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

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Abstract
This paper analyzed women's language features used by Eilis Lacey in the *Brooklyn* movie script. *Brooklyn* tells about Eilis Lacey, a pretty young woman who moved from Ireland to Brooklyn. Two research problems were formulated. First, what are the kinds of women's language features of Eilis Lacey in the *Brooklyn* movie script? Second, what are the uses of women's language features of Eilis Lacey in the *Brooklyn* movie script? In order to answer those two research questions, the researcher applied the theory of Lakoff (1975) on women's language. This research used a descriptive qualitative method that supported by quantitative method. The researcher described the data in sentences and tables and then counted the percentage shown in tables and diagrams. The researcher was the main 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. The researcher discovered that Eilis Lacey showed her femininity side in her using of women's language features related on Lakoff's theory when she was talking with her fiancé, family, and friends. There were nine "women's language features" that she used, they were "lexical hedges or fillers, tag questions, rising intonation on declaratives, intensifiers, super polite forms, emphatic stress, empty adjectives, precise color terms, and hypercorrect grammar".

Keywords: Women's language features, women's language, movie script

Introduction
As one of the social contexts, gender and its stereotype highly influence the way men and women behave and even use language. 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. 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. When men are expected to be stronger and have more power, women are seen as weak, less-powered, and subordinate to men. The existence of those stereotypes, unconsciously, makes women employ certain characteristics that distinguish them from men. These special characteristics do not only exist in the level of behavior but also in the level of communication, specifically on the way they use the language.

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Women, because of their subordinate position, frequently use some features that show "uncertainty and lack of confidence". It is shown from the frequent use of hedges and tag question. They also have a tendency to soften their expression by using more polite form and avoiding strong swear words in a communication. Moreover, because of the social stereotype that place women less than men, it can be found that women tend to choose "mere" topics such as family, friendship, feeling, shopping, and so on as their conversation topics. This leads women to be more expressive in several ways than men in a conversation. Women tend to use kinds of expressions that openly show their feelings. This certain way of using language by women is called as women's language. Lakoff analyzed ten types language features that commonly used by women than men that based on her intuition and observation. Those language features are "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 language features are commonly used by women in their conversation. Each of those features has different uses, for example, to show femininity, to strengthen the meaning of a sentence, and to show uncertainty.

A movie that reflects the phenomena of women's language is *Brooklyn*. This movie is the reflection of the real condition in a society, because the director always draws the real condition based on the reality in a society. The *Brooklyn* movie is a "British-Canadian-Irish romantic drama film". It is adapted from Colm Toibin's 2009 novel with the same name. It tells the story of Eilis Lacey, a young lady who moved to Brooklyn from Ireland for a better future. She uses women's language features when she talks with her fiancé, family, and friends. It can be seen from the utterances that she uses which have different uses in the way she uses those features. This movie is important to be taken as the subject of this research because the researcher expects that this movie employs women's language.

The reseacher uses a movie script as research because it can help the researcher to understand the movie deeply. Moreover, a movie script also can be used to be an interesting way in learning grammar, reading, and even literature. The *Brooklyn* movie script is one of the interesting movie scripts. It describes the characteristic of Eilis Lacey clearly. So, people can imagine the character of Eilis. It also shows the women's language in detail. The results of this research will show the types and the uses 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 as the subject of the research. In this paper, two research problems were formulated. First, what are the kinds of women's language features of Eilis Lacey in the *Brooklyn* movie script? Second, what are the uses of women's language features of Eilis Lacey in the *Brooklyn* movie script?

This research is conducted by analyzing the script of the *Brooklyn* movie written by Nick Hornby. It focuses on Eilis Lacey, the main character. The researcher uses the theory of Lakoff (1975) on women's language features to analyze the first and second research problems.

It is expected that the result of this research can give a practical contribution for the *Sociolinguistics* lecturers in teaching about women's language. This thesis can be one of the sources and empirical data. This research also can be used to be

an example on how "women's language" used by a character in a film. In addition, people also can understand the women's language used in a movie script. The researcher hope that this research becomes site reading for students of linguistics to learn more about women's language. It is also hoped that it can be able to give a contribution and a foundation for the next researchers who are interested in analyzing women's language deeper than this thesis. Furthermore, this research can be compared with the next research especially in analyzing "women's language".

Literature Review

Movie Script

Movie script is the text written of a movie. It includes instructions for the actors and directions for filming; a screenplay. It is like a novel because it also has some plots, characterictics, and other elements. So, people can learn literature from a movie script. In this research, the researcher uses *Brooklyn*, a 2015 "British-Canadian-Irish romantic drama film". This movie is directed by John Crowley and it is written by Nick Hornby which is related on Colm Toibin's 2009 novel with the similar name. It stars "Saoirse Ronan", "Emory Cohen", and "Domhnall Gleeson". The movie was set in 1951 and 1952. It tells about the immigration of a pretty Irish woman to Brooklyn. There, she is falling in love. Where her past comes up, Eilis should choose a country between Ireland and Brooklyn and the lives within them.

