

**A STUDY ON FEATURES OF WOMEN'S LANGUAGE OF
JOSEY AIMES' IN 'NORTH COUNTRY' MOVIE**

THESIS

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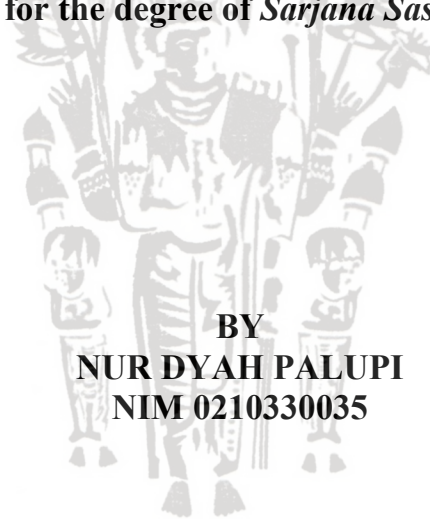


**STUDY PROGRAM OF ENGLISH
DEPARTMENT OF LANGUAGE AND LITERATURE
FACULTY OF CULTURE STUDIES
UNIVERSITY OF BRAWIJAYA
MALANG
2010**

**A STUDY ON FEATURES OF WOMEN'S LANGUAGE OF
JOSEY AIMES' IN 'NORTH COUNTRY' MOVIE**

THESIS

**Presented to
University of Brawijaya
in partial fulfillment of the requirements
for the degree of *Sarjana Sastra***



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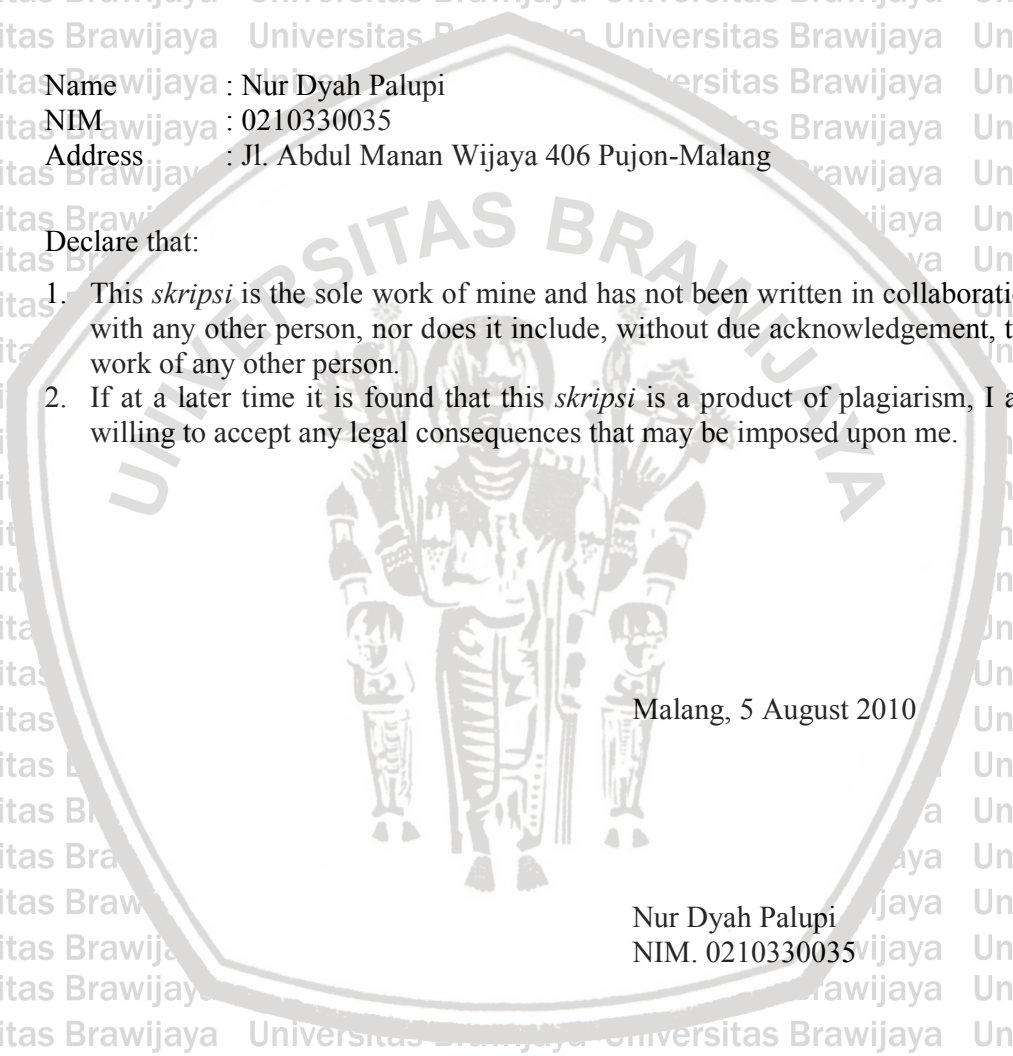
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ABSTRACT

Palupi, Nur Dyah, 2010. **A Study on Features of Women's Language of Josey Aimes' in 'North Country' Movie.** English Study Program of the Faculty of Cultes Studies of Brawijaya University. Supervisor: Lalu Merdi Co-Supervisor: Esti Junining

Keywords: sociolinguistics, features of women's language, 'North Country', movie

Sociolinguistics is one branch of linguistic study which focuses on the relationship between language and society. The researcher of this research conducted a research about features of women's language produced by the main female character, Josey Aimes, in 'North Country' movie. This research was aimed at (1) knowing the features of women's language used by Josey Aimes in 'North Country' movie, (2) knowing the irregular features of women's language uttered by Josey Aimes in 'North Country' movie, and (3) knowing the impact of the irregular features of women's language uttered by Josey Aimes in 'North Country' movie on society.

This research used qualitative approach. Document analysis was employed as the type of the research to analyze the utterances produced by Josey Aimes. The researcher used triangulation theory to make data credible and dependable.

This research revealed that 229 utterances produced by Josey Aimes, there are 46 utterances that showing the features of women's language and there are 22 utterances that showing the irregular features of women's language. From ten features of women's language not all types used by Josey Aimes, she only used seven types of the features of women's language. The most common features was lexical hedges or filler with 22 utterances, 12 utterances on intensifiers, 6 utterances on tag questions, 3 utterances on 'empty' adjectives, 1 utterance on rising intonation on declaratives, 1 utterance on avoidance of strong swear words, and 1 utterance on emphatic stress. The three types of features of women's language that were not used by Josey Aimes are precise colour terms, 'hypercorrect' grammar, and 'superpolite' forms. Besides, the researcher found 22 utterances are irregular features of women's language and the impact on her society.

Finally, this research shows that understanding features of women's language is needed in order to know the character of women. Therefore, from this research it is expected that the next researchers should analyze more about the utterances produced by characters not only the main female character but also the supporting characters in movies.

ABSTRAK

Palupi, Nur Dyah, 2010. **Kajian tentang Ciri-Ciri Bahasa Kaum Wanita dari Josey Aimes dalam Film ‘North Country’**. Prodi Sastra Inggris, Fakultas Ilmu Budaya, Universitas Brawijaya. Pembimbing: (I) Lalu Merdi (II) Esti Junining

Kata Kunci: sosiolinguistik, ciri-ciri bahasa kaum wanita, ‘North Country’, film

Sosiolinguistik adalah salah satu cabang dari linguistik yang mempelajari tentang hubungan antara bahasa dan masyarakat. Peneliti melakukan penelitian tentang ciri-ciri bahasa kaum wanita yang diucapkan oleh karakter utama wanita, Josey Aimes, dalam film ‘North Country’. Tujuan penelitian ini adalah (1) untuk mengetahui ciri-ciri bahasa kaum wanita yang digunakan oleh Josey Aimes dalam film ‘North Country’, (2) untuk mengetahui ketidakteraturan ciri-ciri bahasa kaum wanita yang diucapkan oleh Josey Aimes dalam film ‘North Country’, dan (3) untuk mengetahui dampak dari ketidakteraturan ciri-ciri bahasa kaum wanita yang diucapkan oleh Josey Aimes dalam film ‘North Country’ pada masyarakat.

Pendekatan kualitatif dan dokumen analisis digunakan dalam penelitian ini karena bertujuan menganalisis perkataan Josey Aimes. Peneliti menggunakan teori triangulasi untuk menghasilkan data yang *credible* dan *dependable*.

Hasil dari penelitian ini menunjukkan bahwa dari 229 perkataan Josey Aimes, ada 46 perkataan yang menunjukkan ciri-ciri bahasa kaum wanita dan ada 22 perkataan yang menunjukkan ketidakteraturan bahasa kaum wanita. Dari sepuluh ciri-ciri bahasa kaum wanita tidak seluruhnya digunakan oleh Josey Aimes, karena ia hanya menggunakan tujuh tipe ciri-ciri bahasa kaum wanita. Tipe yang paling sering digunakan adalah *lexical hedges or fillers* sebanyak 22 perkataan, 12 perkataan *intensifiers*, 6 perkataan *tag questions*, 3 perkataan *‘empty’ adjectives*, 1 perkataan *rising intonation on declarative*, 1 perkataan *‘avoidance of strong swear words’* dan 1 perkataan *emphatic stress*. Sedangkan tiga tipe ciri-ciri bahasa kaum wanita yang tidak digunakan Josey Aimes adalah *precise colour terms*, *‘hypercorrect’ grammar*, dan *‘superpolite’ form*. Disamping itu peneliti juga menemukan 22 perkataan yang merupakan ketidakteraturan dari ciri-ciri bahasa kaum wanita yang digunakan oleh Josey Aimes dan pengaruh dari ketidakteraturan tersebut pada masyarakat sekitarnya.

Akhirnya, penelitian ini menunjukkan bahwa pemahaman ciri-ciri bahasa kaum wanita diperlukan guna mengetahui karakter dari kaum wanita. Oleh karena itu, dari penelitian ini diharapkan ada penelitian yang lebih tentang ucapan yang digunakan dalam film tidak hanya karakter utama wanita tetapi juga tokoh-tokoh pendukung.

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Finally, this thesis may have valuable contribution for the English Study Program students especially those who intend to develop their knowledge in Linguistics.

