

**POSITIONING IDEAS OF AMERICAN WOMEN  
REPRESENTED BY CARRIE AS THE MAIN CHARACTER IN  
THE “SEX AND THE CITY” MOVIE SCRIPT**

**THESIS**

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LANGUAGE AND LITERATURE DEPARTMENT  
FACULTY OF CULTURE STUDIES  
UNIVERSITY OF BRAWIJAYA**

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MOVIE SCRIPT**

**THESIS**

Presented to  
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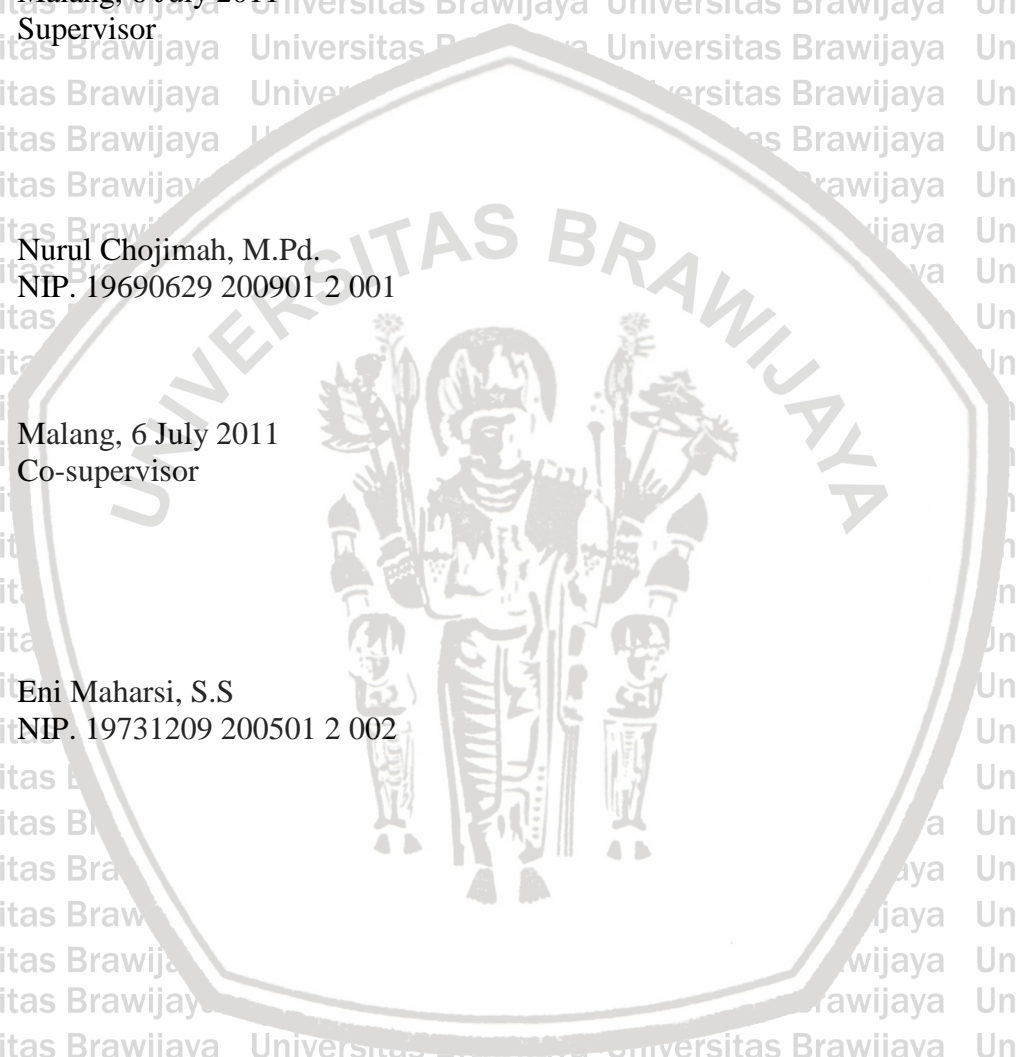
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## **ABSTRACT**

Ratnasari, Evi. 2011. **Positioning Ideas of American Women Represented by Carrie as the Main Character in the “Sex and the City” Movie Script.** Study Program of English, University of Brawijaya. Supervisor: Nurul Chojimah; Co-Supervisor: Eni Maharsi

**Keywords:** women’s language features, positioning ideas, American women, Sex and the City.

Women have their own linguistic style in communicating with others. However, they may have some difficulties to express their ideas and opinions. Positioning ideas deals with the speaker’s position or stance toward the basic content conveyed in the conversation. This study is about positioning ideas of American women represented by Carrie as the main character in the “Sex and the City” movie script which depicts how an American woman positions her ideas about the life style. The objectives are to analyze: (1) the features of women’s language used by Carrie as the main character in the “Sex and the City” movie script, and (2) the functions of those women’s language features used by Carrie in positioning her ideas.

Qualitative approach and document analysis research design are employed in this study since the source of data is movie’s script. The data are the utterances produced by Carrie which contain the features of women’s language.