Sociolinguistics

Sociolinguistics is the study of society and language. It studies about how is the use of language in a community, how the people use a language in a community as well as how this language usage reflects the social identity of the users. Wardhaugh (2005) states that:

> There are several possible relationship between language and society. One is that social structure may either influence or determine linguistic structure and/or behavior. A second possible relationship is directly opposed to the first: linguistic structure and/or behavior may either influence or determine social structure. A third possible relationship is that the influence is bi-directional: language and society may influence each other (p. 10).

Trudgill (1974, p. 32) adds that sociolinguistics is a part of linguistics that is focused on language as *cultural phenomenon* and also as *a social*. The way people talk is also determined by a social context in which their speaking takes place.

From the statement above, he believes that people choose a language that is appropriate to the situation, the adressee, and how close the relation between them. Based on those factors, people may use different ways and language varieties. The varieties can be categorized based on ethnic, racial, and social lines. As Holmes (2001, p. 190) says that varieties of language along racial, ethnic, and social lines have been too apparent in many countries, including America and Britain. Sociolinguistics explains the language varieties and also the language as a social function as well as the way it is used is a community.

Sociolinguistics considers factors like the social background of addressers and the addressees such as "age", "gender", "social class", and "ethnic background". The last is the context and manner of the communication. This research is related

to gender, that is why the researcher uses the theory of sociolinguistics as a theoretical framework. In sociolinguistics, gender plays an important role in the study of linguistic expressions used by the interlocutors. It is found that female language is different from the male. There has been an inherent relation between language and gender. It can be concluded that men have different language use from women in terms of intonation patterns and quantity of language.

Male and female use different linguistic forms though they belong to the same language community. The example is the Amazon Indians' language. Holmes (1993, p. 58) says that the language of a child's mother is different from the language of her father, each tribe uses a different language, and also men and women also speak different languages. The phenomenon can be described in sociolinguistics. The reseacher also analyzes how Eilis uses language as a communication by using sociolinguistics theory.

Women's Language

The language which indicates the characteristic of women such as avoids direct and forceful statements, and relies on conforms that conveys uncertainty and also hesitation. It is related to some aspects of the difference of language between women and men that indicate the characteristics of women's language. There are ten language features that always used by women based on Lakoff's theory, 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".

Several researchers have done studies on women's language. First researcher is Khoirul Umami Mazidah (2009) from State University of Surabaya. She analyzed about women's language features of Margaret in *The Iron Lady* movie. She used Lakoff's theory. She found nine kinds of "women's language features" that used by Margaret, namely "lexical hedges or fillers, tag questions, rising intonation on declaratives, empty adjectives, intensifiers, hypercorrect grammar, super polite forms, avoidance of strong swear words, and emphatic stress". She did not find precise colors terms in her research. Margaret still has feminity side as a woman in Commo as The Iron Lady and Woman Prime Minister. Based on her utterances, it is found that she uses her sentences correctly and will not damage her reputation as a woman and a prime minister.

The next researcher is Farida Mas Huriyatul Mu'minin (2010) from Maulana Malik Ibrahim, Malang. She analyzed a "women's language" of the main character in *Thirteen* movie. There are seven kinds of women's language features occur in the conversations, namely "emphatic stress", "intensifiers", "empty adjectives", "tag questions", "super polite forms", "lexical hedges", and "rising intonation". She also found that the social and education background affects women's language that is used by the character. She used Lakoff's and Holmes' theory to answer her research problem.

The last researcher is Lisda Miftahul Aini (2016) from Maulana Malik Ibrahim too. Her research title is "Women Language Used by The Main Characters of *Mockingjay* Movie". She also used Lakoff's and Holmes' theory in her research. She found six women's language features in the female character (Katniss Everdeen) and five types in the male character (Peeta Melark). The woman character used "rising intonation", "lexical hedges", "intensifiers", "super polite

forms", "tag questions", "emphatic stress", and "precise color terms" to her addressee. It indicates lack of confidence, insecurity, giving an opportunity and also giving high appreciation to the addressee,. Otherwise, the man character used "rising intonation", "super polite forms", "lexical hedges", "intensifiers", and "tag questions". There were three features, which were not used by them, namely; "empty adjectives", "hypercorrect grammar", and "avoiding using strong swear words". In this study, rising intonation is a dominance. Both man and woman character use it since they want to indicate that there is unwillingness to be assertive in their opinion.

