movie script. Those language features are lexical hedges or fillers, tag questions, rising intonation on declaratives, intensifiers, super polite forms, emphatic stress, empty adjectives, and hypercorrect grammar. The following explanation is the result and discussion on each feature.

**a. Lexical Hedges or Fillers**

As mentioned in the review of related literature, hedges are used to reduce the force of an utterance and *well, you know, sort of,* and *I think* are described as the hedges. While, fillers are meaningless particles which are used by women and those are assigned to the same category as pause fillers such as *uh, um,* and *ah* (Lakoff, 2004).

Based on the data, it is found that Eilis uses lexical hedges or fillers twelve times or 13.04% out of the total data. Below is the example of lexical hedges used by Eilis Lacey in the *Brooklyn* movie script.

Eilis: [*I thought*] you weren’t coming

From that situation, Eilis is waiting for Tony to pick her up. She thinks that Tony will not come but she is unsure, so when Tony finally arrives, she says her opinion. As seen in the excerpt [1], Eilis uses lexical hedges *I thought* at the beginning of her statement because she feels unsure about what she is saying. At first, she feels unsure whether Tony will come or not. That is why when Tony finally shows up, she uses *I thought* to express uncertainty and avoiding making any firm assertion.
[2] Miss Kelly: And there’s lots of talk about you and young Jim Farrel. Eilis: [Ah, well]. [You know] what people are like. They love to talk.

Miss Kelly says that statement because Jim Farrel’s mother wants Eilis to be Jim’s wife and it becomes a hot topic in the town. In the excerpt [2], Eilis uses lexical hedges or fillers *ah, well, you know* to avoid making any firm statement of what she means towards her statement. Besides those two examples, Eilis also uses hedges *sort of, I wonder, I think* and filler *oh* to express uncertainty and avoid making firm statements in her utterances.

b. Tag Questions

Tag question, according to Lakoff (2004) is one of women’s language features, which reflects uncertainty, related to something unknown by the speaker, which encourages them to ask. Tag question is a grammatical structure in which a declarative statement or an imperative is turned into a question by adding an interrogative fragment called the tag. In addition, tag question is also a polite statement, by softening the sentence, it does not force on an agreement or a belief on the addressee.

In the *Brooklyn* movie script, Eilis uses seven tag questions or 7.61% from the data. The example of its utterance as follows.

[3] Eilis: She’ll be OK, [*won’t she?*]
Tony: Sure she will.

The utterance in the excerpt [3] is kind of tag question as responding and confirming. It illustrates that Eilis reflects uncertainty about Dolores’ condition. It indicates that Eilis is not sure about Dolores’ condition because when Eilis meets
her in the bench, she looks awful. She is encouraged to ask it related to her doubt to get Tony’s answer as the reason of her tag question won’t she? Then, it also reflects hesitancy, which means that Eilis tries to get information about Dolores whether she is fine or not. Therefore, she states the claim but is unsure about the truth. She becomes the one who is lack of knowledge about Dolores, and then she expects the confirmation from Tony. So, her unknown will be answered and responded by Tony.

[4] Nancy: Do you think he might?
Eilis: Of course he will. I know you like him, Nancy, but he’s not Gary Cooper, [is he?] And those boys, with their hair-oil and their blazers.

From the excerpt [4], Eilis claims that Nancy’s boyfriend is not as perfect as what Nancy thinks he is. In that statement, Gary Cooper is a famous American actor who Eilis and Nancy adored. Eilis asks Nancy to agree with her claim by using is he? as a tag question so that it does not force a belief on Nancy’s thought.

Eilis: Yes. It’s a good one, [isn’t it?]