This study reveals that all of features of women’s language which function as positioning devices (tag question, uptalk, lexical hedge, intensifier, speaking in italics, and indirection) are applied by Carrie. From the occurrences of all women’s language features as positioning devices, uptalk is the most feature used and the least feature used is tag question. In addition, it is found out that Carrie, as the main character, uses women’s language features as the devices to position her ideas and to make her more confident to express her ideas and opinions. Moreover, she also has an ability to get others to respond to her statements and to figure out what she says. By using these positioning devices, Carrie is able to mitigate and soften her statements in expressing her ideas. In another case, this study also shows that Carrie, as an American woman, still needs some effort to be considered as equal as man. Then, the writer suggests the next researcher to conduct a similar study about men’s positioning ideas.

## ABSTRAK

Ratnasari, Evi. 2011. **Penempatan Gagasan Wanita Amerika yang Ditampilkan oleh Carrie sebagai Tokoh Utama dalam Naskah Film “Sex and the City”**. Program Studi Sastra Inggris, Universitas Brawijaya. Pembimbing I: Nurul Chojimah; Pembimbing II: Eni Maharsi

Kata Kunci: fitur-fitur dalam bahasa wanita, penempatan gagasan, wanita Amerika, Sex and the City.

Wanita memiliki gaya berbahasa tersendiri dalam berkomunikasi dengan orang lain. Namun, mereka terkadang mengalami beberapa kesulitan dalam menyampaikan ide dan pendapatnya. Pengekspresian ide adalah penempatan dan pendirian seorang pembicara terhadap inti pembicaraan. Penulis melakukan studi tentang pengekspresian ide yang ditampilkan oleh Carrie sebagai karakter utama dalam naskah film “Sex and the City”, dimana film ini menggambarkan bagaimana wanita Amerika bernama Carrie mengekspresikan ide tentang gaya hidup mereka. Studi ini bertujuan untuk menganalisa: (1) fitur-fitur dalam bahasa wanita yang digunakan Carrie sebagai karakter utama dalam naskah film “Sex and the City”, dan (2) fungsi dari fitur-fitur tersebut dalam pengekspreian ide.

Studi ini menggunakan pendekatan qualitative dan dokumen analisis sebagai model penelitian karena sumber data yang digunakan adalah naskah film. Sedangkan, data dalam studi ini adalah ujaran-ujaran yang diucapkan oleh Carrie yang mengandung fitur-fitur dalam bahasa wanita.

Hasil studi ini menunjukkan bahwa Carrie menggunakan semua fitur-fitur dalam bahasa wanita yang digunakan sebagai alat pengekspresian. Dari semua fitur-fitur yang digunakan, *uptalk* adalah yang paling banyak digunakan dan *tag question* adalah yang paling sedikit. Sesuai dengan analisa dalam studi ini, penulis menemukan bahwa Carrie menggunakan fitur-fitur dalam bahasa wanita sebagai media untuk mengekspresikan ide. Fitur-fitur ini membuat Carrie lebih percaya diri dalam menyampaikan idenya. Selain itu, ia juga mampu membuat orang lain merespon dan memahami apa yang ia sampaikan. Dengan menggunakan media ini, Carrie dapat memperhalus pernyataannya dalam mengekspresikan ide. Di sisi lain, studi ini menunjukkan bahwa Carrie sebagai wanita Amerika masih membutuhkan usaha untuk sebanding dengan pria. Penulis menyarankan pada peneliti selanjutnya untuk melakukan studi tentang penempatan gagasan oleh pria.



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First of all, I would like to thank to God Almighty who always protect me and has given me so much strength and direction in conducting this thesis entitled “Positioning Ideas of American Women Represented in Carrie As The Main Character in the “Sex and the City” Movie Sript”.

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In addition, I would like to dedicate this thesis to my whole family especially my beloved parents who always give endless love and support, and also be my motivator to finish my study. Besides, I also give a lot of thank to my best friends, D’Barbarian (Wahyu Dwi Cahyani, Yusnia Laili, Ulfa Marotin, Alfianda Rochliyani, Intan Melani, Dwi Putri Anggun, and Febriana Mahar) and all of my friends during my study at Faculty of Culture Studies for giving support, love, and friendship. Then, I also thank to my boardinghouse mates, Anis Eka Permatasari and Inna Farhiana, who always support and help me to pass this hard situation. A lot of thankful also send to all of the administrative staffs and lecturers of the Faculty of Culture Studies of University of Brawijaya for the help and facilities during this thesis completion. Unforgetfully, I also give a lot of thank to Fajar Kurniawan who always give much support and motivation to finish my study.



Hopefully, this study may give valuable contribution to any reader of this thesis in order to enlarge their knowledge in linguistic field.

Malang, 28 July 2011

The writer



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# CHAPTER I

## INTRODUCTION

This chapter consists of background of study, problems of study, objectives of study, significance of study and definition of key terms.

### 1.1 Background of the Study

In daily life, people communicate not only to share information, feeling, or idea, but also to share the images of themselves (Goffman cited in Tannen, 2005, p.3). Here, the images become the element of how people communicate which differ from one person to the others and one group to the others. However, communication is not as simple as only saying what the speaker means. The way of speaking can be different from one person to others and it may bring to the misinterpretation of the meaning conveyed. The different ways of showing expression, the intonation and volume of speaking, and many other features of language depend on some factors, including gender.