The present research analyzed about women's language features of Eilis Lacey in the *Brooklyn* movie script. It is different from the previous researches. The researcher used a drama romantic movie as the corpus of the study. The researcher used Lakoff's theory to answer the research problem. The research purpose is to find the kinds of "women's language features" of Eilis Lacey in the *Brooklyn* movie script and also the uses of women's language features of Eilis Lacey in the *Brooklyn* movie script.

Definition of 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).

Cuellar (2006) has described Robin Lakoff's book, "Language and Woman's Place" as follows:

> It opened a new strand in linguistic studies when she called the attention to a traditionally forgotten issue: the differences in language used by men and women. Lakoff's work was portrayed a clear situation of inequality in society and how it was reinforced by the use of language by men and women. Moreover, Lakoff underlines that linguistic features typical of women's language are general tendencies and correspond to spoken, not written language.

Lakoff's writing has become the basis for many researchers who conduct the study about "women's language". In that research, she mentions "ten basic assumptions" of what she felt as "special women's language" in 1975.

Women's Language Features

According to Lakoff, there are some kinds of "women's language features". The distinct group of features namely "lexical", "syntactic", and "pragmatic" distinguish women's language by using introspection and linguistic intuition as her method. The kinds of "women's language features" based on Lakoff's theory are in

the following.

1. 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", "like", "I guess", "I think", and "it seems like". Holmes (1992) also says, "Some researchers reported that women used up to three times as many hedges as men, while in others there were no differences between the sexes" (p.317). The example is, "*It's sort of a good film".*
Lakoff states that:

> "Hedging or fillers devices explicitly signal lack of confidence. So, 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).

Fishman also deals with "you know" in her own analysis in 1979. In her research, females use "you know" five times more frequently than males. Fishman finds that:

> "You know" often appears when women are unsuccessfully attempting to pursue topics. "You know" shows a conversational trouble, but it is usually become an attempt to solve the trouble as well. "You know" is an effective way to get an attention or to check the addressee if they are listening, following, and attending to the one's remark. Sometimes, people also use "you know" in long turns at talk to find whether the addressee still concentrates or not. It works when the speaker is unsuccessfully attempting to carry on a conversation. Furthermore, "you know" seems to be an explicit to respond when it occurs immediately before or after pauses in the women's language (as cited in Cameron, 1990, pp. 237-239).

2. Tag Questions

The next women's language feature is tag question. It also may express uncertainty. Lakoff (as cited in Holmes, 1992, p. 318) says that tag question is a syntactic device. Futhermore, Lakoff (1973) also mentions about the rule of women's language use in a situation.

It is found that syntactically too women's language is peculiar. There is no syntactic rule in English that only women may use. But there is at least one rule that a woman will use in more conversational situations than a man. This is the rule of tag question formation.

People 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, people use a tag question when they have a doubt and need an answer. In other situation, a tag question is used when the speaker is stating a claim, but lacks full confidence in the truth of the claim. For example, if she says:

> *"Is John here?"*
> A woman will probably not be surprised if her partner answer "no", but if she

says:

"John is here, isn't he?"

From the question, instead, one of the chances that she is already thought a positive answer. She only wants a "confirmation" from the addressee. She also wants a response, as she does with a yes-no question, but she has enough knowledge to predict that response, much as with a declarative statement. A tag question, then, might be thought of as a declarative statement without assumption that the statement is to be believed by the addressee, not forcing the addressee to go along with the views of the speaker.

There are situations in which tag is legitimate; in fact the only legitimate sentence-form (Lakoff, 1973, p. 54). For example, if the speaker has seen something only indistinctly, and has reason to believe her addressee had a better view, she can say, *"I had my glasses off. He was out at third, wasn't he?"* Sometimes, a tag question is used in cases where the speaker knows as well as the addressee what the answer must be, and it does not need confirmation. One such situation is when the speaker is making "small talk", trying to elicit a conversation from the addressee, "Sure is hot here, isn't it?" In discussing personal feelings or opinions, only the speaker normally has the way of knowing the correct answer. Strictly speaking, questioning one's own opinions is futile.

3. Rising Intonation on Declaratives

The next women's language feature is rising intonation or declaratives. Women's intonation-patterns have different perceptible. As Lakoff (1973) says 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 time, the speaker may be the only one who has requisite 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. It is found that these sorts of language-pattern are taken to reflect something real of a character. Rising intonation plays a part in not taking a woman seriously or trusting her with any real responsibilities, since women are not sure of themselves. It can be seen that sometimes people judge other people from the "basis" of the "superficial linguistic behavior" without seeing the inner character. Lakoff (1973) says that:

> Rising intonation feature is probably part of the general fact that women's language sounds much more polite than men's language. One aspect of

politeness is leaving a decision open, not imposing the mind, or views, or claims, on anyone else (p. 56).