When Eilis comes back to Ireland, she and her friends go to the beach. Nancy is surprised because Eilis suddenly takes off her blouse and skirt to reveal the bathing costume while Nancy and her friends are struggling to change their costume using a towel. Ireland is different from America; it is not common to wear bathing costume underneath clothes. So, Nancy asks and Eilis responds her by saying, “Yes. It’s a good one, isn’t it?” This tag question is used to claim her personal feelings. Eilis uses it to show her feeling rather than to seek a confirmation from Nancy whether she agrees with her personal feelings or not.
From Eilis’ utterances, tag questions are used to seek a confirmation. She uses a tag question rather than the statement itself in order to reduce the force of her statement. She uses it because she is not sure with her statement. In addition, sometimes, a tag question can be used to show personal feelings or opinions to make the addressee believe more with her claim.

c. Rising Intonation on Declaratives

It is the highest percentage of the feature. In this movie script, there are twenty-one occurrences of rising intonation feature employed by Eilis. It takes 22.83% from the total percentage. The first example can be found when Eilis tells Miss Kelly that she will move to America. The utterance can be seen in excerpt [6].

Eilis: [My sister?]

Excerpt [6] shows how Eilis rises her intonation after Miss Kelly mentions Eilis’ sister. Miss Kelly has a small argument with Elis because she does not seem pleased knowing Eilis will go to America. After hearing Miss Kelly’s statement, Eilis rises her intonation when she says, “My sister?” She uses it to seek a confirmation from Miss Kelly whether what Miss Kelly means is her sister or not.

The second example can be seen from the excerpt [7].

[7] Rose: If it was just that, I’d spend every penny I had on you, gladly.
But I can’t buy you a future. I can’t buy you the kind of life you need.
Eilis: I know. [But you’ll come to see me there one day?]
Rose: Yes.

It happens when Eilis packs her clothes with her sister. Hearing her sister
says that statement, Eilis rises her intonation when she says, “But you’ll come to see me there one day?” to seek a confirmation from Rose whether one day Rose will see her in America or not.

The third example is when Eilis has a conversation with Jim.

[8] Jim: Do you have beaches in Brooklyn?
   Eilis: Yes. But... they’re different. The one I’ve been to is, anyway.
   Jim: Stones?
   Eilis: [Stones?]

It happens when Eilis and Jim go to the beach. Jim asks Eilis if there is a beach in Brooklyn or not. Eilis says that there is a beach in Brooklyn but the beach is different. When Jim answers her, Eilis replies him by rising her intonation. She says, “Stones?” to make sure whether what she heard is true or not.

Another example is from excerpt [9].

[9] Eilis: [You like baseball?]

When Tony’s friend asks Eilis if Tony has offered to take her to watch baseball or not, Eilis rises her intonation while looking at Tony. From the excerpt [9], Eilis wants to seek a confirmation whether Tony likes baseball or not.

From the examples, Eilis uses rising intonation on declaratives when she is uncertain with her statement and she needs a confirmation from the addressee.

d. Intensifiers

In this research, the researcher finds that intensifiers feature is occurred twenty times or 21.74% from the total data. Eilis uses intensifiers to strengthen certain words and express her strong feelings or opinions to the addressee. The
examples can be seen in the excerpts below.

[10] Eilis: I’m [so] sorry about the smell. And the bucket.
[11] Eilis: But I think I can say that for the first time since I’ve been in America, I’m [really] happy.

In the excerpt [10], Eilis uses so to emphasize the intended meaning towards her statement. Eilis intensifies the intention to Georgina about her sentence that she does feel sorry to cause smell and puke into the bucket. Then, excerpt [11] and [12] also use to make the meaning of her sentences stronger. The intensifier too in excerpt [13] is Eilis’ answer to Tony’s statement. They eat together while talking. Eilis’ food is untouched while Tony’s plate is clean. Then, Tony says that he is worried because Eilis has not eaten anything. Eilis says, “Too busy talking.” Eilis uses too to intensify her utterance. She does talk much until her food is untouched.

Another example of the use of just is in the excerpt [14].

[14] Girl on deck: People say that there’s so many Irish people there, it’s like home. Is that right? Eilis: Yes, it’s [just] like home.