Tannen (1995) stated that gender differences in language are more similar to cultural differences. Men and women communicate in different style, about different things, and for different reasons. They tend to use different linguistic style in the conversation. Style, here, is the way that something must be said (Tannen, 2005, p.4). The different conversational style used by men and women is the result of the different habitual ways of saying what they mean. As Tannen (1995, p.140) said, "you cannot assume that the other person means what you



would mean if you said the same thing in the same way.” Then, these differences will affect to the understanding and judgement of them.

Women, then, have their own linguistic style. Women’s language shows differences in all levels of the English grammar than men’s language, such as the choice and frequency of lexical items, the certain syntactic rules performed, the intonation, and other supersegmental features (Lakoff, 1975, p.43). They also tend to learn conversational rituals that focus on the rapport style since they learn to talk in ways that balance their own needs with the needs of others. Rapport style, according to Tannen (1996), is a rapport talk that women used for intimacy as conversation viewed as a negotiation for closeness in which people try to seek and give confirmation and support. In addition, women’s speech tends to be more polite and indirect rather than men’s speech since women are taught language in polite and feminine way when they were childhood.

In daily conversation, women also express their certain viewpoints, propose certain plans and ideas. However, they tend to push their ideas and projects with less force. They also speak that save face for others and are likely to downplay their certainty because of the lack of confidence. Nevertheless, women also need to attend to the other’s idea and feeling and assess their capacities, status, and stances. That is why, according to Lakoff (1975), women are constrained to use some linguistic devices in positioning their ideas to soften and attenuate their expression of opinion (McConnell, 2003, p.158). Positioning, here, is not only the accomplishment of individual speakers, it is “accomplished interactively and involves not just the aims of speakers but also the interpretations

of, and effects on, other conversational participants” (McConnell, 2003, p.158).

Further, positioning idea is such the speaker’s position on or stance toward the basic content conveyed in the conversation. Women are the one who usually have some difficulties to launch their ideas since they are afraid of not being listened to, or not being taken seriously. Therefore, they take several extra ways in order to make the addressee is able to figure out what they have said, and also to ensure that their message is received and responded.

Furthermore, learning and understanding the way women position their ideas can be done through several ways, such as investigating women’s conversation in natural setting, and analyzing from novels or movies. The writer, then, chose the last way, that is, analyzing movie through its movie-script. By doing a study based on a movie-script, the writer expected that there would be a correlation between a movie and a real phenomenon happening in a society.

The writer took “Sex and The City: The Movie” in order to investigate women’s language to position the ideas, since this movie presents the story of woman, named Carrie, with her personal problems toward her boyfriend and three best girlfriends, those are Miranda, Samantha, and Charlotte. This movie is included into romantic drama movie since it shows the nature of relationship between both woman and woman and woman and man relationships. Besides, this movie also describes the life of American women in New York City which influences their conversational style in positioning the ideas. Therefore, the writer

conducted a study entitled **“Positioning Ideas of American Women Represented by Carrie as the Main Character in the “Sex and the City”**



**Movie Script.”** Here, the writer used the linguistic devices proposed by Lakoff and McConnell to identify and analyze women’s language in positioning their ideas.

## **1.2 Problems of the Study**

The problems of this study are formulated as follows:

1. What features of women’s language are used by Carrie as the main character in the “Sex and the City” movie script?
2. What are the functions of those features of women’s language used by Carrie in positioning her ideas?

## **1.3 Objectives of the Study**

In line with the problems of study above, this study was conducted to obtain the objectives as follows:

1. To find out the features of women’s language used by Carrie as the main character in the “Sex and the City” movie script.
2. To figure out the functions of those features of women’s language used by Carrie in positioning her ideas.

## **1.4 Definitions of Key Terms**

The writer defined some terms that are used in this study in the purpose of giving better understanding.