Malang, 5 August 2010

The writer



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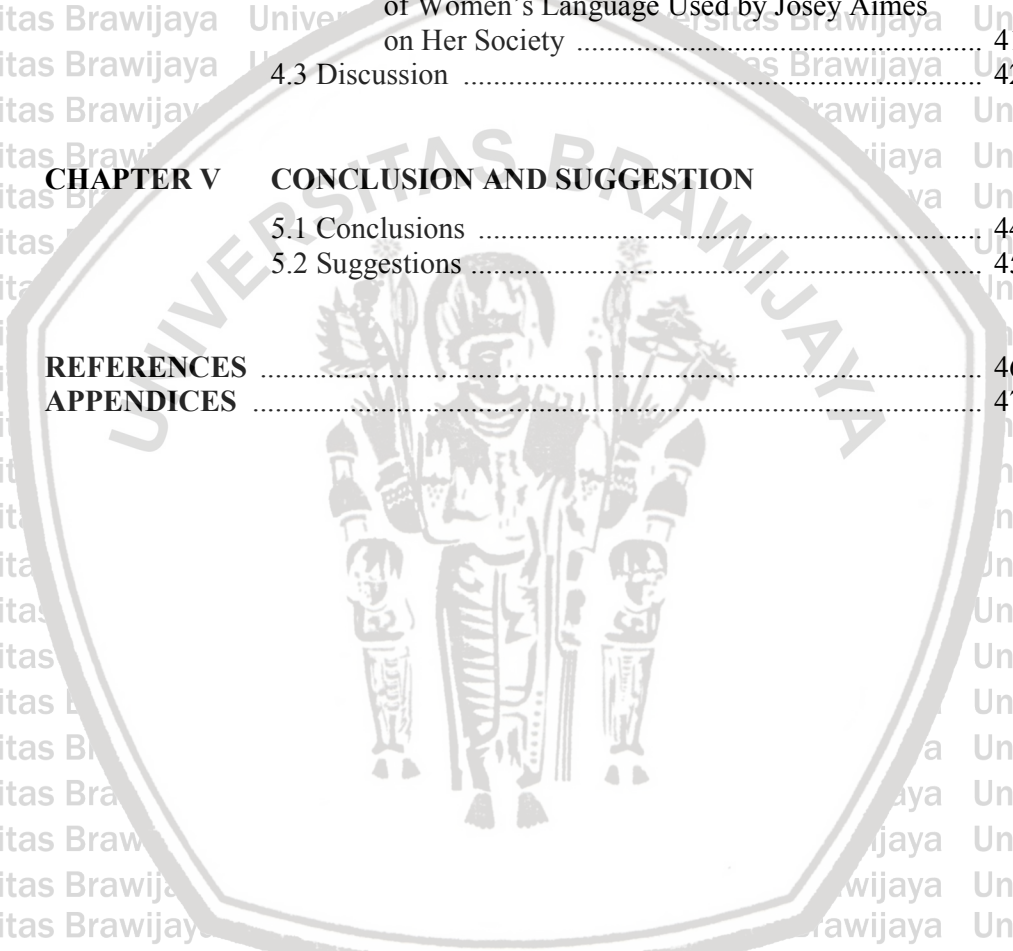
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CHAPTER I

INTRODUCTION

This chapter discusses five items: background of the study, problem of the study, objectives of the study, scope and limitation, significance of the study, and definition of key terms.

1.1 Background of the Study

As the function of communication, language is used to convey ideas between speaker and hearer. By using language people can deliver or share information from one person to another about someone's needs, desires, perceptions, knowledge, or affective states. Moreover, language is used in daily activity by female and male when they interact with each other.

When the communication between female and male happens, it means that the interaction has been made. In other words, the communication has created a line of language and society. According to Holmes (2001, p.1) sociolinguistics studies the relationship between language and society. When we can see the way people uses language in different social contexts, we can find information about how the language works, the social relationship in a community, and also how people signal aspects of their social identity through their language. In short, the way people interact or speak to each other can show their social identity.

As we know there are some differences between how female and male create the utterances. The ways of female and male differ their language in talking

is an interesting subject. Female and male have their own style or method in expressing their feeling using language. It is claimed that women are more linguistically polite than men, for instance, and that women and men emphasize different speech functions (Holmes, p.150).

However, nowadays female and male have the same style or method in expressing their feeling using language. For example there are many movies which show the actresses and actors having the same style and method in using language. One of them is “North Country” movie. Based on the case above, the researcher chooses that movie as the object of research because the researcher is interested in digging more about the movie since the story is about a woman worker, Josey Aimes, who works in a mine in which the employees are mostly men. Therefore, the researcher is interested in analyzing more about women character in “North Country”. Finally the researcher makes decision in choosing the title of this thesis as **“A STUDY ON FEATURES OF WOMEN’S LANGUAGE OF JOSEY AIMES’ IN ‘NORTH COUNTRY’ MOVIE”**.

1.2 Problems of the Study

Based on the background of the study, the researcher is interested in finding the answers to the following questions:

1. What features of women’s language are used by Josey Aimes in “North Country” movie?
2. What are the irregular features of women’s language uttered by Josey Aimes in “North Country” movie?

3. How is the impact of the irregular features of women's language uttered by Josey Aimes in "North Country" movie on the society?

1.3 Objectives of the Study

In line with the problems formulated above, the objectives of the study are:

1. to know the features of women's language used by Josey Aimes in "North Country" movie.
2. to know the irregular features of women's language uttered by Josey Aimes in "North Country" movie.
3. to know the impact of the irregular features of women's language uttered by Josey Aimes in "North Country" movie on the society.

1.4 Scope and Limitation of the Study

In conducting this research, the scope of the research is only on the features of women's language Lakoff (1975, cited in Holmes, 2001, p.286).

Due to the limited research time, the researcher only investigates ten of features of women's language utterances based on Lakoff (1975) as quoted by Holmes (2001, p.286) not the other gender aspects that are produced by Josey Aimes in "North Country" movie.

1.5 Significance of the Study

The result of the study is expected to have significant benefit for:

1. The Readers

The researcher expects that this research can give more information and enrich the readers' knowledge on Sociolinguistics especially about the features of women's language.

2. The Study Program of English

This research is expected to be a valuable contribution in developing and increasing the references on Sociolinguistics.

3. Future Researchers

This study is expected to be a useful reference for the next researchers in conducting similar studies.

1.6 Definition of Key Terms

1. **Sociolinguistics** is the study of language in relation to society (Hudson, 1981, p.1).

2. **Features of women language** is women's speech was characterised by linguistics features (Holmes, 2001, p. 286).

3. **Irregular features of women language** do not include ten types of features of women's language.

4. **Gender** is grammatical category used for the analysis of word-classes displaying such contrast as masculine, feminine, and neuter, animate and inanimate (Crystal, 2003, p.197).

5. **North Country** is the title of a movie that tells about a woman who works in the iron mines in Northern Minnesota in 1989.



CHAPTER II

REVIEW OF RELATED LITERATURE

The researcher is going to review some theories related to the study in this chapter. Those are sociolinguistics, gender, features of women's language, and previous study. The researcher relates those theories to the focus of the study.

2.1 Sociolinguistics

According to Wardhaugh (1998, p. 12) "Sociolinguistics is concerned with investigating the relationship between language and society with the goal being a better understanding of the structure of language and how languages function in communication". Furthermore, Holmes (2001, p.1) explains that "Sociolinguistics studies the relationship between language and society.". They are interested in explaining why we speak differently in different social context, and they are concerned with identifying the social functions of language and the way it is used to convey social meaning. All activities done by human, starting from when they are born, will always be connected with the use of language.

According to Fishman (1972, p.7) as quoted by Hadi (2007, p.9) Sociolinguistics is the study of characteristics of language varieties, the characteristics of their function, and the characteristics of their speech community. From Fishman's definition, it can be concluded that Sociolinguistics is one branch of linguistic study that has interdisciplinary to Sociology with research object among languages and social factors in speech community.

Based on the definitions above, it can be concluded that Sociolinguistics is a branch of Linguistics, which talks about a language and its utilization in social life. In other words, Sociolinguistics is the study of interrelationship of language and social structure. In brief, it can be said that Sociolinguistics is concerned with investigating the relationship between language and society or the study of the ways people use language in social interaction. This research is about gender which is part of Sociolinguistics. So in order to increase the readers understanding on this research, the researcher puts explanation on Sociolinguistics.

2.2 Gender

2.2.1 Notions of Gender and Sex

The notions of gender and sex are technically two different phenomena. According to Holmes (2001, p.150) gender is more appropriate for distinguishing people on the basis of their socio-cultural behaviour, including speech, while sex has come to refer to categories distinguished by biological characteristics. Meanwhile, Wardhaugh (1998, p.309) explains “Sex is biologically determined whereas gender is a social construct involving the whole gamut of psychological, social, and cultural differences between males and females”. Besides, Wareing (cited in Thomas et al., 2004, p.76) states “Sex refers to biological category, which is usually fixed before birth while gender refers to social category, which is associated with certain behaviour.

2.2.2 Gender Differences in Language Use

In contemporary English, it is reported differences in the talk of females and males. According to Yule (2000, p.242) in same gender pairs having conversation, women generally discuss their personal feelings more than men. Men prefer non-personal topics such as sport and news. Men tend to respond to an expression of feelings or problems by giving advice on solutions, while women more likely mention personal experiences that match or connect with the other woman's. In mixed gender having conversations, the rate of men interrupting women is substantially greater than the reverse.

Women are reported to use more expressions associated with tentativeness, such as 'hedges' (sort of, kind of) and 'tags' (isn't it, don't you?). In order to make the differentiation easier to understand, the writer makes a diagram below.

Table 2.1 Gender differentiation

MEN	WOMEN
<ol style="list-style-type: none"> 1. Prefer non-personal topics such as sport and news. 2. Respond to an expression of feelings or problems by giving advice on solutions. 3. More competitive and concerned with power via language. 4. Interrupt more than women do. 	<ol style="list-style-type: none"> 1. Prefer discuss their personal feelings. 2. Prefer to mention personal experiences that match or connect with the other woman's. 3. Prefer to co-operating and seeking connection with power via language. 4. Prefer to use more expressions associated with tentativeness, such as 'hedges' and 'tags'.