4. Empty Adjectives

Empty adjectives are also a kind of women's language features. Empty adjectives are formed from a group of adjectives that is usually used to show the speaker's agreement or amazement of something. Empty adjectives also have specific and literal meanings. Women prefer to use an adjective specifically rather than a neutral adjective. Meanwhile, men like to use a neutral adjective to the addressee. An adjective that conveys an emotional reaction is called empty adjective. It is used to give specific information to the addressee. Figure 1. is the example of them.

Neutral	**Women-Only**
"great"	"adorable"
"terrific"	"charming"
"cool"	"sweet"
"neat"	"lovely"
	"divine"

Figure 1. List of Neutral and Women-Only Words

In Lakoff's perception, if men use "the women's adjectives", it will breakdown his reputation (as cited in Cameron, 1990, pp. 226-227). Meanwhile, women have a choice to use a neutral and 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*. Look at the example below:

1) "What a terrific idea!"
2) "What a divine idea!"

Example *1)* may be used in any situations by a woman, but *2)* is more limited. Perhaps, it is used only in case when the speaker thinks that it is unimportant. It can be said that the use of neutral word is more suitable for a formal situation and the use of women's words is appropriate to use in non-formal situations.

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 they are not involved to the true world of male impact and strenght and women often use *empty adjectives* to show their femininity.

5. Precise Color Terms

"Women's language" is different from men. Women choose different syntactic rules rather than men. For example, women have many vocabularies to show colors such as aqua, magenta, peach, maroon, and lavender. Men only have basic color vocabularies such as red, green, blue, yellow, and black. It is found that there are distinctions in the option and the frequency of "lexical items". For example, a man and woman are looking at the same painted wall. It is a pinkish shade of purple. The woman may say, *"The wall is mauve."*

Lakoff 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 shows that women have many vocabularies more than men. Also for women, the differences of color are involved, but for men, it is not. Lakoff explains that:

> 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. This lexical disparity reflects a social inequity in the position of women. If we want to change this opinion, we should give women the opportunity to participate in the real decisions of life (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 important thing.

6. Intensifiers

Intensifiers, namely "so", "just", "very", and "quite" seem more characteristic of "women's language" than of "men's language", though it is found in the later, especially in the language of "male academics". Women like to use intensifiers to show their feeling. For instance are the following sentences:

1) *Oh God, it is so terrible!*
2) *The scenery is so awesome!*

When the sentence is unemotional or non-subjective, men seem feel difficulty in using the construction without any reference to the speaker. Furthermore, women use "so" without any reference to the speaker. Here are the other examples of the usage of "so":

3) *She is so beautiful!*
4) *John is so dumb!*

Substituting "so" for absolute superlatives (*really, very, utterly*) seems to be a way of backing out of committing oneself strongly to an opinion, rather like tag question. One might hedge in this way with perfect right in making "aesthetic judgments"; [in example *3)*] or "intellectual judgments" [in example *4)*]. In that situation, the hedge is to seek to avoid making any strong statement.

7. "Hypercorrect Grammar"

"Hypercorrect grammar" is the consistent use of standard verb forms. Lakoff says in her book:

> 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 identity as an educated people by using it.

"Hypercorrect grammar" can be also indicated when the speakers use the form of "comparison degree" and "parallel structure" in their sentences. It also can be considered as "hypercorrect grammar" when the speakers speak politely. By using a language, people cansee whether the speaker speaks softly, gently, or roughly.

Lakoff (2004) says that women are not supported to speak roughly; it can be seen from the fact that since in the early age women are thought to use "polite language".

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 first sentence *1)*, it shows the use of comparison degree. The use "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 because the words that integrated together are formed from the same part of speech that is verb.

8. "Super Polite Forms"

Women like to use polite forms to ask a favor to the addressee. People usually use an imperative to ask the addressee to do something. An imperative often declares the opinion of impolite to superior position of the speaker's to the addressee. Super polite form is not used to give an order to the addressee. The addressee still has a choice whether he/she wants to do it or not. If he/she wants to do it, he/she will do it without any forcing. So, the decision is the right of the addressee. A suggestion is more polite than an order.

The content of particles in a sentence reinforces the idea as a demand rather than an order. It is more polite in a communication. Look at the sentences below:

1) Open the door.
2) Please open the door.
3) Will you open the door?
4) Will you please open the door?
5) Won't you open the door?