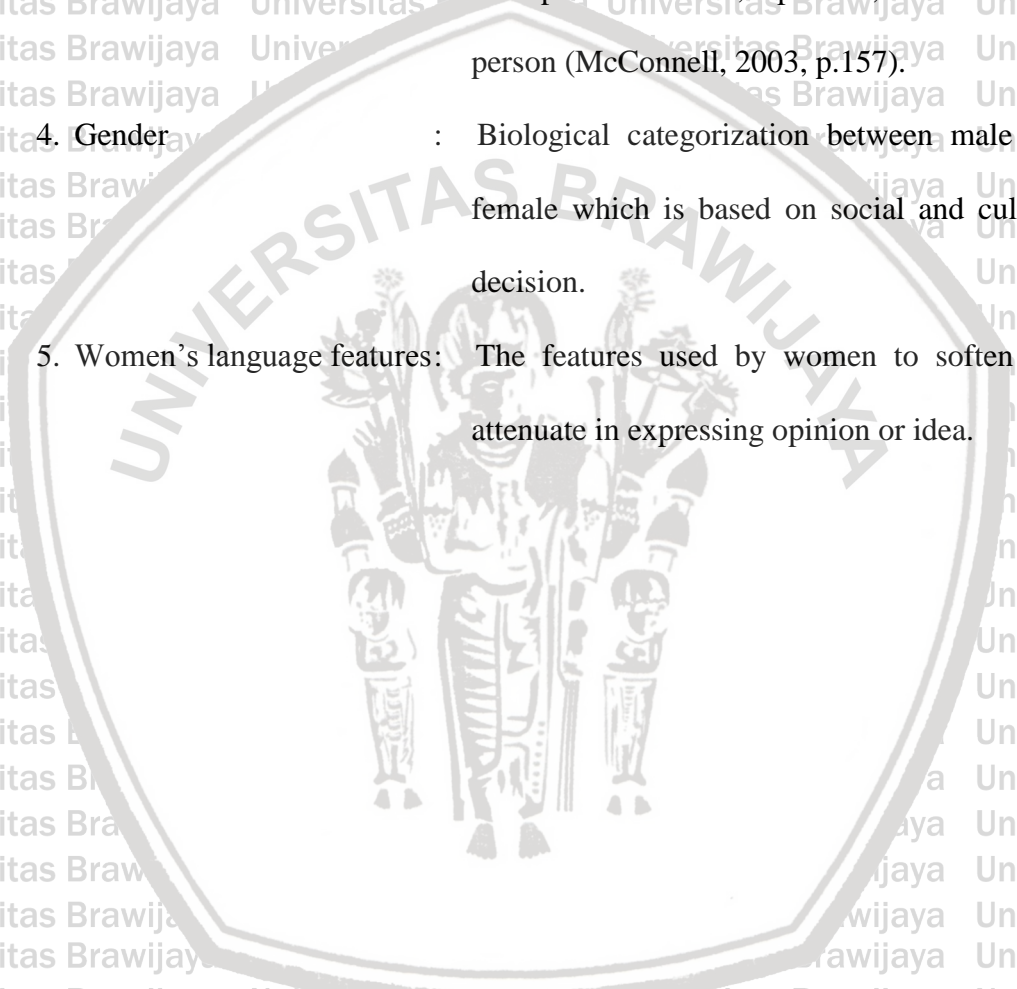
1. **Conversational Style** : The basic tools which people communicate with or the style of what you say and how you say it (Tannen, 2005, p.4).

2. Positioning : The accomplishment of interaction and involvement of the speakers to the interpretation and effects on the other conversational participants.

3. Idea : The passive beliefs, opinions, or interest of person (McConnell, 2003, p.157).

4. Gender : Biological categorization between male and female which is based on social and cultural decision.

5. Women's language features: The features used by women to soften and attenuate in expressing opinion or idea.





## CHAPTER II

### REVIEW OF RELATED LITERATURE

This chapter presents the underlying theories and previous studies to this study. The theories are mainly about the women's language and women's positioning ideas.

#### 2.1 Theoretical Framework

##### 2.1.1 Conversational Style

According to Tannen (2005, p.4), conversational style refers to the basic tool with which people communicate. Style itself is the way that something must be said. Although some people may speak with style and others may speak plainly, style is still important in conversation. We need to know and understand any words spoken and the meaning of those words. Then, we also need to know what the person is trying to do by speaking those words in that way at that time.

We need to understand the ways of showing interest, glad, angry; how and when to tell a joke or story; when to start talking and when to stop; when it's appropriate to talk at the same time that someone else is speaking; how loudly to talk; and what intonation to use. That is why; there are some features of conversational style to make up and recognize the way of speaking, that is, tone of voice, pausing, rate of speech, and relative loudness (Tannen, 2005, p.4).

Furthermore, men and women have different conversational style. Men tend to be competitive and dominance, whereas, women tend to emphasize their strategies for cooperative and supportive talk. According to Elizabeth Aries, as

cited by McConnell (2003, p.122), “men established a hierarchy of conversational dominance in their interactions and maintained that hierarchy in subsequent sessions.” In addition, men tend to engage in dramatizing and story telling, jumping from one anecdote to another, and receiving a camaraderie, and closeness through the sharing of stories and laughter. On the other hand, women tend to discuss one topic for a half hour or more, sharing more feelings, and gaining closeness through intimate self-revelation.

### **2.1.2 Gender**

Gender is one of some factors influence the different style of showing expression. The issues of gender, then, come up in linguistic fields. Here are some theories about gender differences in relation with linguistic style.

#### **2.1.2.1 Gender and Sex**

According to McConnell (2003, p. 10), Gender is something we do and perform, not something we are born with or not something we have. Here, gender and sex come together, “as society tries to match up ways of behaving with biological sex assignment” (McConnell, 2003, p.10).

Sex, then, is a biological categorization based on reproductive potential, while, gender is the social elaboration of biological sex. Therefore, gender is the one in which it builds on biological sex and exaggerates biological difference (McConnell, 2003, p.10). Then, sex is based on a combination of anatomical, endocrinal, chromosomal features, and the selection among these criteria for sex assignment. Sex assignment, then, is based on cultural beliefs about what actually makes someone male or female (McConnell, 2003, p.10). Thus, biological



categories male and female is about social decision, though, some people tend to think that gender is a result of nurture. According to Sterling (cited in McConnell 2003, p.10), “labelling someone man or woman is social decision. We may use scientific knowledge to help us make the decision, but only our beliefs about gender – not scientific – can define our sex.”