(Source: Yule, 2000, p.242)

On the other hand, Wardhaugh has his own opinion in differentiating men and women language. Wardhaugh (1998, p.316) finds the following:

In conversations involving members of both sexes many researchers agree that men speak more than women do. One also found that when men talked to men, the content categories of

such talk focused on competition and teasing, sports, aggression, and doing things. On the other hand, when women talked to women, the equivalent categories were the self, feelings, affiliation with others, home, and family. When the two sexes interacted, men tended to take the initiative in conversation, but there seemed to be a desire to achieve some kind of accommodation so far as topics were concerned: the men spoke less aggressively and competitively and the women reduced their amount of talk about home and family.

Brend (cited in Wardhaugh, 1998, p.314) claims that “the intonation patterns of men and women vary somewhat, women using certain patterns associated with surprise and politeness more often than men”. Another interesting claims is from Zimmerman and West (cited in Wardhaugh, 1998, p.317) that “in cross sex conversations men frequently interrupt women but women much less frequently interrupt men”. Wardhaugh (1998, p.322) makes inference based on explanation before that “men’s and women’s speech differ because boys and girls are brought up differently and men and women often fill different roles in society”.

In line with Wardhaugh, Holmes (2001, p.157-159) states that there are some reasons why women use more standard forms than men. The reasons are as follows:

- 1) Women are more status conscious than men; therefore, women are more aware of the fact that the way they speak signal their social class background or social status in community which are generally associated with high social status.
- 2) Women are guardians of societal values; therefore, in fact that women use more standard forms than men points to the way society tends to expect

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'better' behavior from women and men. In this regard, society expects women to speak more correctly and standardly than men, especially when they are serving as models for children's speech.

3) Women are subordinate groups; therefore, they must be polite. Children are expected to be polite to adults. Likewise, women as subordinate group, it is argued, must avoid offending men – and so they must speak carefully and politely.

Finally, it can be concluded that women in the society are, generally speaking, more status conscious than men. In this case, women speak more standard and polite forms than men do because they want to present themselves as in higher social position or because they want to be regarded as more refined.

2.3 Features of Women's Language

Robin Lakoff shifted the focus of research on gender differences. She identified a number of linguistic features which she claimed were used more often by women than by men, and which in her opinion expressed uncertainty and lack of confidence. Lakoff (1975) as quoted by Holmes (2001, p.286) suggests that women's speech is characterised by linguistic features, as the following:

1. Lexical Hedges or Fillers

Lakoff discusses hedging as an aspect of women's insecurity. By hedges, she refers to the frequent use of such phrases as *sort of, like, you know,*

well, kind of, I guess, you see, and it seems like. And assigned to the same category as 'fillers' such as *uh*, *um*, and *ah*.

2. Tag Questions

In syntax, we find that syntactically too women's speech is peculiar.

There is at least one rule that women will use more conversational situations than man. Lakoff (cited in Cameron 1990, p.229) says "Is John here?", she will probably not be surprised if her respondent answers 'no' but if she says "John is here, isn't he?" instead, one of the chances is that she is already biased in favour of a positive answer wanting only confirmation by the addressee.

The tag question is much more apt to be used by women than by men because these sentence types provide a means whereby a speaker can avoid committing himself/herself, and thereby avoid coming into conflict with the addressee (Lakoff cited in Cameron 1990, p.230).

3. Rising Intonation on Declaratives

Still relates to the special use of the syntactic rule, Lakoff finds (in English language) that there is a peculiar sentence intonation pattern, only among woman, which has the form of a declarative answer to a question, but has the rising inflection typical of a yes-no question, as well as being especially hesitant (cited in Cameron 1990, p.230). The effect is as though one were seeking confirmation, though at the same time the speaker may be the only one who has the requisite information.

Such features are probably part of the general fact that woman's speech sounds much more 'polite' than men's. One aspect of politeness here is leaving a decision open, not imposing your mind, or views, or claims on anyone else.

4. 'Empty' Adjectives

In terms of vocabulary, there is a group of adjectives which have, besides their specific and literal meanings, also indicating the speaker's approbation or admiration for something. Some of these adjectives are neutral as to sex of speaker: either men or woman may use them. But another set seems, in its figurative use, to be largely confined to woman's speech (largely restricted to be used by woman). This kind of adjectives is called 'empty' adjectives, which means those that convey only an emotional reaction rather than specific information (Crawford 1995, p.24). The representative lists of the adjectives are neutral (e.g. great, neat) and woman only (e.g. adorable, charming, sweet, lovely, divine, gorgeous, cute).

According to Lakoff (cited in Cameron 1990, p.226-227), if a man uses the women's adjectives, it will damage his reputation. On the other hand, a woman may freely use the neutral words. However, a woman's use of 'women's word' is without risks. Where a woman has a choice between the neutral words and the women's words, as man has not, she may be suggesting very different things about her own personality and her view of the subject matter by her choice of words of the neutral words or words of the women's words.

5. Precise Colour Terms

Lakoff says that women make far more precise discriminations in naming colours than do men. Words like beige, ecru, aquamarine, lavender, maroon, and so on are unremarkable in a woman's active vocabulary, but absent from that of the most men. Men find the discussions about precise colour terms are amusing because they consider such a question trivial and irrelevant to the real world. When men are saying something in precise colour terms, people might well conclude he was imitating a woman sarcastically, or was a homosexual (cited in Cameron 1990, p.223).

Actually, fine discrimination of colour is relevant for women, but not for men because women are not expected to make decisions on important matters, such as what kind of job to hold. They are relegated the non-crucial decisions as a sop. Deciding whether to name a colour 'lavender' or 'mauve' is one such sop. This lexical disparity may reflect 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 (Lakoff cited in Cameron 1990, p.224).

6. Intensifiers

Intensifiers such as *so, just, very, and quite* seem more characteristic of women's language than men's, but sometimes it is also particularly found in the speech of male academics. Look at the following sentences:

a. I feel so unhappy!

b. That movie made me so sick!

Men seem to have the least difficulty using this construction when the sentence is unemotional, or non-subjective without reference to the speaker himself. Compare sentence a and b with sentence c and d below:

- c. That sunset is so beautiful!
- d. Fred is so dumb!

Lakoff (cited in Cameron 1990, p.233) said that substituting an equative like so for absolute superlative (like very, really, 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 judgement, as in c, or intellectual judgement, as in d. But it is somewhat odd to hedge in describing one's own mental or emotional state. To hedge in this situation is to seek to avoid making any strong statement, which is a characteristic of women's speech.

7. 'Hypercorrect' Grammar

'Hypercorrect' grammar is the consistent use of standard verb forms.

As cited in Crawford (1995, p.25), Lakoff said that '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'.

8. 'Superpolite' Forms

Women usually use compounded and indirect request forms, as well as other excessively polite and euphemistic language (Crawford 1995, p.25).

Below is the example of compounded and indirect request:

I wonder if you would mind handling me that book

Lakoff (cited in Cameron 1990, p.231) argued that a request may be in the same sense a polite command, in that it does not overtly require obedience, but rather suggest something be done as a favour to the speaker. An overt order (as imperative) expresses the (often-impolite) assumption of the speaker's superior position to the addressee, carrying with it the right to enforce compliance. Whereas with a request, the decision on the face of it is left up to the addressee. The same is true of suggestions. Here, the implication is not that the addressee is in danger if he/she does not comply, merely that he/she will be glad if he/she does. The decision is also up to the addressee. Therefore, a suggestion is politer than an order.

9. Avoidance of Strong Swear Words

Women usually use milder forms such as 'Oh, dear!' or 'Darn!', while men use the stronger ones such as 'Dammit!' or 'Oh shit!'.

As said by Lakoff (cited in Cameron 1990, p.225) the language of the favoured group, the groups that holds the power, along with its non-linguistic behaviour is generally adopted by the other group not vice versa. The consequence is 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 (for example: homosexual). The 'stronger' expletives are reserved for men, while the 'weaker' ones for women. The difference between using 'shit' or 'damn' as opposed to 'oh dear', 'goodness', or 'oh fudge' lies in how forcefully one says how one feels.

10. Emphatic Stress

Women tend to use words which are used to emphasize the utterances or strengthen the meaning of an utterance. For example, "It was a brilliant performance". The word 'brilliant' is one of the examples of an emphatic stress. This word can be used to strengthen the meaning of the utterance.

Lakoff (cited in Holmes 2001, p.287) stated that both hedging and boosting modifiers were evidence of an unconfident speaker. Hedging devices explicitly signal lack of confidence, while boosting devices reflect the speaker's anticipation that the addressee may remain unconvinced and therefore supply extra reassurance. So, she suggested, women use hedging devices to express uncertainty, and they use intensifying devices to persuade their addressee to take them seriously. Women boost the force of their utterances because they think that otherwise they will not be heard or paid attention to. Overall, it can be concluded that women, in their conversation, tend to use more hedging devices as cooperative signals to facilitate the flow of the conversation and to draw the interlocutors out and involve them in conversation.

2.4 Synopsis of North Country Movie

The main character in this movie is Josey Aimes who was played by Charlize Theron. She moves to her hometown in Northern Minnesota. She is a single parents with two children. For suffices her life, she works in a mine in which the employees are mostly men. In a mine almost all the woman worker get sexual harrasement and they can not do anything. Then, Josey goes and talks to

the supervisor about unacceptable working condition. But the supervisor clearly states to her that nobody wants her there and nothing is going to change.

Besides, Josey arrived in her hometown unrespectable by her society. They talk about her past. While, the condition in a mine is getting worst. Josey resign from her job. Then, Josey report this case to judiciary but she needs 3 plaintiff and she won the case. Finally, she is living a life of equality and being respected.

2.5 Previous Studies

The study on gender has been done by Wibisono Wahyu (2009). Wibisono (2009) analyzed the code switching and gender differentiation on ‘MTV AMPUH’. In his research he analyzed the differences of code switching between male and female presenters in presenting the program. He found no difference in code switching between male and female presenters in presenting the program.

Next, is about how male and female presenters differ their language in presenting the program. The researcher found five kinds of theories which are relevant to differentiate the male and female utterances. They are (1) Men prefer non-personal topics such as sport and news, (2) Men tend to respond to an expression of feelings or problems by giving advice or solutions, (3) The rate of men interrupting women is substantially greater than the reverse, (4) Women generally discuss their personal feelings, (5) Women are reported to use more expressions associated with tentativeness, such as ‘hedges’ and ‘tags’.