A sentence like "Won't you please open the door?" would then count as a doubly compound request. A sentence like *3)* is close in sense to "Are you willing to open the window?" According to the normal rules of polite conversation, wether the addressee agree to the thing that speaker ask for or not, the decision is up to the willingness of the addressee. Phrasing it as a positive question makes the implicit assumption that a "yes" answer will be forthcoming. Sentence *4)* is more polite than *2)* or *3)* because it combines them: "Please" indicating that to accede "will be to do something" for the speaker, and "will you", as noted, suggesting that the addressee has the final decision. If the question is phrased with a negative, as in *5)*, the speaker seems to suggest the stronger likelihood of a negative response from the addressee. Since the assumption is then that the addressee is that much freer to refuse, *5)* acts as a more polite request than *3)* or *4)*, *3)* and *4)* put the burden of refusal on the

addressee, as *5)* does not.

The following phrases are kind of super polite forms also:

Would you please...
I'd really appreciate it if...
Would you mind...
...if you don't mind...

9. "Avoidance of Strong Swear Words"

"Avoidance of strong swear words" has explained by Lakoff. She finds the women and that of men have difference language in the use of particles that grammarian often describes as "meaningless" (Lakoff, 1973, p. 50).

From that statement, it can be seen that there may be no referent for them, but they are far from meaningless: they define the social context of an utterance; indicate the relationship that the speaker feels between himself/herself and his/her addressee, between himself/herself and what he/she is talking about. Consider to the sentences 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 two sentences, people can predict that the first sentence is a part of women's language and the second one is men's language. Women usually use softer forms such us "Oh, Dear!" or "Darn!" while men use stronger ones such as "Dammit!" or "Shit!" It is interesting to note that "men's language" is increasingly being used by women, but women's language is not being adopted by men, apart from those who reject the American masculine image (e.g. homosexuals).

The difference between using "shit", "damn", or one of many others, as opposed to "oh dear", or "goodness", or "oh fudge" lies in how forcefully one says how one feels. The choice of particle is a function of how strongly to feel about something. It means that the strength of an emotion conveyed in a sentence corresponds to the strength of the particle. For some people, in a formal situation, women's language is highly inappropriate because the use of "women's particles" constitutes a joke. Below are the examples of inappropriate in some senses:

1) *"Oh fudge, my hair is on fire."*
2) *"Dear me, did he kidnap the baby?"*

Lakoff (1973) states that:

As children, women are encouraged to be little ladies Little ladies do not scream as vociferously as little boys, are chastised more severely for throwing tantrums or showing temper: "high spirits" are expected and therefore tolerated in little boys; docility and resignation are the corresponding traits expected of little girls (pp. 50-51).

The ability to use strong particles like "shit" and "hell" is, of course, only incidental to the inequity that exists rather than its cause. Women should deny equality partially for any linguistic reasons. Furthermore, if someone is consequently allowed to show emotions, then others may well be able to view

him/her as a real individual in his/her own right, as they could not if he/she never showed emotion.

10. Emphatic Stress

Last but not least is "emphatic stress". Women like to use words, which are used to emphasize the utterance or strengthen the meaning of an utterance. For example:

"It was a brilliant performance."

The word "brilliant" is an example of "emphatic stress". This word can be used to make the meaning of an utterance stronger. Sometimes men do not consider of the stress, because they cannot show any emotion in their language. It is different from women. A "stress" in a word can show what they feel. That is why women use emphatic stress to show their feeling. The internal coherence of the linguistic featured Lakoff is identified can be illustrated by dividing them into two groups.

First, there are linguistic devices, which may be used for hedging or reducing the force of an utterance. Secondly, there are features, which may boost or intensify a proposition's force. Features, which may serve as hedging devices, are lexical hedges, tag questions, question intonation, and super polite forms while boosting devices are intensifiers and emphatic stress (as cited in Holmes, 1992, p. 316).

Lakoff also claims 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, 1990). Women boost the force of their utterances because they think that otherwise they will not be heard or paid attention to. "Hedges" and "boosters" show that women are lack of confidence.

Women's Language Uses

According to Lakoff, women's language has several uses on its employment. They are to show uncertainty, to intensify/emphasize an utterance, to get response, and to express feeling (as cited in Holmes, 1992, pp. 316-317). Furthermore, Pearson in Merchant (2012) states that generally women use women's language to soften certain expression or utterance in order to avoid force or offence towards the addressee (p. 18).

Method

In analyzing women's language features of Eilis Lacey in the *Brooklyn* movie script, this research was implemented by using a "descriptive qualitative method" which is supported by a "quantitative method". Vanderstoep and Johnston (2009) state that quantitative uses numeric as its data, while qualitative research is interested in data which are in the form of narrative rather than numeric ones (p. 7). It gives researchers a chance to gain in-depth understanding into the meanings and functions of event (Vanderstoep & Johnston, 2009, p. 164).