The intensifier just is used by Eilis to strengthen the word like home. It is used to express her emotional opinion to her addressee. She wants her addressee to know that Brooklyn is only like her hometown, Ireland.

So, Eilis uses the intensifier in their speech to intensify the word after it. She also uses intensifiers to get her addressee’s attention by emphasizing her feeling or statement of their speech.
e. **Super Polite Forms**

The researcher finds out that there are five occurrences or 5.43% of super polite forms feature in the *Brooklyn* movie script. Below are the examples of super polite forms found in Eilis’ utterances.

- [15] Eilis: Miss Kelly, *might I talk to you?*
- [16] Eilis: *Could I have the bill please?*
- [18] Eilis: Tony, *please don’t push me*.
- [19] Eilis: *Please don’t mention it to Mummy*, though.

Eilis uses polite modals in her utterances to express her polite attitude towards her addressee as seen in the excerpt [15] and [17]. In the excerpt [15], Eilis’ utterance shows an indirect request to Miss Kelly. The use of indirect command indicates a super polite form. Eilis wants to talk to Miss Kelly so she asks Miss Kelly politely. In the excerpt [16], Eilis uses a polite modal to ask the waiter to bring her the bill. Eilis also uses expression of thanking in the excerpt [17]. Father Flood asks Eilis about how Tony is going. So, Eilis thanks Father Flood for asking about Tony by using *thank you*. Then, it can be seen from the excerpt [18] and [19] that Eilis uses polite request. In the excerpt [18] Eilis uses *please* to ask Tony not to force their future child to love baseball. Furthermore, in the excerpt [19], Eilis also uses *please* to ask Rose not to tell her mother that she has already got a boyfriend in Brooklyn.

Briefly, Eilis uses super polite forms because she tries to show politeness to her addressee. She shows good manner and behavior so that she can keep her reputation good in her social life. She is a well-behave woman.
f. **Emphatic Stress**

Emphatic stress is stress used to signal an emphasis on a certain part of the expressions or utterances. In the *Brooklyn* movie script, Eilis uses the feature twice in a whole script or 2.17% of the total percentage. The examples are below.

[20] Eilis: My name is *[Eilis Fiorello]*.
[21] Eilis: You remembered that after I had dinner at your house, you told me that you *[loved]* me.

In the excerpt [21], Eilis emphasizes her utterances in the words *Eilis Fiorello* in order to tell everyone that she is married and she is the wife of Tony Fiorello. Then, in the excerpt [21], Eilis tries to recall Tony about what he said. She emphasizes the word *love* to strengthen the important statement of her utterances. The use of emphatic stress indicates that Eilis wants to stress and emphasize her utterance so that the addressee pays attention to her.

---

g. **Empty Adjectives**

In this movie script, Eilis uses empty adjectives feature six times in her conversation or 6.52% from the total data. The examples are in the excerpts below.

[22] Eilis: I... Thank you for the evening. It was *[lovely]*.
[23] Eilis: He’s *[sweet]*, and funny, and he has these *[wonderful]* eyes that...

From the excerpts, it can be seen that Eilis uses those adjectives to show her admirations towards something. Empty adjectives are implemented to express an emotional reaction rather than a specific information. In the excerpt [22], Eilis says the word *lovely* to express her emotion because Tony treats her well and she
feels happy. In the excerpt [24], Eilis expresses her admiration towards Tony using *sweet* and *wonderful*. Then, in the excerpt [25], Eilis expresses her emotional reaction to Jim. She uses the word *charming*. Besides those examples, there are other empty adjectives used by Eilis Lacey to convey her emotional reaction, namely *awful* and *tiny*.

**h. Hypercorrect Grammar**

In *Brooklyn* movie script, Eilis uses hypercorrect grammar feature nineteen times in her conversation or 20.65% from the total data. Below are the examples.