Another study has been done by Rosita Dian (2008). Rosita (2008) analyzed women’s linguistic features on Sex and The City’s, an American TV

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drama series. In her research, she analyzed the types of women's linguistic features used by the main characters. In her research, she found that not all types of women's linguistic features occur in the dialogue. There are only nine types of women's linguistic features that occur in the dialogues. They are lexical hedges or fillers, tag question, rising intonation on declarative, 'empty' adjective, specialized vocabularies, intensifiers, 'superpolite' forms, avoidance of strong swear words, and emphatic stress. One feature which did not occur in the dialogues is 'hypercorrect' grammar.

In this research, the researcher would like to discuss the features of women's language. Besides, those studies mentioned above are used as the sources for or comparisons with this research. Furthermore, this research is absolutely different from those previous studies since the subject of this research is not the same as theirs.

CHAPTER III

RESEARCH METHODS

This chapter will describe the type of the research, data collection, credibility and dependability, and data analysis.

3.1 Type of Research

In this research, the researcher uses qualitative approach. Qualitative research deals with the data that are in the form of words, rather than numbers or statistics (Ary et al., 2002, p.425). Then, the type of research used in this research is document analysis since the research intends to analyze the features of woman's language produced by the main female character on "North Country" movie.

According to Ary et al. (2002, p. 442):

Content or document analysis is a research method applied to written or visual materials for the purpose of identifying specified characteristics of the material. The materials analyzed can be textbooks, newspaper, speeches, television program, advertisement, musical composition, or any of host of other types of document.

3.2 Data Source

The data of this research is taken from utterances containing features of women's language produced by the main female character on "North Country" movie. In this case, the source of the data is the conversational extracts obtained from the script of the movie. "North Country" is a movie released in 2005 by Niki Caro. This movie is written based on true story. This story tells about a woman who works in a mine. She is a single parent with two children. The main female

character in this movie is Josey Aimes who was played by Charlize Theron. In Academy Awards she got an award as the best actress. In addition, the researcher chooses this movie because it involves many features of women's language.

3.3 Data Collection

This research used documentary note taking by collecting the data from the script of "North Country" movie. According to Ary et al. (2002, p.435) the document in qualitative research may be personal, such as autobiographies, diaries, and letters; official, such as files, reports, minutes that have been prepared by observers of an event or setting; or document of popular culture, such as books, films, and videos.

The steps of collecting the data are as follows:

1. Playing and pausing the movie.
2. Taking notes of the script of the utterances produced by Josey Aimes.
3. Identifying the utterances produced by Josey Aimes based on features of women's language.

3.4 Credibility and Dependability

To obtain the credibility and dependability of the data in this research, the researcher applied theory triangulation. According to Ary et al. (2002, p. 453) "Theory triangulation involves consideration of how the phenomenon under study might be explained by multiple theories. Considering different theories, the researcher may gain better insight". In this research, the researcher used

triangulation in order to find out the validity and dependability of the data. The theories used are the one proposed by Wardhaugh (1998) and Lakoff (1975) as quoted by Holmes (2001) about the features of women's language.

3.5 Data Analysis

After collecting the data related to the problem of studies, the next step is data analysis. The researcher analyzed the data by using the following steps:

1. Analyzing the utterances

The first step was the identification of the utterances according to the features of women's language and irregular features of women's language produced by the main female character, Josey Aimes, in "North Country" movie.

2. Classifying the utterances

After the researcher identified the utterances, the next step was classifying the utterances based on features of women's language by Lakoff (1975). The data were put into a table consisting of number of the data (No.), utterances, and features of women's language. Features of women's language divided into lexical hedges or fillers (L), tag question (T), rising intonation on declarative (R), 'empty' adjective (E), precise colour terms (P), intensifiers (I), 'hypercorrect' grammar (H), 'superpolite' forms (S), avoidance of strong swear words (A), emphatic stress (Em), and the last column is Irregular features of women's language (Irr) . In this case, the researcher used the check list (√) to categorized the features of

women's language. The table of the features of women's language is as follows:

Table. The features of women's language

No.	Utterances	Features of Women's Language										Irr
		E	T	R	E	P	I	H	S	A	Em	

3. Describing the utterances

After the researcher classified the features of women's language, the next step described the irregular features of women's language.

4. Making interpretation and conclusion of the research.

After the researcher described the irregular features of women's language, the last step made interpretation and conclusion of the impact of using irregular features of women's languages on her society.

CHAPTER IV

FINDING AND DISCUSSION

This chapter presents the data and the result which are gained through the research methods that have been stated in previous chapter. In general, this chapter consists of: (1) data description, (2) result of analysis, and (3) discussions.

4.1 Data Description

The data of this research were taken from the utterances that were produced by the main female character Josey Aimes in 'North Country' movie. Related with the problems of the study, the researcher only focused on the main female character Josey Aimes because she often produced features of women's language. In this section, the researcher listed the features of women's language and classified the features of women's language based on the features of women's language proposed by Lakoff (cited in Holmes 2001, p.286). Here are the utterances produced by Josey Aimes in 'North Country' movie. The researcher only took 68 utterances out of 229 utterances produced by Josey Aimes that are represent features of women's language and the irregular features of women's language.

In this point, the features of women's language are indicated in bold. The data were put into a table consisting of number of the data (No.), utterances, and features of women's language. Features of women's language are divided into lexical hedges or fillers (L), tag questions (T), rising intonation on declaratives (R), 'empty' adjectives (E), precise colour terms (P), intensifiers (I),

Continued...

No.	Utterances	Features of Women's Language										Irr	
		L	T	R	E	P	I	H	S	A	Em		
57.	Every woman up there. But you don't give a shit, do you?		√										
58.	So you'd be doing this just because it's never been done.						√						
59.	You know what's going up there.	√											
60.	That is not true.												√
61.	Jesus.												√
62.	There's no three-minutes rule!												√
63.	It's not gonna stop until we say stop!!												√
64.	There's no three-minutes rule!												√
65.	A "relationship"? What the hell you been telling them, Bobby?												√
66.	I should've told you. It's over, isn't it?		√										
67.	Well , if you want a car someday, you gotta know how to drive it, right?		√										
68.	First lesson: drive sits behind the wheel. Come on, move your butt. Seat belt. All right.		√										

Based on the table above, the researcher found 22 utterances on irregular features of women's language, 24 utterances on lexical hedges or fillers, 12 utterances on intensifiers, 6 utterances on tag questions, 1 utterance on rising intonation on declaratives, 3 utterances on 'empty' adjectives, 1 utterance on emphatic stress and 1 utterance on avoidance of strong swear words. While, on

precise colour terms, ‘hypercorrect’ grammar, and ‘superpolite’ forms were not used. Then, the numbers of features of women’s language were presented in the form of percentage (%) which is calculated based on the following formula:

$$\frac{(\text{frequency of each features})F}{(\text{total frequency of all types})N} \times 100\% = n\%$$

Table 4.2 Frequency of Features of Women’s Language and Irregular Features of Women’s Language

No.	Features of Women’s Language		F	%
A	Irregular Features		22	31.43 %
B	Regular Features			
	1. Lexical hedges or fillers	24		34.29 %
	2. Intensifiers	12		17.14%
	3. Tag questions	6		8.57 %
	4. ‘empty’ adjectives	3		4.28 %
	5. Rising intonation on declaratives	1		1.43 %
	6. Emphatic stress	1		1.43 %
	7. Avoidance of strong swear words	1		1.43 %
	8. Precise colour terms	-		0 %
	9. ‘Hypercorrect’ grammar	-		0 %
	10. ‘Superpolite’ form	-		0 %
	Total number of Regular Features	48	48	68.57%
	TOTAL		70	100 %

4.2 Result of Analysis

In the previous part, the researcher found the data of the study those 48 features of women’s language and 22 irregular features of women’s language. In this section, the researcher answers the problems of the study.

The first study problem, which is what features of women’s language are used by Josey Aimes in “North Country” movie, is answered in part 4.2.1; the second study problem, which is what are the irregular features of women’s language uttered by Josey Aimes in “North Country” movie, is answered in part

4.2.2; the third study problem, which is how is the impact of the irregular features of women’s language uttered by Josey Aimes in “North Country” movie on the society, is answered in part 4.2.3.

4.2.1 Features of Women’s Language Used by Josey Aimes in North Country Movie

In this part, the researcher found 46 utterances the features of women’s language uttered by Josey Aimes. Some of utterances there are two types of features of women’s language.

1. It’s okay, it’s okay. Okay, come on. Come on, come on. You can do it baby. There you go. Good girl. Who’s a good girl, **huh**?

The utterance above is classified into lexical hedge or filler.

2. You’re **really** asking me that?

The utterance above is classified into intensifier.

3. **Oh**, my... Glory?

The utterance above is classified into lexical hedge or filler.

4. **Yeah**, all grown up, washing hair.

The utterance above is classified into lexical hedge or filler.

5. How about I tell the truth? Beats his wife bad enough, **ain’t it**?

The utterance above is classified into tag question.

6. Sammy, open the glove box. There’s a piece of paper on top of the pile. Hold it on the dash, **would you**?

The utterance above is classified into tag question.

7. **Wow**, look at this.

The utterance above is classified into emphatic stress.

8. What's that? I thought it was **just** your hand.

The utterance above is classified into intensifier.

9. **Well**, it won't leave the toilet seat up. It won't fart in bed.

The utterance above is classified into lexical hedge or filler.

10. I might **just** marry it.

The utterance above is classified into intensifier.

11. You don't mind, **do you**?

The utterance above is classified into tag question.

12. I don't think so, **sweetheart**.

The utterance above is classified into empty adjective.

13. This is our first time in a nice restaurant. And I **just** think...

The utterance above is classified into intensifier.

14. **All right**. Maybe, I'll go see Mr. Pearson. He said come to him if I had a problem.

The utterance above is classified into lexical hedge or filler.

15. I **just** feel like for the first time in my life, like I'm...

The utterance above is classified into intensifier.

16. **Ah, great**, where is Sammy?

The utterances above are classified into lexical hedge or filler and 'empty' adjectives.

17. Karen, **honey**.

The utterance above is classified into empty adjective.

18. It's pink, **isn't it**?

The utterance above is classified into tag question.

19. **Yeah**. It's great.