The researcher described the data in sentences and tables and then counted the percentage of women's language features of Eilis Lacey from the script. The percentage is shown in tables and diagrams.

The researcher is the main point of this research. The researcher obtained the data source by observing the conversations in the *Brooklyn* movie script. Next, the researcher analyzed them.

The data source used in this research was the *Brooklyn* movie script that was released on November 2015. Then, it was analyzed in the form of words, word phrases, and sentences containing the kinds of "women's language features", which was related to the topic.

In this research, the researcher uses a "qualitative data analysis technique". The data analysis can be divided into four steps; they are collecting, classifying, analyzing, and explaining the data. The researcher used the steps to achieve the final result. Those steps can be explained as follows.

The first step was collecting the data from the movie script. The researcher identified the kinds "women's language features" in the Brooklyn script based on Lakoff's theory, so that it answered the first research problem. Second, the researcher determined which data considered as dominant types and patterns in Eilis Lacey utterances. While to answer the second problem, the researcher identified and analyzed the use of "women's language" based on Eilis Lacey using Lakoff's theory to explore each function of them. So, it gave the information about the uses of Eilis Lacey's language features.

Findings and Discussion

Kinds of Women's Language Features of Eilis Lacey in the Brooklyn Movie Script

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

Table 1. Women's Language Features of Eilis Lacey in the Brooklyn Movie Script

No.	Features	Frequency	Percentage (%)
1	Lexical Hedges	9	10
2	Tag Questions	6	7
3	Rising Intonation	45	50
4	Empty Adjectives	4	4
5	Super Polite Forms	4	4
6	Intensifiers	19	21
7	Emphatic Stress	1	1
8	Precise Color Terms	2	2
9	Hypercorrect Grammar	1	1
10	"Avoidance of Strong Swear Words"	0	0
	Total	91	100

Table 1. shows the kinds of 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, empty adjectives, precise color

terms, intensifiers, hypercorrect grammar, super polite forms, and emphatic stress". The following explanation is the findings and discussion on each feature.

1. "Lexical Hedges" or "Fillers"

The researcher found that Eilis uses "lexical hedges" or "fillers" nine times or 10% out of the total data. The example of lexical hedges is, "*No. I mean, I don't try. I... I just put them on"*. In that utterance, Eilis hesitates and feels unsure. Thus, she uses fillers by employing the expressions *"I mean"* and *"I... I".* Since she is uncertain, she also tends to reduce the absolute effect of her statement by using the expression "I mean" in her utterance. Another example of hedges or filler is, *"Let me say what I want to say. I think... I think you'll... I don't think you'll mind".* In this utterance, Eilis also hesitates and feels unsure. By employing the expression "I think", the effect of absolute statement is reduced and creating an effect that the statement is unreliable.

2. Tag Questions

In this movie script, Eilis uses six tag questions or 7% from the data. The example of its utterance as follows:

Eilis : "She'll be OK, *won't she*?"
Tony : "Sure she will."

The utterance in the dialogue above is kind of tag question as responding and confirming. It illustrates that Eilis reflects uncertainty about Dolores' condition. 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" (the "tag"). In addition, "tag question" is also a polite statement, by softening the sentence, in that it does not force on an agreement or a belief on the addressee. The data in that dialogue contains of the tag repetition of the modal verb from the statement and changes it into negative or positive, as "won't she?"

The utterance "She'll be OK, won't she?" 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 Eilis try to get information about Dolores whether it will be true or not. The utterance that used by Eilis above is implied as a tag question. The sentence "She'll be OK, won't she?" means that she wants to confirm whether Dolores is fine or not. Therefore, she states the claims but is unsure about the truth. She becomes the one who lacks of knowledge about Dolores, and then she expects the confirmation from Tony, so her unknown will be answered and responded by Tony.

3. "Rising Intonation on Declaratives"

It is the highest percentage of the usage. In this movie script, there are forty-five occurrences of rising intonation feature employed by Eilis. It takes 50% from the total percentage. The example is *"But why do you want to do it?".* In that

example, Eilis needs an answer from Tony. Another example is "*I'm sorry?".* In that utterance, Eilis wants to make sure about what she heard. The most usage of rising intonation in Eilis' utterances are used to make sure because Eilis is hesitant. So, the tendency to use rising intonation in the marked part of Eilis' utterance indicates that Eilis is hesitant.

4. Intensifiers

In this research, the researcher finds that intensifiers feature is occured nineteen times or 21% from the total data. The example is "*But I think I can say that for the first time since I've been in America,* ***I'm really happy***".
Another example of this feature is in the dialogue below:

Eilis : "I'm ***so*** sorry about the smell. And the bucket."
Georgina : "Oh, don't worry. The whole boat stinks. Even First Class. I've just been thrown out of there, by the way, so you'll have me throwing up in here too."