Further, there are differences in capabilities and dispositions between male and female as the results of biological differences. Females may have more fat and less muscle than males, are not strong and weigh less (Wardhaugh, 1988, p.303). Another example, left-brain dominance of males lead them to be more rational, while, the relative lack of brain lateralization of females lead them to be more emotional (McConnell, 2003, p.12). However, biological factors are not the only one factor of those differences. There are social factors which may account for some differences, for example, women may live longer than men because of the different roles they play in society and the different jobs they tend to fill (Wardhaugh, 1988, p.303).

Thus, sex is the categorization based on biological matter, whereas, gender is social and cultural categorization which is constructed through such relationship. Hence, society helps people to define male and female labelling which is usually based on the differences in capabilities and dispositions between them.

### **2.1.2.2 Gender Differences**

There are some differences between males and females linguistically as the results of the differences of the way they learn speaking as children growing

up. First, girls tend to learn conversational rituals that focus on the rapport dimension, whereas, boys tend to learn rituals that focus on the status dimension in the childhood. Girls tend to play with a small group or even a single best friend, and spend a lot of time talking, while, boys tend to play in a large group in unequal status. The one who has higher status are expected to emphasize rather than downplay their status. Boys, then, use language to negotiate their status in the group by displaying their abilities and knowledge, or challenges. On the other hand, girls learn to use language to negotiate how close they are. They also learn to downplay their status and emphasize the equality. Therefore, they used to balance their own needs with others (Tannen, 1995, p.140).

The next point to distinguish between males and females is that both of them have different topics of talk. Men tend to focus on competition and teasing, sports, aggression, and doing things (Wardhaugh, 1988, p.308). It is because men always value power, competency, efficiency, and achievement. They do things to prove themselves and develop their power and skills. They, then, emphasize on success and accomplishment since they define their sense of self through their ability to achieve results (Gray, 2003, p.9). On the contrary, women value love, communication, beauty and relationship. They spend their time for supporting, helping, and nurturing since women define their sense of self through feelings and the quality of relationship (Gray, 2003, p.11). As a result, women are likely to talk about self, feelings, affiliation with others, home, and family.

Further, Wardhaugh (1988, p.308-309) stated that men speak more than women do in cross-sex communication. Here, men tend to take initiative in



conversation to speak less of competition or aggression, then, women follow to minimize the amount of talk about home and family. Men also interrupt more often than women and try to control what topics are discussed. While, women ask more question that men in order to encourage others to speak, and do not protest when they are interrupted. According to Wareing, as cited by Peccei (2004, p.87), men interrupt women frequently because men act as if they have more right than women to speak in cross-sex communication, while, women do not protest when they are interrupted because they act as if they had less right to speak than men. Nevertheless, in single-sex communication, women tend to overlap one another's talk than men are. Overlapping talk, here, is different with interruption since "two or more speakers can continue talking at the same time or the same topic without any apparent sense of their right being violated" (Peccei, 2004, p.88).

Moreover, women are more active than men in supportive rules in conversation by giving more back channel support than men. Wareing, as cited by Peccei (2004, p.88) defines back channel support as the verbal and non verbal feedback that listeners give to the speaker. Women more aware of when it is appropriate to give back channel support than men. Therefore, the speakers really feel that they are being listened to.

Thus, men and women have different conversational style because they are brought up differently and fill up different roles in the society. Since they aware about this, they try to adapt to one another linguistic style, though, they come to misunderstand and misjudgement sometimes.

### 2.1.2.3 Women's Language

Women, as we know, have their own language style. Women are taught to use a certain language and it makes them experience linguistic discrimination.

They must be talking like a lady. As stated by Lakoff (2004, p. 41), she is ridiculed and subjected to unfeminine, if she refuses to talk like a lady; and if she does learn, she is ridiculed as unable to think clearly, unable to take a part in a serious discussion. This discrimination takes a woman into a difficult position in the society.

Women's language shows up in all levels of the English grammar, such as the choice and frequency of words; the certain syntactic rules performed in a certain situations; the intonation and others supersegmental features (Lakoff, 2004, p.43). Women, then, are noted to use more of the standard forms than men.

This tendency has been interpreted in various ways. It is very often seen as indication that women's greater sensitivity to what is considered standard and non standard (Meyerhoff, 2006, p.209). In addition, Eckert (cited in Meyerhoff 2006, p.209), suggested that "women generally make greater use of symbolic resources to establish their position in and identification with a social group on their opposition to a group."

Further, Holmes (2001, p.157-159) proposed some reasons why women use more standard forms than men do:

- 1) Women are more status conscious than men are. 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 status. Therefore, the fact that women use more standard forms that men points out to the way society tends to expect better behaviour. In this regard, society expects women to speak more correctly and standard than men, especially when they are serving as models for children's speech.

3) Women are subordinate groups. Therefore, they must speak carefully and politely.

Women also make far precise discrimination in naming colours, such as beige, ecru, peach, aquamarine, and lavender. These kind of naming colours are only used by women, while men cannot be forced to learn to use them (Lakoff, 2004, p.43). This term are expressed in emphasizing certain effects on words and expression. Moreover, the usage of colour words is to express self emotion.