[25] Eilis: *[It certainly feels like it, but this is my first year, so I don’t know how to judge.]*

[26] Eilis: *[I still miss you and mother, and I think about you every day.]*

[27] Eilis: *[When I first went to America, I missed every single thing about Enniscorthy except one.]*

[28] Eilis: *[I’ll] sign up for two movies.*

[29] Eilis: *[I would hope] so.*

[30] Eilis: *[... She cooked me some spaghetti and made me try] and [eat] it without making a mess.*

[31] Eilis: *[We go to the cinema on Wednesdays] and he [takes me to Father Flood’s dance on Saturdays].*

From the excerpts above, it can be seen that Eilis uses the standard English forms, such as the use of correct simple tense as seen in excerpt [25], [26], and [27], the use of modals as seen in excerpt [28] and [29], and the use of parallel structure as seen in excerpt [30] and [31].


[33] Eilis: *[I want to] be with him. I [want to] be with my husband.*

From excerpt [32] and [33], Eilis avoids using rough words. In the excerpt [32], she says *trying to* instead of *tryna*; and in the excerpt [33], she says *want to*
instead of wanna.

[34] Eilis: I like [working] in the shop well enough, but I don’t want to be there forever.
[35] Eilis: Are you [looking] forward to your move?

From the excerpt [34] and [35], it implies that Eilis uses precise pronunciation. She pronounces the final sounding ‘g’. In the excerpt [34], she pronounces the word working instead of workin; and in the excerpt [35], she pronounces the word looking instead of lookin.

[36] Eilis: He isn’t [as important as] Bartocci’s and my night classes, I know that.
[38] Eilis: You’re [the prettiest] girl in County Wexford.

The last three excerpts above are the use of comparison degree. Excerpt [36] is positive degree, excerpt [37] is comparative degree, and excerpt [38] is superlative degree.

The use of hypercorrect grammar by Eilis Lacey is to show that she is a proper woman in the society. It is also used to express her politeness in front of other people.

The result shows that there are eight out of ten features of women’s language found in Eilis Lacey’s utterances. They are lexical hedges/fillers, tag questions, rising intonation on declaratives, intensifiers, super polite forms, emphatic stress, empty adjectives, and hypercorrect grammar. Precise color terms and avoidance of strong swear words do not appear in Eilis’ utterances in the Brooklyn movie script. The dominant feature is rising intonation on declaratives which is used to show uncertainty and seek a confirmation from the addressee.
CHAPTER V

CONCLUSION, IMPLICATIONS, AND RECOMMENDATIONS

In this chapter, the researcher discusses three things, namely conclusion, implications, and recommendations. The conclusion is related to the research results on chapter IV, the implications are related to sociolinguistics lecturers and linguistics students, and the recommendations lead the further researchers on the same field.

A. Conclusion

The researcher finds eight kinds of women’s language features of Eilis Lacey in the Brooklyn movie script, namely lexical hedges or fillers, tag questions, rising intonation on declaratives, intensifiers, super polite forms, emphatic stress, empty adjectives, and hypercorrect grammar. Eilis Lacey shows her lack of confidence, uncertainty, and high appreciation in her utterances. The dominant feature is rising intonation which is used to express uncertainty in Eilis’ utterances. In addition, there are two features which cannot be found in this analysis, namely precise color terms and avoidance of strong swear words.

B. Implications

Since the researcher studies in the education field, the researcher should understand the implication of this research towards society, especially for sociolinguistics lecturers and linguistics students. Sociolinguistics lecturers can
use this research to teach about women’s language. Furthermore, for linguistics students, a movie script can be used to learn speaking. By knowing the language features of a movie script, students learn how to choose diction in speaking.

C. Recommendations

This research hopefully can be a contribution for the progression of language studies, especially on women’s language features used by the main character in a movie script. Moreover, it is also hoped that this result can be a reference for students in linguistics major to learn more about language features of women. The researcher hopes that this research can give a practical contribution for lecturers, especially to be a source in teaching sociolinguistics that focused on women’s language.