The utterance above is classified into lexical hedge or filler.

20. I **just** don't know if I can come up with 20 percent down.

The utterance above is classified into intensifier.

21. How about that, **huh**? What do you guys think?

The utterance above is classified into lexical hedge or filler.

22. **You know**, someday you're gonna beg me to forgive you for being such a horse's ass on the biggest day of my life. And I won't.

The utterance above is classified into lexical hedge or filler.

23. **Well**, I'm sure the neighbors heard.

The utterance above is classified into lexical hedge or filler.

24. I'm not staying long. **Just** wanna let you know Sammy's got a game on Sunday.

The utterance above is classified into intensifier.

25. **Well**, look at that.

The utterance above is classified into lexical hedge or filler.

26. **You know**, legally or whatever?

The utterance above is classified into lexical hedge or filler.

27. **Well**, it's not. He came on me.

The utterance above is classified into lexical hedge or filler.

28. **Well**, could I?

The utterance above is classified into lexical hedge or filler.

29. You're gonna tell me how to be a parent now? Glory, with all your personal experience? Karen, get in the truck now, get in the truck! You want a show? **Huh**? Is that what you want?

The utterance above is classified into lexical hedge or filler.

30. **Well**, can I talk to her?

The utterance above is classified into lexical hedge or filler.

31. What I was saying was **I think** we should go to Pearson. **You know**? Tell him what's going on.

The utterance above is classified into lexical hedge or filler.

32. Thank you, Mr. Pearson. That's ... **It's really great**. I didn't want to forget anything, so I wrote a couple of things down on a piece of paper here.

The utterance above is classified into rising intonation on declarative.

33. **I just** thought that a few of these...

The utterance above is classified into intensifier.

34. **You know**, I'm still the mom here.

The utterance above is classified into lexical hedge or filler.

35. I'm **just** trying here, you know. It was something we could do together.

You love hockey...

The utterance above is classified into intensifier.

36. I never heard of ... I mean, I've heard of Lou Gehrig. I **just** never knew about the disease.

The utterance above is classified into intensifier.

37. **Oh, my God.** They can't do this to us.

The utterances above are classified into lexical hedge or filler and avoidance of strong swear words.

38. Was it him? Was it? **You know,** I give a piece of my check to that union, like everyone else.

The utterance above is classified into lexical hedge or filler.

39. Bobby, in the Powder Room, **just** now.

The utterance above is classified into intensifier.

40. **Yeah,** I'm beautiful girl. I could find a guy to take care of me. I'm done looking to be taken care of. I wanna take care of myself. Take care of my kids.

The utterance above is classified into lexical hedge or filler.

41. Every woman up there. But you don't give a shit, **do you?**

The utterance above is classified into tag question.

42. So you'd be doing this **just** because it's never been done.

The utterance above is classified into intensifier.

43. **You know** what's going up there.

The utterance above is classified into lexical hedge or filler.

44. I should've told you. It's over, **isn't it?**

The utterance above is classified into tag question.

45. **Well**, if you want a car someday, you gotta know how to drive it, right?

The utterance above is classified into lexical hedge or filler.

46. First lesson: drive sits behind the wheel. Come on, move your butt. Seat belt. **All right.**

The utterance above is classified into lexical hedge or filler.

From 10 of features of women's language above, the researcher only found 7 features of women's language based on Lakoff (1975). There are (1) lexical hedges or fillers, (2) tag questions, (3) rising intonation on declaratives, (4) 'emphly' adjectives, (6) intensifiers, (9) avoidance of strong swear words, and (10) emphatic stress. The most common used by the main female character was (1) lexical hedges or fillers. There are 3 features of women's language that were not used (5) precise colour terms, (7) 'hypercorrect' grammar, and (8) 'superpolite' forms.

4.2.2 The Irregular Features of Women's Language Used by Josey Aimes in North Country Movie

In this part, the researcher found 22 utterances the irregular features of women's language uttered by Josey Aimes.

1. Karen, stop crying. Sammy, **let's go!!**

The utterance above does not reflect women's language since the utterance uses rising intonation. Meanwhile, based on Lakoff features of women's language it should be superpolite form.

2. Don't toss shoulders at me! Sammy, **goddamn it!!**

The utterance above does not reflect women's language since the utterance uses the strong swears words. Meanwhile, based on Lakoff features of women's language it should avoid strong swear words.

3. **Jeez.**

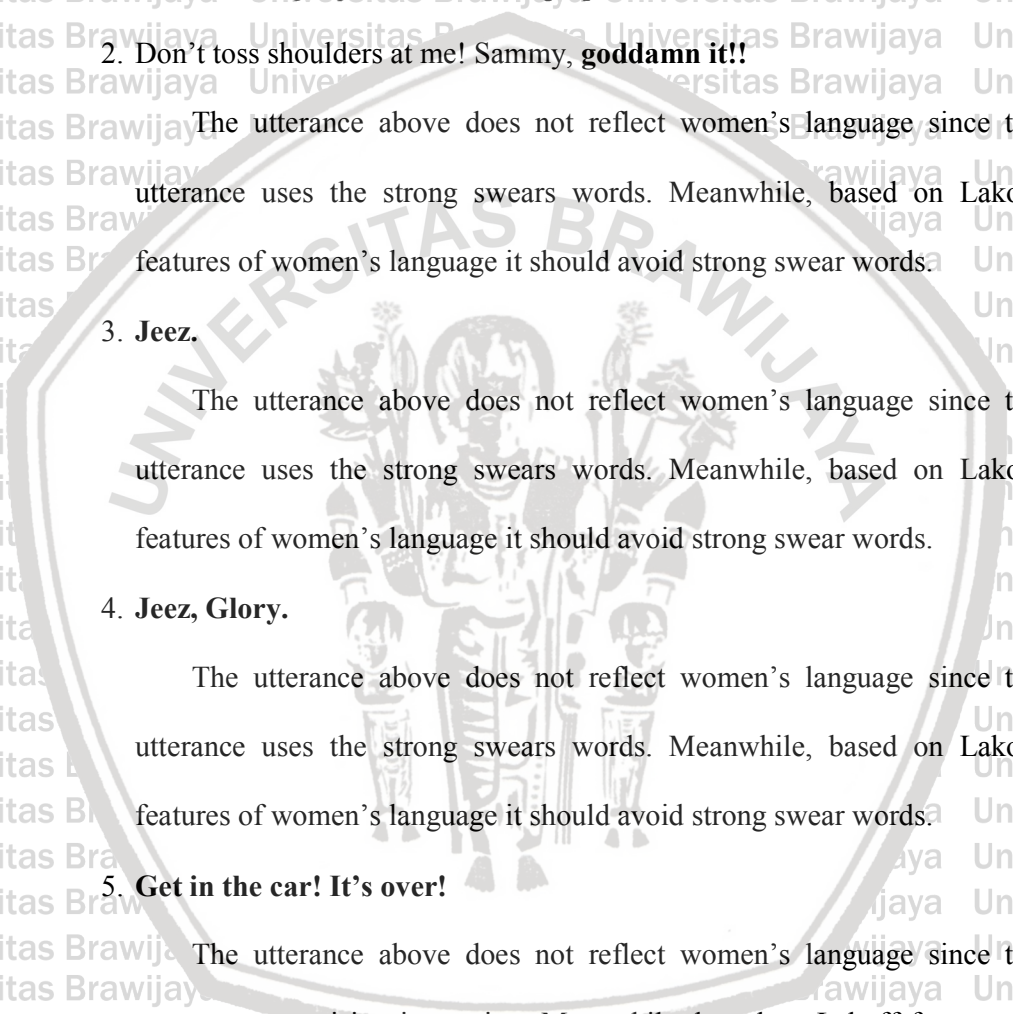
The utterance above does not reflect women's language since the utterance uses the strong swears words. Meanwhile, based on Lakoff features of women's language it should avoid strong swear words.

4. **Jeez, Glory.**

The utterance above does not reflect women's language since the utterance uses the strong swears words. Meanwhile, based on Lakoff features of women's language it should avoid strong swear words.

5. **Get in the car! It's over!**

The utterance above does not reflect women's language since the utterance uses rising intonation. Meanwhile, based on Lakoff features of women's language it should be superpolite form.



6. **Jeez**, that's my boss. Okay, wait, wait, wait.

The utterance above does not reflect women's language since the utterance uses the strong swear words. Meanwhile, based on Lakoff features of women's language it should avoid strong swear words.

7. You know there's nothing. I wouldn't do for you two, **right?**

The utterance above does not reflect women's language since the utterance does not use tag question. Meanwhile, based on Lakoff features of women's language it should use tag question.

8. You **fucking suck**. You told me to have fun.

The utterance above does not reflect women's language since the utterance uses the strong swear words. Meanwhile, based on Lakoff features of women's language it should avoid strong swear words.

9. What the **hell's** the matter with you?

The utterance above does not reflect women's language since the utterance uses the strong swear words. Meanwhile, based on Lakoff features of women's language it should avoid strong swear words.

10. You act like I'm stealing. I work **damn** hard everyday, same as you.

The utterance above does not reflect women's language since the utterance uses the strong swear words. Meanwhile, based on Lakoff features of women's language it should avoid strong swear words.

11. **Jesus**, I hate this game.

The utterance above does not reflect women's language since the utterance uses the strong swear words. Meanwhile, based on Lakoff features of women's language it should avoid strong swear words.

12. **Jesus Christ**. Everybody heard. My father, my kids. I mean, can somebody say things like that?

The utterance above does not reflect women's language since the utterance uses the strong swear words. Meanwhile, based on Lakoff features of women's language it should avoid strong swear words.

13. Sammy. Get out of the car **now!**

The utterance above does not reflect women's language since the utterance uses rising intonation. Meanwhile, based on Lakoff features of women's language it should be superpolite form.

14. I said get out of the car, now! **Let's go!** Get out of the car! Go to the truck.

The utterance above does not reflect women's language since the utterance uses rising intonation. Meanwhile, based on Lakoff features of women's language it should be superpolite form.

15. **Jeez**, Peg, I'm just trying to make things better.

The utterance above does not reflect women's language since the utterance uses the strong swear words. Meanwhile, based on Lakoff features of women's language it should avoid strong swear words.

16. Jeez.

The utterance above does not reflect women's language since the utterance uses the strong swear words. Meanwhile, based on Lakoff features of women's language it should avoid strong swear words.