Further, women have tendency to use language that involves feelings, self-expression, and relationship building. It is because girls tend to play with a single best friend or in small groups, and spend a lot of time talking. They use language to negotiate how close they are. Besides, they also learn to downplay ways in which one is better than the others and to emphasize in which they are all the same. In addition, they also learn to talk in ways that balance their own needs and other's needs, and also to save face for others and buffer statements that could be seen as putting others in a one-down position (Tannen, 1995, p.140). That is why; women tend to value love, communication, and relationship. They also spend a lot

of time supporting, helping, and nurturing one another (Gray, 2003, p.41). A woman's sense of self is defined through her feelings and the quality of relationship. Relationship is important for woman because they need to share their personal feelings, talking, and relating to one another.

Women, then, is considered to learn conversational ritual that focus on the rapport style since they learn to talk in ways that balance their own needs with the needs of others. Rapport style, according to Tannen (1996), is a rapport talk that women use for intimacy as conversation is viewed as a negotiation for closeness in which people try to seek and give confirmation and support. In addition, women also have empathy message as another speech function focused on expressing solidarity and empathy for others. Besides, they are also more likely to talk about personal experiences that match with other women. Thus, women usually consider about other's feeling and face when they make a conversation since they tend to save other's feeling or face, and also avoid causing discomfort.

In daily life, woman is likely to have gossiping in her conversation. Woman's gossip predominantly focuses on personal experiences and personal relationship, on personal problems and feelings. Women also tend to discuss, share, and seek reassurance in responding to problem sharing and advice giving (Wardhaugh, 1988, p.310).

To sum up, women tend to use rapport talk in order to maintain closeness and intimacy of relationship. Here, women tend to give support and confirmation because of their natural behaviour in nurturing. Women are, also, more likely to talk about something personal or feeling in more polite way than men.



### 2.1.2.3.1 Positioning Idea

In a conversation, people usually express certain viewpoints, propose certain plans, and are doubtful to certain ideas. People also push ideas and projects with more or less force, modulate them in response to actual or anticipated reactions of others, embrace them passionately, explore them seriously, mock them disdainfully, play with them and express them with the linguistic form (McConnell, 2003, p. 157). Further, people also attend to the other's idea and feelings; besides, people assess their capacities, institutional status, and stance toward others. It is, what McConnell (2003, p. 157) called as positioning idea.

Positioning, here, is not only the accomplishment of individual speakers. It tends to be accomplished interactively and includes not just the aims of speakers but also the interpretations of, and effects on, other conversational participants (McConnell, 2003, p.158). According to McConnell (as cited in Lakof, 2004, p.137-138), positioning idea is the speaker's position on or stance toward the basic content conveyed. She adds that "positioning idea can involve the speaker's degree of commitment to or confidence in the propositional content conveyed, the speaker's degree of interest or involvement in what is said, or the degree to which the speaker is serious or playful or whatever about the content."

Thus, positioning idea is about the speaker's position, viewpoint, or stance toward the content of conversation conveyed. The speaker may commit to or being interest and involve to the content. Further, the speakers have authority to make meanings and have them taken up by others in order to create discourse. The speakers are allowed to articulate a position toward some idea or plan. After

all, it is about social project in constructing discourse, launching meanings and having them taken up, refining views of the world collaboratively, and planning projects collectively (McConnell, 2003, p.173).

#### **2.1.2.3.2 Women's Positioning Ideas**

Women are the ones who usually have some difficulties to launch their ideas since they are afraid of not being listened to, or not being taken seriously.

As stated by Lakoff, cited by McConnell (2003, p.158), women's language is powerless, or assumed as the weak stance or position women. Women are disempowered by using powerless language, ways of speaking that simply are not very effective in getting others to think or do what the speaker wants them to.

Therefore, they take several extra ways in order to make the addressee is able to figure out what they have said, and also to ensure that their message is received and responded. Through these positioning devices, women are constrained to soften and attenuate their expression of opinion. These positioning devices may also establish such connections in order to ultimately strengthen a speaker's position by enlisting social support for the speaker and their ideas and projects (McConnell, 2003, p.160). Here are the features of women's language proposed

by Lakoff that American women were constrained to soften and attenuate their expression of opinion:

##### **A. Tag Question**

Tag question is a fragment of a question to an ordinary declarative clause.

It contains an "inverted auxiliary form, determined by the auxiliary in the main clause, and a pronoun that agrees with the subject of the main clause"



(McConnell, 2003, p.167). In English, a positive main clause gets a negative tag,  
for example:

*The weather is nice, isn't it?*

and a negative main clause gets a positive tag, for example:

*Your friends couldn't come tomorrow, could they?*

In addition, English also has invariant tags in which it is the same as tag  
question, no matter what kind of main clause it attaches to. For instances:

*We have got a reservation at nine, right?*

*I have a headache, OK?*

Even though, those functions are related, the different kinds of tags may have  
different meaning and particular range of uses (McConnell, 2003, p.167). Lakoff  
(cited in McConnell 2003, p.168), claimed that women were the most users of  
tags and also that tags expressed a speaker's insecurity or lack of commitment.