This study shows examples of women’s language in a movie script. The researcher recommends further researchers to analyze the direct conversation of a person who has an important role in the society. For example is the figure of a woman who has politic competence. They can conduct an interview. It will be more challenging because they can directly interact with the women’s language users instead of using scripts or movies only.
REFERENCES


Retrieved on September 13th, 2018, from http://www.library.usd.ac.id/


APPENDIX

The Categorization of Women’s Language Features of Eilis Lacey in the *Brooklyn* Movie Script

<table>
<thead>
<tr>
<th>No.</th>
<th>The Utterances</th>
<th>Women’s Language Features</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>LH</td>
</tr>
<tr>
<td>1</td>
<td>Miss Kelly, <em>might</em> I talk to you later?</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Tony, <em>please don’t push me.</em></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>My sister?</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>I can’t <em>really</em> hear you.</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>You look <em>so beautiful</em> it makes me despair of this place.</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>There’s <em>so much</em> to do.</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Of course he will. I know you like him, Nancy, but he’s not Gary Cooper, <em>is he</em>? And those boys, with their hair-oil and their blazers…</td>
<td></td>
</tr>
<tr>
<td>No.</td>
<td>The Utterances</td>
<td>Women’s Language Features</td>
</tr>
<tr>
<td>-----</td>
<td>-------------------------------------------------------------------------------</td>
<td>---------------------------</td>
</tr>
<tr>
<td>8</td>
<td>I know. But you’ll come to see me there one day?</td>
<td>LH</td>
</tr>
<tr>
<td>9</td>
<td><strong>Please</strong> don’t mention it to Mummy, though.</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>What sort of things?</td>
<td>✓</td>
</tr>
<tr>
<td>11</td>
<td>And you’ll look after yourself?</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>And I’ll come home to visit, <em>won’t I</em>? Because I couldn’t bear it if...</td>
<td>✓</td>
</tr>
<tr>
<td>13</td>
<td>Never again to America?</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>I’m so sorry about the smell. And the bucket.</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>With next door?</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>No. <strong>I mean</strong>, I don’t try. I...I just put them on.</td>
<td>✓</td>
</tr>
<tr>
<td>17</td>
<td><strong>Could</strong> I have the bill please?</td>
<td>✓</td>
</tr>
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</tr>
<tr>
<td>18</td>
<td>Oh. Sure.</td>
<td>LH: √</td>
</tr>
<tr>
<td>19</td>
<td>Oh, so you danced with loads of others?</td>
<td>LH: √, TQ: √</td>
</tr>
<tr>
<td>20</td>
<td>Too busy talking.</td>
<td>LH: √</td>
</tr>
<tr>
<td>21</td>
<td>Amenable?</td>
<td>LH: √</td>
</tr>
<tr>
<td>22</td>
<td>Afraid that I wouldn’t come back?</td>
<td>LH: √</td>
</tr>
<tr>
<td>23</td>
<td>Is that all? I’ll just put the shopping away.</td>
<td>LH: √</td>
</tr>
<tr>
<td>24</td>
<td>Hello? Mummy?</td>
<td>LH: √</td>
</tr>
<tr>
<td>25</td>
<td>Oh, it wasn’t so bad.</td>
<td>LH: √, SPF: √</td>
</tr>
<tr>
<td>26</td>
<td>Stones?</td>
<td>LH: √</td>
</tr>
<tr>
<td>27</td>
<td>It just…looks it.</td>
<td>LH: √</td>
</tr>