17. That is not true.

The utterance above does not reflect women's language since the utterance uses rising intonation. Meanwhile, based on Lakoff features of women's language it should be superpolite form.

18. Jesus.

The utterance above does not reflect women's language since the utterance uses the strong swear words. Meanwhile, based on Lakoff features of women's language it should avoid strong swear words.

19. There's no three-minutes rule!

The utterance above does not reflect women's language since the utterance uses rising intonation. Meanwhile, based on Lakoff features of women's language it should be superpolite form.

20. It's not gonna stop until we say stop!!

The utterance above does not reflect women's language since the utterance uses rising intonation. Meanwhile, based on Lakoff features of women's language it should be superpolite form.

21. There's no three-minutes rule!

The utterance above does not reflect women's language since the utterance uses rising intonation. Meanwhile, based on Lakoff features of women's language it should be superpolite form.

22. A "relationship"? What the hell you been telling them, Bobby?

The utterance above does not reflect women's language since the utterance uses the strong swear words. Meanwhile, based on Lakoff features of women's language it should avoid strong swear words.

4.2.3 The Impact of the Irregular Features of Women's Language used by Josey Aimes on Her Society

The irregular features of women's language produced by the main female character, Josey Aimes, have impact on her society. Her society such as her son, her father, and also her friends around her keep distance with her. The example is when she got angry and was in bad mood, she produced irregular features of women's language that make people around her felt uncomfortable with her utterances since they were too rude for a woman. By producing the irregular features of women's language, Josey Aimes does not reflect how woman is. Her language was more like men's language than women's language.

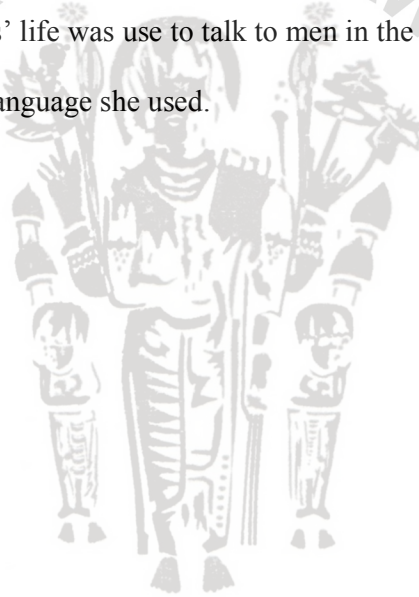
4.3 Discussion

After classifying the utterance of the data above, the researcher found 68 utterances and there are 46 that reflect to the features of women's language

consisting of 24 utterances of lexical hedges or fillers, 12 utterances of intensifiers, 6 utterances of tag questions, 3 utterances of 'empty' adjectives, 1 utterance of rising intonation on declaratives, 1 utterance of emphatic stress and 1 utterance on avoidance of strong swear words and 22 utterances that the irregular features of women's language. Features of women's language based on Lakoff (1975) are classified into lexical hedges and fillers, tag questions, rising intonation on declaratives, empty adjectives, precise colour terms, intensifiers, 'hypercorrect' grammar, 'superpolite' forms, avoidance of strong swear words, and emphatic stress. Moreover, from ten of features of women's language, the researcher only found lexical hedges or fillers, tag questions, rising intonation on declaratives, 'empty' adjectives, intensifiers, emphatic stress and avoidance of strong swear words. The most common features of women's language used by the main female character was lexical hedges or fillers. Then, the features of women's language that were not used are precise colour terms, 'hypercorrect' grammar, and 'superpolite' forms.

Therefore, the researcher not only found features of women's language as classified by Lakoff (1975) but also irregular features of women's language. The irregular features of women's language produced by the main female character, Josey Aimes, have impact on her society. Her society such as her son, her father, and also her friends around her keep distance with her. The example is when she got angry and was in bad mood, she produced irregular features of women's language that make people around her felt uncomfortable with her utterances since they were too rude for a woman. Josey Aimes spent her time in a mine which the

employees were mostly men. By producing the irregular features of women's language, Josey Aimes does not reflect how woman is. Her language was more like men's language than women's language. According to Yule (2000, p.242) in same gender pairs having conversation, women generally discuss their personal feelings more than men. Men prefer non-personal topics such as sport and news. Men tend to respond to an expression of feelings or problems by giving advice on solutions, while women more likely mention personal experiences that match or connect with the other woman's. In this research, the researcher found that the reality of Josey Aimes' life was use to talk to men in the most of her time. So that, it can influenced the language she used.



CHAPTER V

CONCLUSION AND SUGGESTION

In this final chapter of this research project, the discussion will involve the result of features of women's language found in the main female character, Josey Aimes, in 'North Country' movie. The last is some suggestions to improve this research.

5.1 Conclusion

In this subchapter, the researcher concludes that among the ten features of women's language, there are only seven features of women's language produced by the main female character, Josey Aimes. Features of women's language based on Lakoff (1975) are classified into (1) lexical hedges and fillers, (2) tag questions, (3) rising intonation on declaratives, (4) 'empty' adjectives, (5) precisives colour terms, (6) intensifiers, (7) 'hypercorrect' grammar, (8) 'superpolite' forms, (9) avoidance of strong swear words, and (10) emphatic stress. The seven features of women's language produced by the main female character, Josey Aimes, are (1), (2), (3), (4), (6), (9), and (10). The most common used by the main female character was (1) lexical hedges or fillers. The features of women's language that were not used are (5), (7), and (8).

Therefore, the researcher not only found features of women's language but also irregular features of women's language. The irregular features of women's language produced by the main female character, Josey Aimes, have impact on

her society. Her act of using this irregular features of women's language make several negative impact and contradiction on society reflected through her utterances to the people of her environment whose have no relation with the mine workers. By producing the irregular features of women's language Josey Aimes does not reflect how women should be, since women have capability to use more standart forms than men.

5.2 Suggestion

The researcher suggest that the next researchers should analyze more about the utterances produced by characters not only the main female character but also the supporting characters in movie because it enriches the next researcher about the features of women's language.

Learning from the features of women's language investigated in this research, the researcher also suggests in order to be accepted by certain society, people need to talk using certain features based on the shared norms or values applied or used in the society.

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APPENDIX 1 : Josey Aimes' Utterances in 'North Country' Movie

1. Wear my shoes. Tell me tough.
2. Work a day in the pit, tell me tough.
3. There is no "Mrs" here.
4. No. I didn't go to the police.
5. What I had to.
6. Karen, stop crying. Sammy, let's go!!
7. Look at my face.
8. Don't toss shoulders at me! Sammy, goddamn it!
9. It's okay, it's okay. Okay, come on. Come on, come on. You can do it, baby. There you go. Good girl. Who's a good girl, huh?
10. Come on. Hey, mom. I'm fine, I'm okay.
11. Say hi to your grandkids
12. You working nights?
13. You're really asking me that?
14. Wasn't the first time he disappointed me either.
15. Here you go. Bobby Sharp! I'm gonna beat you good.
16. I don't know who Sammy's father is.
17. Boys, cut it out!
18. Wanna lean back there?
19. Oh, my...Glory?
20. Yeah, all grown up, washing hair.
21. Jeez.
22. Me, I suppose.
23. How about I tell the truth? Beats his wife. Bad enough, ain't it?
24. So I'm back living with my folks.
25. Only now I got two more mouths to feed.
26. What do you even do up there? You a secretary?
27. You drive truck?
28. That's weird.
29. Going for gold.

30. Would a soda work?
31. Jeez, Glory.
32. Who says I'm working at the mine?
33. People are starving right here. Clean plates, both of you.
34. I haven't made a decision yet. But the mine pays six times what I'm making now.
35. I can't afford a place by washing hair.
36. Clear of what?
37. I already told you that.
38. I submitted. Before your law firm hired you, they put your feet up and look around your insides?
39. What are you doing here, Wayne?
40. Karen, in the house.
41. Can't talk anymore. Get in the...
42. Come by here and think everything is okay?
43. Get in the car! It's over!
44. He beat me, Mom. More than once, more than lightly.
45. Wayne beat me because he was out of work? That's what you're saying?
46. Sammy, open the glove box. There's a piece of paper on top of the pile. Hold it on the dash, would you?
47. Hey! Sorry about this.
48. Wow, look at this.
49. I'm a cowgirl.
50. What's that? I thought it was just your hand.
51. We were never friends.
52. You should look in that checked out. My mom's got arthritis and she never tapes her wrist up.
53. Ham and cheese. What were you expecting?
54. Nice to meet you.
55. Why?
56. Hey, nice to meet you.

57. Well, it won't leave the toilet seat up. It won't fart in bed.
58. I might just marry it.
59. You don't mind, do you?
60. He's not weird. He's nice. He used to work at Pearson till he hurt his back
or something.
61. No, Sammy. I haven't talked to Wayne yet.
62. I don't think so, sweetheart.
63. He's a little busy right now.
64. Josey Aimes. Nice to meet you. These are my kids, Sammy, Karen.
65. Thank you.
66. Jeez, that's my boss. Okay, wait, wait, wait.
67. Before we eat, I wanna say something.
68. This is our first time in a nice restaurant. And I just think...
69. Can you mind your mouth?
70. I know things have been hard. But they're gonna get better? They're gonna
change.
71. You know there's nothing. I wouldn't do for you two, right?
72. Come on, Earl.
73. You okay?
74. What's this got to do with Earl laying hands on Sherry like that?
75. All right. Maybe, I'll go see Mr. Pearson. He said come to him if I had a
problem.
76. Glory? I don't know how I'm ever gonna thank you.
77. For this.
78. First time in my life I'm making my own money. I can feed my kids. I'm
gonna get us our own place.
79. I just feel like for the first time in my life, like I'm...
80. Okay, come on, now. Give me the bunny, give me the bunny, give me the
bunny. Yes! I got the bunny! I got a bunny, everyone!
81. Evening, man.
82. Are you nice, Ricky? You seem nice.

83. You fucking suck. You told me to have fun.

84. Ah, great, where is Sammy?

85. Where are your clothes?

86. It's not a cool song.

87. Karen, please, no screaming.

88. Hey, nobody's talking to you.

89. Because you're still a part of this family.

90. What the hell's the matter with you?

91. Karen, honey.

92. It's pink, isn't it?

93. Yeah. It's great.

94. I just don't know if I can come up with 20 percent down.

95. How about five?

96. How about that, huh? What do you guys think?

97. You know, someday you're gonna beg me to forgive you for being such a horse's ass on the biggest day of my life. And I won't.