It was proven from the existence of word "so" in the sentence. "Intensifiers" are used to emphasize certain opinion. In order to emphasize the opinion, some people use the device to strengthen the meaning of their utterance. The word "so" has the function to intensify the utterance.

"Intensifiers" also can be used to make the addressee knows the speaker's strong feeling. The sentence "I'm *so* sorry about the smell. And the bucket." in that dialogue indicates that Eilis intensifies the intention to Georgina about her sentence that she does feel sorry to cause smell and puke into the bucket.

5. Super Polite Forms

The researcher finds out that there are four occurrences or 4% of superpolite forms feature in the *Brooklyn* movie script, for example:

Eilis : "Miss Kelly, *might I talk to you*?" (suddenly)
Miss Kelly : "Not if what you're going to say will cause trouble for me in some way or another."

The utterance "Miss Kelly, *might I talk to you*?" reflects "women's language feature" as a "super polite form". It is a kind of "super polite form" as "polite request". It shows that Eilis reflects polite request which does not need the obedience of Miss Kelly overtly but just suggesting to be done as a favor to Eilis about her desire. The utterance "might I?" indicates the request that does not need the agreement but only just a suggestion.

6. 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 once in a whole script or 1% of the total percentage. The example is *"But I'll see you in the morning. It's* ***very nice*** *of your family, to come to mass with me".* It is a kind of "emphatic stress" because the word "very" is used to emphasize or strengthen the utterance and the meaning of an utterance. The use of "emphatic stress" is to intent that the speakers want the audience pay attention seriously on them. So, they use a

certain word to make the meaning truly.

7. Empty Adjectives

In this movie script, Eilis uses empty adjectives feature four times in her conversation or 4% from the total data. The example is *"I… Thank you for the evening. It was **lovely**".* The word is "lovely". This type of adjective is called "empty adjective". It is used to convey an emotional reaction rather than specific information. Eilis says the word "lovely" to express her emotion because Tony treats her well and she feels happy.

8. Precise Color Terms

Eilis uses precise color terms feature two times in her conversation or 2% from the total data. The example of this feature is *"I...I met somebody. An Italian **fella***". Fella means friend, but Eilis prefers to use "fella" than "friend". It is not common to use "fella", that is why "fella" is a kind of precise color term.

9. Hypercorrect Grammar

In this movie script, Eilis uses hypercorrect grammar feature once in her conversation or 1% from the total data. The example is "*Oh, we're not going to talk about anything **terribly exciting**".* It is enough if Eilis only says "exciting". The addressee will know what Eilis means. But, Eilis prefers to uses hypercorrect grammar to make sure that the situation is so exciting.

Women's Language Uses of Eilis Lacey in the Brooklyn Movie Script

This section discusses the findings to answer the second research problem. Based on the data source, there are five uses of "women's language features" that is applied by Eilis Lacey in the *Brooklyn* movie script. Table 2. presents the result of the second research problem.

Table 2. Women's Language Uses of Eilis Lacey in the *Brooklyn* Movie Script

No.	**Features**	**Uses**					**Total**
		UC	**RE**	**EM**	**EF**	**SF**	
1	Lexical Hedges	5	1	0	3	0	
2	Tag Questions	6	0	0	0	0	
3	Rising Intonation	4	41	0	0	0	
4	Empty Adjectives	0	0	4	0	0	
5	Super Polite Forms	0	1	0	0	3	
6	Intensifiers	0	0	10	9	0	
7	Emphatic Stress	0	0	1	0	0	
8	Precise Color Terms	0	0	0	1	1	
9	Hypercorrect Grammar	0	0	1	0	0	
10	"Avoidance of Strong Swear Words"	0	0	0	0	0	
	Frequency	15	43	16	13	4	91
	Percentage (%)	17	47	18	14	4	100

Notes:
UC : Uncertainty
RE : Response
EM : Emphasize an Utterance
EF : Express Feelings
SF : Soften an Utterance

Table 2. shows the uses of women's language features of Eilis Lacey in the *Brooklyn* movie script. The explanation is stated in the following section:

1. To Express Uncertainty

There are fifteen expressions used by Eilis or 17% of the total data that indicate her uncertainty. Based on the findings of the research, Eilis as the main female character of the *Brooklyn* movie script uses this function through three features. They are "lexical hedges feature", "tag questions feature", and "rising intonation on declaratives feature". The researcher presents some examples and their explanation.

> *"Let me say what I want to say. I think... I think you'll... I don't think you'll mind".*

In the situation above, Eilis is not sure with her idea and she is also not sure to say it to Tony. That is why Eilis tends to use lexical hedges in her utterance. She uses lexical hedges by employing the expression "I think" in her utterance. The employment of the expression "I think" reduces the credibility of the statement and indicates that Eilis is hesitant.