<tr>
<td>28</td>
<td>You must have been really pleased.</td>
<td>LH: √</td>
</tr>
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</tr>
<tr>
<td>29</td>
<td>Keep me away from Jim?</td>
<td>√</td>
</tr>
<tr>
<td>30</td>
<td>I’m sorry?</td>
<td>√</td>
</tr>
<tr>
<td>31</td>
<td>You’re the prettiest girl in County Wexford.</td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>I do. She lives in my boarding house, and she’s awful. If I leave with you, I’m sure she’d understand. You’d be rescuing me.</td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>She’ll be OK, won’t she?</td>
<td>√</td>
</tr>
<tr>
<td>34</td>
<td>I would hope so.</td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>Too many of them?</td>
<td>√</td>
</tr>
<tr>
<td>36</td>
<td>And I was the only one that would dance with you?</td>
<td>√</td>
</tr>
<tr>
<td>37</td>
<td>I’m talking too much. Tell me about plumbing.</td>
<td>√</td>
</tr>
<tr>
<td>38</td>
<td>Well. There’s school. Just you know… Brooklyn</td>
<td>√</td>
</tr>
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<tr>
<td>39</td>
<td>College. I’m studying bookkeeping.</td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>No. I was <strong>going</strong> to get one at ...</td>
<td>✓</td>
</tr>
<tr>
<td>41</td>
<td>She plays golf, and <strong>she’s really good</strong> at it.</td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>I don’t want to spend my last evening talking about her.</td>
<td>✓</td>
</tr>
<tr>
<td>43</td>
<td>I’m trying to study.</td>
<td>✓</td>
</tr>
<tr>
<td>44</td>
<td>That’s it? I’d love to.</td>
<td></td>
</tr>
<tr>
<td>45</td>
<td>I’m <strong>going to</strong> say yes, then I’m <strong>going to</strong> tell you why.</td>
<td>✓</td>
</tr>
<tr>
<td>46</td>
<td>That’s why I’ve been studying so hard.</td>
<td></td>
</tr>
<tr>
<td>47</td>
<td>I’ll sign up for two movies.</td>
<td>✓</td>
</tr>
<tr>
<td></td>
<td>... She <strong>cooked</strong> me some spaghetti and <strong>made</strong> me try and eat it without making a mess.</td>
<td>✓</td>
</tr>
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<tr>
<td>48</td>
<td>It certainly feels like it, but this is my first year, so I don’t know how to judge.</td>
<td></td>
</tr>
<tr>
<td>49</td>
<td>I suppose the most important news is that I have a boyfriend. He isn’t as important as Bartocci’s and my night classes, I know that. But I want to tell you everything that’s going on. Please don’t mention it to Mummy, though. <strong>You know</strong> what she’s like.</td>
<td>![checkmark]</td>
</tr>
<tr>
<td>50</td>
<td>Yes, it’s <strong>just</strong> like home.</td>
<td>![checkmark]</td>
</tr>
<tr>
<td>51</td>
<td>I think of you and Mother every single day. But Tony has helped me to feel that I have a life here. I didn’t have, before I met him. My body was here, but my life was back in Ireland, with you. Now it is halfway across the sea. So, that’s something.</td>
<td>![checkmark]</td>
</tr>
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<tr>
<td></td>
<td></td>
<td>LH TQ RI I SPF ES EA PCT HG ASSW</td>
</tr>
<tr>
<td>isn’t it?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>52</td>
<td>It’s colder here.</td>
<td></td>
</tr>
<tr>
<td>53</td>
<td>You like baseball?</td>
<td></td>
</tr>
<tr>
<td>54</td>
<td>They’re that important to you?</td>
<td></td>
</tr>
<tr>
<td>55</td>
<td>I... Thank you for the evening. It was lovely.</td>
<td></td>
</tr>
<tr>
<td>56</td>