Cameron et al (1989), then, pointed out that tags have quite different  
functions. They can indicate uncertainty and ask for confirmation from others, but  
they can also be facilitative, softening, and challenging. A facilitative tag is a tag  
which invites the addressee to make a conversational contribution, for example,  
saying *great performance, isn't it?* to someone whom you meet in a theatre  
performance. A softening tag mitigates the potential negative impact of something  
like a criticism, for example:

*You were a bit noisy, weren't you?*

While, challenging tags usually elicit defeated silence or reluctant admissions of  
guilt, for example:

*You won't do that again, will you?*

Lakoff (1975) claimed that women use question tag more frequently than men do. She also stated that tag question gives the addressee freedom and not forcing him to agree with the views of the speaker. It can be said that tag question functions as down toning a statement to show lack of confidence and insecurity.

Moreover, it also functions as expression of politeness and showing solidarity.

Tag question also implies that "the speaker's being unwilling to take full responsibility for the content what she is said, turning to other's appraisal"

(McConnell, 2003, p.169). However, tag question can be meant as the speakers

try to assume a position of openness and tolerance in order to facilitate other's

active participation and impress other to attend. Yet, it is interpreted as adopting

weak and vulnerable positions.

Furthermore, Meyerhoff (2006, p.224) added that tags are essentially

treated as being a direct index of femaleness since more supportive tag question

occur in women's speech than men's speech. It is because women are more

uncertain and seek validation of their opinions or clarification of facts more often

than men do. However, Holmes (cited by Meyerhoff 2006, p.224), noted that a tag

question is not only to ask for information that the speaker lacks, but also has

social functions since it directly indexes stances and discourse activities.

## **B. Up-talk**

Lakoff (2004, p. 78) defines up-talk as a rising intonation in statement

contexts or usually called as inappropriate question intonation. While, McConnell

(2003, p.173) defines it as a question intonation which has a high-rising tone at



the end of the sentence. Lakoff (2004, p.78) characterizes up-talk as both women's and powerless or weak. For example, *six o'clock?* or *Mrs. Smith?*

The using of up-talk or high-rising tone is identified as incompleteness or lack of finality. However, high rising tone (HRT) is a kind of implicit question which conveys the speaker open continuing the exchange (McConnell, 2003, p.175). Women, then, tend to use HRT final more often than falling final. It is because falling final is heard as self centred, meanwhile, women construct themselves as sociability central role.

After all, up-talk is characterized as both feminine and insecurity or lacking in confidence. It is viewed as a weakening usage and the characteristic of the powerlessness which is closely linked to feminine. In addition, it can be used to facilitate other's participation in the ongoing discourse.

### C. Lexical Hedges / Hedge words

Women's speech, generally, contains qualifiers, such as *sorta*, *kinda*, or *probably*, and also discourse particle, such like *you know*, *of course*, or *like that* solicit in various ways to sympathetic interpretation and perhaps ultimate support from the listener. According to Lakoff (2004, p.79), those kind of words convey that the speaker is uncertain about what she is saying, or cannot guarantee for the accuracy of the statements. Thus, women usually hedge their statements since they usually accused of "positioning themselves as less than completely committed to the content of what they said, thus apparently explicitly weakening or mitigating the force of their utterances" (McConnell, 2003, p.183).

The hedges are used for the sake of politeness since it mitigates the possible unfriendliness of a statement. Therefore, women do it more because they learn to believe that asserting themselves strongly is not nice or ladylike, or feminine (Lakoff, 2004, p.79).

Then, other kind of hedges is the use of *I guess* or *I think*, or *I wonder*.

Those kinds of hedges are “hedges on the speech-acts of saying and asking” (Lakoff, 2004, p.79). For instance, *I guess* means something like: I would like to say....to you, but I'm not sure I can (*because I don't know if it is right, or because I don't know if I have a right, or because I don't know how you would take it*), so it is a kind of showing suggestion. While, the hedge *you know* serve to position the addressees as sharing the speaker's outlook and positioning of the others as a source of potential support and tries overtly to prevent. It also positions the speaker who uses it as lacking of conviction and need reassurance.

Hedges, then, function as down toner. It is not syntactically integrated into the main utterance and more contribute to positioning. It serves to weaken the speaker's position. Lakoff (2004, p.79) adds that the hedges do have their uses when women really need for protection or for deference, and give the impression that the speakers lacks of authority or do not know what they are talking about.

#### **D. Intensifier**

It is related to the using of intensive *so* in the utterances. Women, then, tend to use the intensive *so much* more often than men do. According to Lakoff (cited in Cameron 1990, p.233), the using of intensive *so* substituting absolute superlative, such like, *very*, *really*, or *utterly*, seems to be a way of backing out of



committing oneself strongly to an opinion. It is used as a device to show the strong emotions or to make strong assertions, but dare not make it clear how strong (Lakoff, 2004, p.80). In addition, McConnell (2003, p.181) stated that it is also used to indicate stronger move than would be made without them. The intensive *so* is somewhat hedge describing one's own emotional state. To hedge, here, is to avoid making any strong statements which is a characteristic of women speech. After all, the intensive *so* is able to persuade the addressee to take them seriously.