Futhermore, by using lexical hedges feature, tag questions feature, and rising intonation on declaratives feature, she wants to show her lack of power in order to show her femininity side. It is found in the movie script that each feature that she is used reflects her own figure as a woman in some positions of her life. It is also found that in different settings, Eilis uses different language features, as she needs to make her utterance complete. She can carry out her utterances well in everywhere (in each setting in the movie script). So that, it can be said that she can behave well as a woman as it is seen from her utterances.

2. To Get Response

In the *Brooklyn* movie script, the researcher finds that the lead female character uses women's language for this purpose forty-three in total or 47% of the total data. According to the findings, Eilis uses three features of women's language as a way to get response from her addressee. They are rising intonation, super polite forms, and lexical hedges. Here is the example, "*Is it still hot out there?"* In that statement, Eilis wants to get response from the addressee, that is her friend. The researcher finds that the rising intonation happened because the she needs a response or information. Most of the utterances that Eilis uses to get response are rising intonation by using yes-no questions.

3. To Emphasize an Utterance

In this movie script, Eilis uses four features of women's language to make her utterance stronger. They are intensifiers, hypercorrect grammar, empty adjectives,

and emphatic stress. Based on the findings, there are sixteen data of expression or 18% out of the total data which contain this function. The example of intensifier terms uses by Eilis Lacey in the *Brooklyn* movie script was *so*. Intensifier is applied to make strong the speakers' statement by asserting the meaning of the statement so that it raised the listeners' concern and they took seriously the speakers' statement. This function appears when the intensifier terms come in the middle of the sentences and there are adjectives follow them. While empty adjectives and emphatic stress reflect strengthening the meaning to the recipient in order to get response from the recipient about her utterances.

4. To Express Feelings

In this research, the researcher finds that Eilis uses lexical hedges, intensifiers, and precise color terms features to express her feelings. The researcher found that there are thirteen utterances or 14% that is used by Eilis to express her feeling, for example, *"Oh, it wasn't so bad".* Eilis uses filler "oh" in her response. The filler is used to express her feeling about the situation happened. She wants to make her friend do not feel guilty about what he/she has already done.

5. To Soften an Utterance

In this movie script, Eilis uses two features of women's language which indicate her actions to soften her utterance. They are super polite forms feature and precise color terms. Eilis softens her utterance four times in whole or 4% from the total data. The example is *"Miss Kelly, might I talk to you later?".* In that situation, Eilis wants to ask something to Mrs. Kelly, that is why she uses super polite feature to make Mrs. Kelly agree with her idea.

Eilis Lacey uses politeness terms such as polite request and expression of thanking. The first is polite request. There are some indirect requests showed in the utterances that can be classified as super polite forms such as *might I* and *thank*. Those are used to show her respect to the other people who involved in their speech, and it showed that she considers her behavior and always attempts to behave like a lady. Based on this explanation, it can be seen that the forms of super polite are used in women's language features to represent their identity that women tend to speak politely to make an impression that women are considered more rather than men on their behaviour.

Moreover, Eilis also uses a precise color term to soften her utterance, the example is "*I... I met somebody. An Italian fella*". In that case, Eilis prefers to use "fella" rather than "friend". It indicates that women's language is different from men.

Conclusion

The researcher finds that there are nine kinds of women's language features of Eilis Lacey in the *Brooklyn* movie script. They are lexical "hedges or fillers", "tag questions", "rising intonation on declaratives", "intensifiers", "super polite forms", "emphatic stress", "empty adjectives", "precise color terms", and "hypercorrect grammar". Eilis Lacey shows her lack of confidence, uncertainty, and giving high appreciation in her utterances. In addition, there is one type which cannot be found in this analysis, it is avoidance of strong swear words.

The next research finding is the usage of language features of women which is used by Eilis Lacey in the *Brooklyn* script. Eilis uses some kinds of language features such as lexical hedges, tag questions, and rising intonation to show uncertainty. In this case, Eilis also uses rising intonation to ask response from the addressee. Most of the question are using yes-no questions. Moreover, lexical hedges and super polite forms can also express that she needs response. Furthermore, Eilis Lacey uses a feature to emphasize the utterance to her addressee, that is the emphatic stress. While superpolite forms and precise color terms are used to soften the utterances and giving highly appreciation to the addressee. Eilis Lacey uses women's language features in leaving a decision open, unwillingness in asserting the opinion, seeking a confirmation, making a polite request, and reducing the force of an utterance to her addressee. In addition, she also uses empty adjectives to convey an emotional reaction to the addressee.

Since the researcher learns in the education field, so 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.

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