<td>He isn’t as important as Bartocci’s and my night classes, I know that.</td>
<td></td>
</tr>
<tr>
<td>57</td>
<td>So the sewage is still pouring through the ceiling?</td>
<td></td>
</tr>
<tr>
<td>58</td>
<td>Let me say what I want to say. I think... I think you’ll... I don’t think you’ll mind.</td>
<td></td>
</tr>
<tr>
<td>59</td>
<td>We go to the cinema on Wednesdays and he takes me to Father Flood’s dance on Saturdays.</td>
<td></td>
</tr>
<tr>
<td>60</td>
<td>When I first went to America, I missed every single thing</td>
<td></td>
</tr>
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<tr>
<td></td>
<td></td>
<td>LH</td>
</tr>
<tr>
<td>61</td>
<td>about Enniscorthy except one.</td>
<td></td>
</tr>
<tr>
<td>62</td>
<td>I’m very hungry.</td>
<td></td>
</tr>
<tr>
<td>63</td>
<td>I still miss you and mother, and I think about you every day.</td>
<td></td>
</tr>
<tr>
<td>64</td>
<td>It’s not that. They’re very crowded.</td>
<td></td>
</tr>
<tr>
<td>65</td>
<td>But I think I can say that for the first time since I’ve been in America, I’m really happy.</td>
<td></td>
</tr>
<tr>
<td>66</td>
<td>I like working in the shop well enough, but I don’t want to be there forever.</td>
<td></td>
</tr>
<tr>
<td>67</td>
<td>Are you looking forward to your move?</td>
<td></td>
</tr>
<tr>
<td>68</td>
<td>That’s right, isn’t it, Father? I will never see her again.</td>
<td></td>
</tr>
<tr>
<td>69</td>
<td>My name is Eilis Fiorello.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>But I’ll see you in the morning. It’s very nice of</td>
<td></td>
</tr>
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<tr>
<td></td>
<td></td>
<td>LH</td>
</tr>
<tr>
<td>70</td>
<td>your family, to come to mass with me.</td>
<td></td>
</tr>
<tr>
<td>71</td>
<td>You don’t trust me to come back?</td>
<td></td>
</tr>
<tr>
<td>72</td>
<td>I want to be with him. I want to be with my husband.</td>
<td></td>
</tr>
<tr>
<td>73</td>
<td>Yes, and if you make one tiny noise she’ll evict me.</td>
<td></td>
</tr>
<tr>
<td>74</td>
<td>I will be going back to the United States.</td>
<td></td>
</tr>
<tr>
<td>75</td>
<td>Getting a letter of condolence isn’t like getting a birthday present, is it? What if Mrs. O’Toole from Cush writes back to thank you for your thank you?</td>
<td></td>
</tr>
<tr>
<td>76</td>
<td>Ah, well. You know what people are like. They love to talk.</td>
<td></td>
</tr>
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</tr>
<tr>
<td>77</td>
<td>You remembered that after I had dinner at your house, you told me that you loved me.</td>
<td>LH: √ TQ: RI: I: SPF: ES: EA: PCT: HG: ASSW:</td>
</tr>
<tr>
<td>79</td>
<td>… and he has these wonderful eyes that …</td>
<td>LH: TQ: RI: I: SPF: ES: EA: PCT: HG: ASSW:</td>
</tr>
<tr>
<td>81</td>
<td>Yes, it’s a good one, isn’t it?</td>
<td>LH: TQ: RI: I: SPF: ES: EA: PCT: HG: ASSW:</td>
</tr>
<tr>
<td>82</td>
<td>He’s sweet, and funny,…</td>
<td>LH: TQ: RI: I: SPF: ES: EA: PCT: HG: ASSW:</td>
</tr>
<tr>
<td>83</td>
<td>I got the certificate in America, but the two systems are very similar.</td>
<td>LH: TQ: RI: I: SPF: ES: EA: PCT: HG: ASSW:</td>
</tr>
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</tr>
<tr>
<td>86</td>
<td><strong>To fetch me?</strong> I haven’t worked for Miss Kelly for a long time, Mary. I may call in to see her soon, if that’s what she wants.</td>
<td>LH: 1, TQ: 5, RI: 1, I: 1, SPF: 2, ES: 0, EA: 0, PCT: 0, HG: 0, ASSW: 0</td>
</tr>
</tbody>
</table>