98. Look at that long face. Somebody thought I forgot about her, huh? But I didn't. There's a surprise outside. Cover your eyes. You ready? Keep them closed. Okay.

99. Well, I'm sure the neighbors heard.

100. Get on there.

101. Give what a shot?

102. Oh, God.

103. I'm going back.

104. Was that my dress? A little young for communion, no?

105. You been watching this?

106. I'm not staying long. Just wanna let you know Sammy's got a game on Sunday.

107. Don't do this to him.

108. Pop, we got a house. We got the loan and everything.

109. You act like I'm stealing. I work damn hard every day, same as you.

110. Oh, no. There's a few differences. You don't go scared of what they write about you on walls or what kind of disgusting thing you might find in you locker. You don't gotta be scared that one of these days you'll come to work and get raped.

111. Yeah, I'm done.

112. What are you doing bringing him?

113. What's that all about?

114. No, we haven't. Hi.

115. Get a new project. I'm fine.

116. Well, look at that.

117. Oh, Jesus, I hate this game.

118. Gotta be smart to be a lawyer.

119. What happened?

120. I work at Pearson's.

121. Bobby? Bobby Sharp?

122. Jesus Christ. Everybody heard. My father, my kids. I mean, can somebody say things like that?

123. You know, legally or whatever?

124. Well, it's not. He came on me.

125. Well, could I?

126. Sammy's got a girlfriend?

127. Is that so? And where is Sammy?

128. Sammy's mom says it's not.

129. Sammy. Get out of the car now!

130. Don't tell me about my son. Get out.

131. I said get out of the car, now! Let go! Get out of the car! Go to the truck.

132. Don't ever talk to me like that!

133. You're gonna tell me how to be a parent now? Glory, with all your personal experience? Karen, get in the truck now, get in the truck! You want a show? Huh? Is that what you want?

134. It's what they've been talking about on the news every day, sexual harassment.

135. Hello?

136. Oh no, I need her here.

137. Well, can I talk to her?

138. What I was saying was I think we should go to Pearson. You know? Tell him what's going on.

139. Jeez, Peg, I'm just trying to make things better.

140. What about what going happened to you, Peg...?

141. Actually, it's all of our business. It's happening to all of us.

142. Union oath says, "Respect fellow members." Where's our respect?

Where is it? Come on, who's coming with me?

143. Gentlemen.

144. No.

145. Yes, I do. Mr. Pavich was the one who told me I had to take a day off work to come and see you.

146. Thank you, Mr. Pearson. That's... It's really great. I didn't want to forget anything, so I wrote a couple of things down on a piece of paper here.

147. No.

148. I just thought that a few of these...

149. Okay.

150. No. I'm sorry, I'm not resigning.

151. No. I'm not quitting. I need this job.

152. Hey. Where have you been?

153. Sammy, may I come in?

154. You know, I'm still the mom here.

155. What's that supposed to mean?

156. Remember you used to tell me you want to a doctor when you grew up?

157. So. I used to tell you could be anything you want. Isn't it the same for me? Aren't I allowed to be anything I want?

158. Bill White's signing some autographs down at the rink on Saturday. We could go...

159. He's not my boyfriend. And he's not a loser. He broke some record in high school or something.

160. I'm just trying here, you know. It was something we could do together. You love hockey...

161. You quit? When?

162. I care. You love that team. Why didn't you talk to me about it?

163. I'm not leaving till I see her.

164. How you feeling?

165. I never heard of... I mean, I've heard of Lou Gehrig. I just never knew about the disease.

166. Hates me.

167. Sure you should be drinking that?

168. Jeez. Does it...? I men, can you...?

169. Hey, you mind if I use your bathroom?

170. God, what's that smell? Toilets overflowed again.

171. What's going on?

172. Oh, my God. They can't do this to us.

173. Sherry, what they did to you...

174. Was it him? Was it? You know, I give a piece of my check to that union, like everyone else.

175. You said you had a job for me.

176. He attacked me.

177. Bobby, in the Powder Room, just now.

178. Ricky.

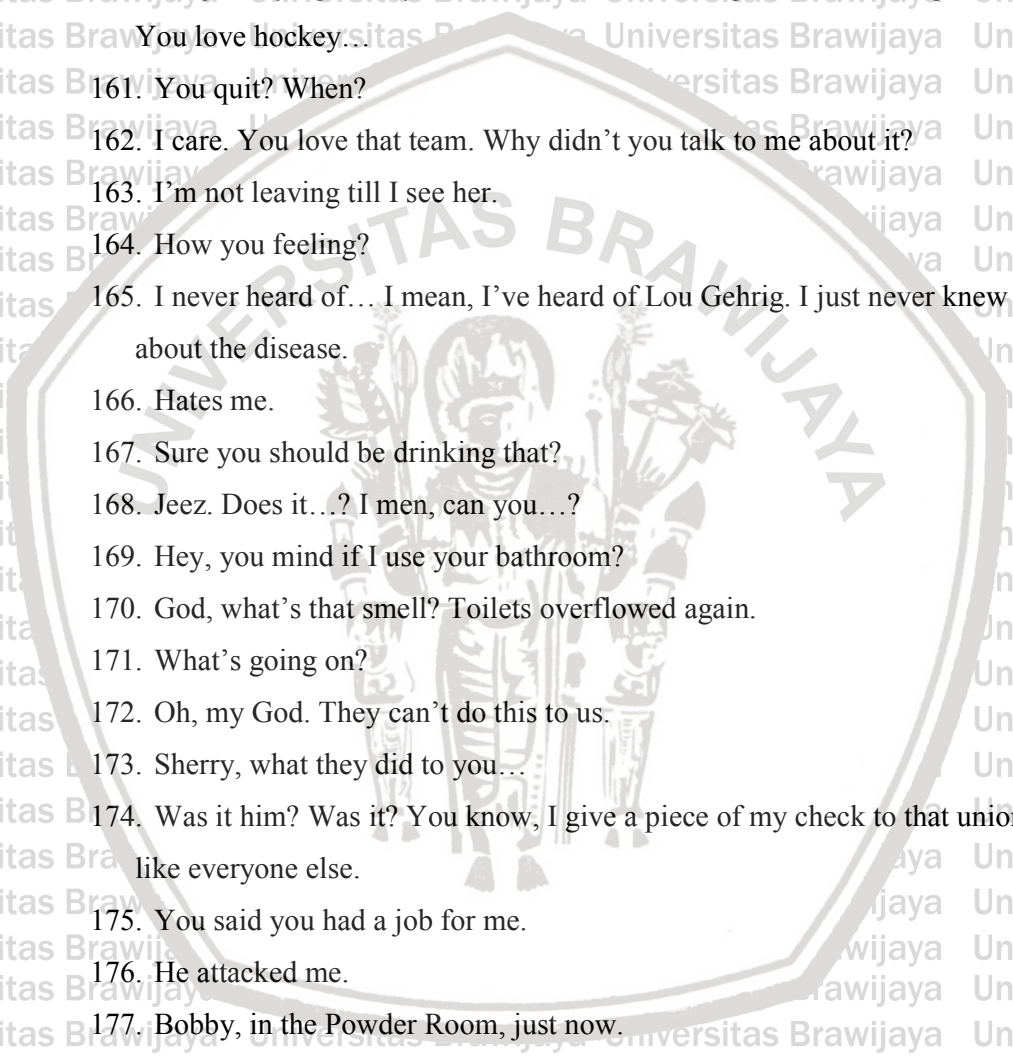
179. Can somebody drive me home, please?

180. He's on nights.

181. I quit.

182. I need a lawyer. I wanna sue the mine. The company. All of them.

183. I'm saying I wanna hire you.



184. That sucks, because you're the only lawyer I ever met.

185. I don't need a beer. I need a lawyer.

186. I know, but I'm right.

187. I don't have any start-over left.

188. Yeah, I'm beautiful girl. I could find a guy to take care of me. I'm done looking to be taken care of. I wanna take care of myself. Take care of my kids.

189. Every woman up there. But you don't give a shit, do you?

190. Why did you change your mind?

191. So you'd be doing this just because it's never been done.

192. You know what's going up there.

193. Not too short to do something good with it.

194. I didn't...

195. That is not true.

196. It's not true.

197. Then why don't you do it?

198. No way.

199. Mom? Everything allright?

200. Oh, Jesus.

201. I'd like a turn at the gavel.

202. Bylaws say no meeting can adjourn if a member wants to speak his or her mind.

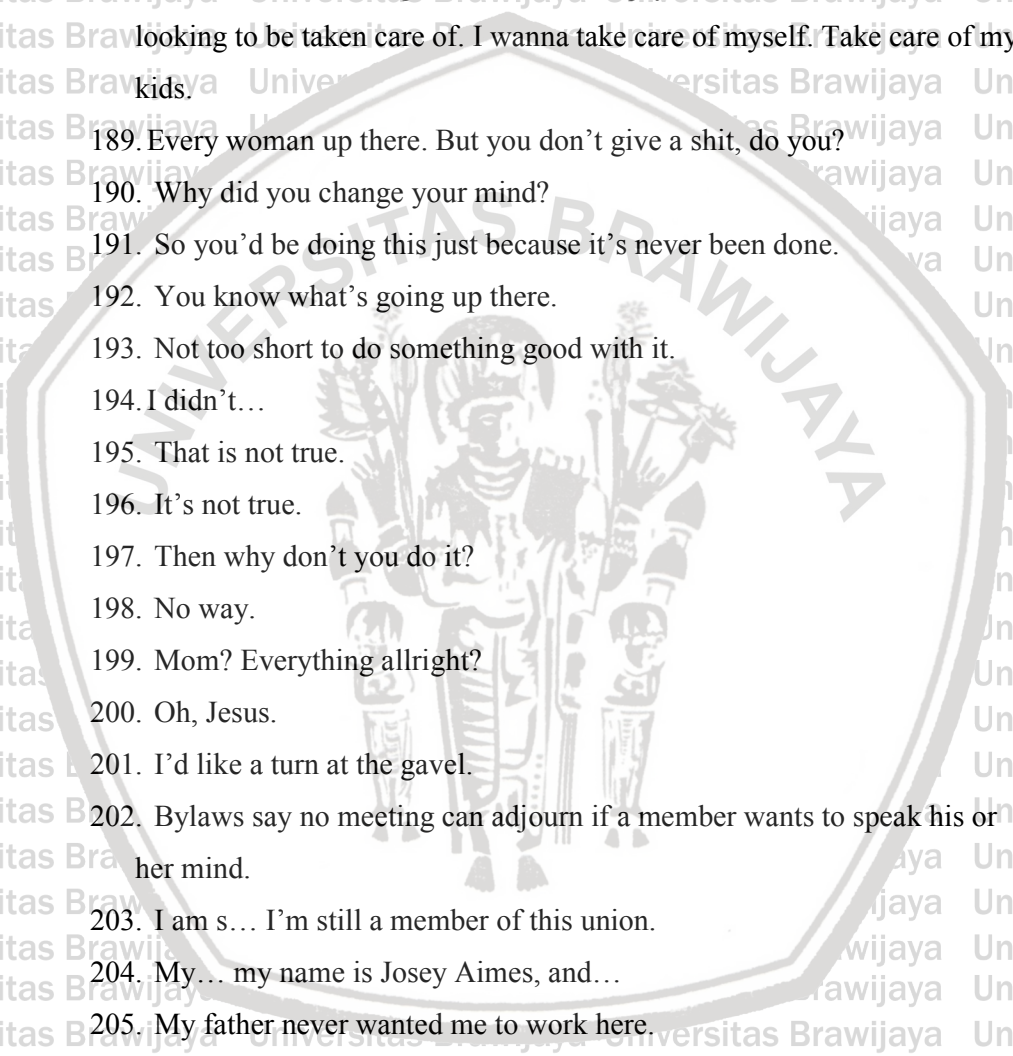
203. I am s... I'm still a member of this union.

204. My... my name is Josey Aimes, and...

205. My father never wanted me to work here.

206. Pretty much stopped talking to me because of it. I know, some of you here think I wanna shut down the mine.

207. I don't wanna shut down the mine. I wanna go to work. Like everyone else. Get paid end of the week, feed my kids, and hell maybe now and then have enough for a beer at Tee-Gees Saturday night. And not women in that



back row don't know what I'm talking about. You all know what's been done.

208. We need these jobs.

209. And it's not gonna stop until we say stop!

210. There's no three-minute rule!

211. It's not gonna stop until we say stop!

212. I have a right to say...

213. There's no three-minute rule!

214. Pop, I'm not done.

215. I don't know who Sammy's father is.

216. My son... has got nothing to do with any of this.

217. A "relationship"? What the hell you been telling them, Bobby?

218. Far as teachers go.

219. No, I can't. I've gotta get home to Sammy.

220. That's crazy, Mom. He's gonna come home.

221. Karen, go to bed. I'll wake you when he comes back.

222. I didn't want you, Sammy. Something bad had happened to me, and I

just wanted it to be cover. But everyday my belly grew, and it just reminded me of it. Never even occurred to me that there was a baby in there. That you were in there. That day, what that man did to me it made me into something different. And I guess... I guess I thought... it said something about who you were too. I was a girl who was raped, and you were this... thing... that just kept reminding me of it. Oh, God, I've dreaded this conversation since the day you were born. I don't want any more secrets between us. This one night... I was lying in bed... and you moved inside me... like this tiny little butterfly, just fluttering around in there. And all of a sudden, I realized... I just knew... I knew you weren't his. You were mine. You were my baby. And we were gonna be in it together. Just the two of us. You had nothing to do with that ugliness, you hear me? Nothing. And there's nothing in this world I wouldn't do to be your mom.

223. I should've told you. It's over, isn't it?

224. No, you're not old enough to drive yet.

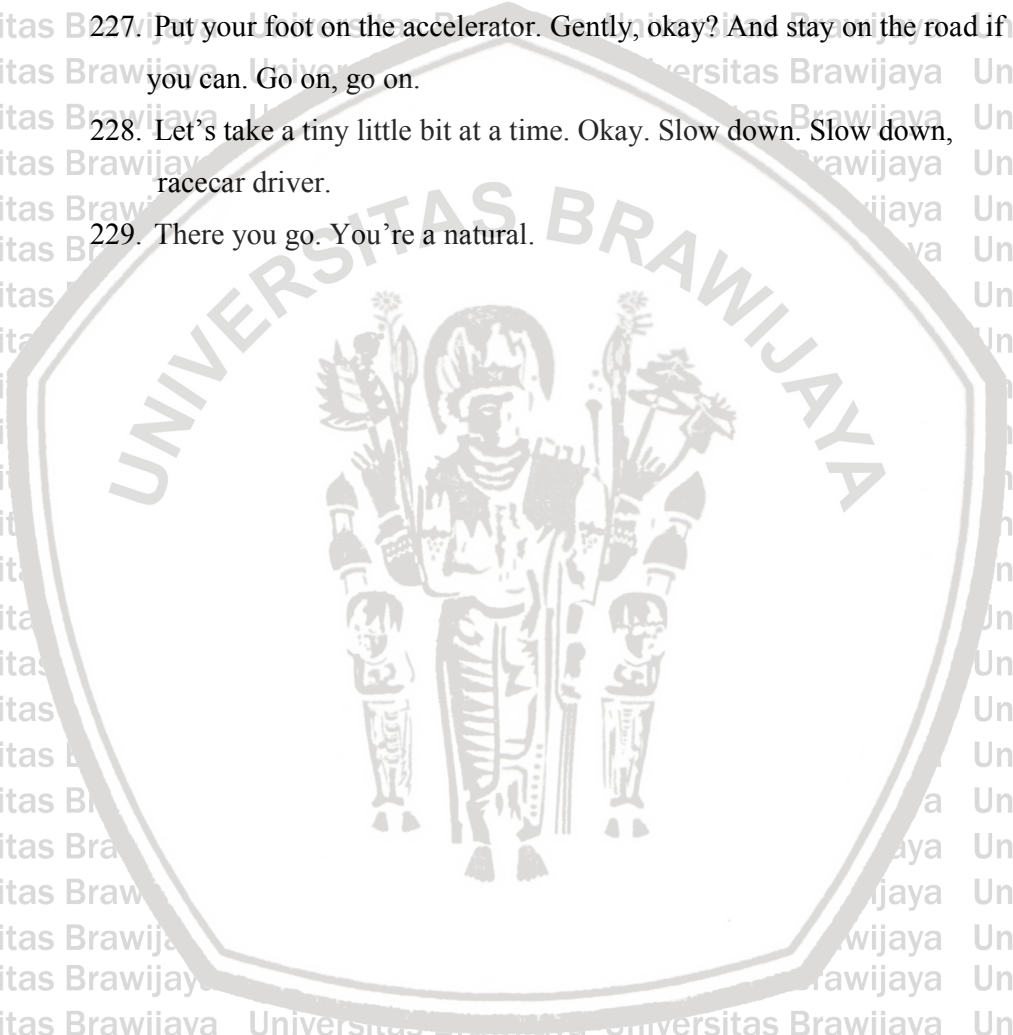
225. Well, if you want a car someday, you gotta know how to drive it, right?

226. First lesson: driver sits behind the wheel. Come on, move your butt. Seat belt. All right.

227. Put your foot on the accelerator. Gently, okay? And stay on the road if you can. Go on, go on.

228. Let's take a tiny little bit at a time. Okay. Slow down. Slow down, racecar driver.

229. There you go. You're a natural.



APPENDIX 2 : Berita Acara Bimbingan Skripsi

BERITA ACARA BIMBINGAN SKRIPSI

1. Nama : Nur Dyah Palupi
2. NIM : 0210330035
3. Program Studi : Sastra Inggris
4. Topik Skripsi : Sociolinguistics
5. Judul Skripsi : A Study on Features of women's Language of Josey Aimes in 'North Country' Movie
6. Tanggal Mengajukan : 5 Februari 2010
7. Tanggal Selesai : 5 Agustus 2010
8. Nama Pembimbing : I. Drs. Lalu Merdi, M.A.
II. Esti Junining, M.Pd
9. Keterangan Konsultasi :

No.	Tanggal	Materi	Pembimbing	Paraf
	Februari 2010	konsultasi judul skripsi	Esti Junining, M.Pd	
	Februari 2010	menyerahkan dan konsultasi Bab I-III	Esti Junining, M.Pd	
	Februari 2010	menyerahkan Bab I-III	I. Drs. Lalu Merdi, M.A.	
	Maret 2010	menyerahkan hasil revisi dan Acc Bab I-III	Esti Junining, M.Pd	
	Maret 2010	menyerahkan hasil revisi dan Acc Bab I-III	I. Drs. Lalu Merdi, M.A.	
	Maret 2010	konsultasi Bab IV	Esti Junining, M.Pd	
	Mei 2010	menyerahkan Bab IV-V	Esti Junining, M.Pd	
	Mei 2010	menyerahkan revisi Bab IV-V	Esti Junining, M.Pd	
	Mei 2010	menyerahkan hasil revisi dan Acc bab IV-V	Esti Junining, M.Pd	
	Juni 2010	menyerahkan Bab IV-V	I. Drs. Lalu Merdi, M.A.	
	Juni 2010	menyerahkan abstrak dan daftar pustaka	I. Drs. Lalu Merdi, M.A.	
	Juni 2010	menyerahkan abstrak dan daftar pustaka	Esti Junining, M.Pd	
	Juni 2010	menyerahkan hasil keseluruhan skripsi	Esti Junining, M.Pd	
	Juni 2010	menyerahkan hasil keseluruhan skripsi	I. Drs. Lalu Merdi, M.A.	
	Juli 2010	menyerahkan hasil revisi seminar hasil skripsi keseluruhan	Esti Junining, M.Pd	

Juli 2010	menyerahkan hasil revisi ujian skripsi keseluruhan	Nur Rodliyah, M.Ed.	
Agustus 2010	keseluruhan skripsi	Nur Rodliyah, M.Ed.	
Agustus 2010	menyerahkan hasil revisi ujian skripsi keseluruhan	Esti Junining, M.Pd	

10. Telah dievaluasi dan diuji dengan nilai :



Dosen Pembimbing I

Malang, 5 Agustus 2010
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