#### **E. Speaking in Italics**

Lakoff (2004, p.81) stated that the more women are ladylike or feminine, the more they are supposed to speak in italics. In addition, women speak in italics in order to strengthen, but also to weaken their contribution (McConnell, 2003, p.176). Speaking in italics, here, means speaking with double force in order to ensure that others see what it means. Besides, women speak in italics to convince the addressee. Speaking in italics can be done through such ways, as follows:

##### **1) Empty adjectives**

Empty adjective is a kind of adjective which means those that only to convey emotional reaction rather than specific information (Lakoff, 2004, p.45).

That is why; it is actually not to give any effect to the utterance's meaning. It is only to show the admiration for something. The examples of empty adjectives are *divine, adorable, charming, lovely, gorgeous, and cute.*

## 2) Strong Language

Strong language is a device to show extreme intensity. Swearing, profanity, and other interjections are included into strong language. However, either swearing or profanity, those are unsuitable for women. Then, it leads women to look for the substitution of tabooed forms (McConnell, 2003, p.182).

For instances, *Oh, piffl!*, *Gosh!*, *Damn!*, *God!*, *Wow!*, *Cool!*, etc. In addition, Lakoff (2004, p.44) stated that those interjections show how forcefully someone says how someone feels.

Anger, then, is commonly strong emotion from men and women in which raised voices and abusive insults are part of expressing it (McConnell, 2003, p.182). Anger is also used to heighten one's power to get others to respond as they want. Further, women's anger is often "repositioned as frustration or emotional "upset", framed as nonthreatening and, indeed, as rendering its subject vulnerable" (McConnell, 2003, p.182). Thus, women use strong language in order to show their strong emotion rather than to threaten others.

## F. Indirection

According to Tannen (1995, p.146), indirectness is a linguistic signal which has the tendency to say what the speaker means without spelling it out in so many words. It means that the speaker directs the addressee to do something indirectly. Directives, here, are "requests, commands, and other speech acts that ask the addressee to act in some way specified by the speaker" (McConnell, 2003, p.188).



Indirection is a part of politeness. Therefore, women usually use this linguistic device to show their care about other's feeling and upholding politeness norms. Tannen (1995, p.146) stated that women are likely to be indirect when they come to direct others or to tell others what to do in which women avoid to be considered as bossy. Further, Lakoff (cited in Tannen, 1994, p.210) identified two benefits of not saying exactly what the speaker means in so many words. They are defensiveness and rapport. Defensiveness, here, refers to the preference not to go on record with an idea in order to disclaim, rescind, or modify it if it does not meet with positive responses. While, the rapport benefit results from the pleasant experience of getting the speaker's way because the others want the same thing as the speaker do (Tannen, 1994, p.210).

However, indirection does not always work well. It also does not always have a softening effect. It can cause enormous misunderstanding when the speaker has different habits and expectations about how it is used (Tannen, 1995, p.146).

Besides, indirection does not always mitigate. It, sometimes, makes the speaker is able to deny what he/she has said and also protects him/her against the responses of addressee. Then, it leads the speaker to position him/herself so as to avoid or minimize potential social trouble (McConnell, 2003, p.190).

Overall, those are linguistic devices used by women as the extra ways to figure out what they have said and to ensure that the message is received and responded.

#### **2.1.2.4 American Women**

In the past decades, the central point in the Western vision of sexual differences was that men provided and protected, whereas, women served and deferred. Women was seen as the one who was in the home and men ran everything that went on outside the front door (Collins, 2009, p.8). Men tended to be the money-maker, while, women were supposed to stay away from the world of business and politics.

Further, the women's movement came up. It was begun with the 'first-wave' feminism in 1840s-1920 as a protest to what happened to women in America. This kind of women's movement continues until today. There are a lot of thing that women did as an endeavor to the equality toward men.

In some theory, women are the equals of men in every way in the United States of America. But, in fact, any number of studies show that women, no matter how brilliant, are not taken as seriously as men (Wanning, 1998, p.198).

Other studies show that men continue to be held in higher esteem than women. Furthermore, the average women earns 70 cents for every dollar a man makes and does most of the housework, too. It happens because women were seen as sentimental, submissive, and emotional, while, men tend to be adventurous forceful and independent. This stereotype about men and women fall into consistent and well-established patterns (Feldman, 2001, p.103).

#### **2.2 Sex and the City: the Movie**

Sex and the City: The Movie is a movie produced by New Line Cinema in 2008. Michael Patrick King is the script writer. The main character is Carrie



Bradshaw which is starred by Sarah Jessica Parker and supported by her three best friends Samantha (Kim Cattrall), Charlotte (Kristin Davis), and Miranda (Cynthia Nixon).

This movie tells about the life of a New York writer on sex and love, named Carrie Bradshaw, as the main female character. She is the one who always ask about the who, when, where, and why of single life and modern relationship.

She, then, navigates the viewer about how to be a woman when you are single and independent in the new millenium. Here, Carrie faces some problems toward her boy friend and three best friends. The problem started after Carrie and her boyfriend, Mr. Big, decide to get married. All the wedding's preparation, starting from the wedding dress, the blooming guests, and the place, becomes nothing when Mr. Big decides to leave Carrie in the Church. Carrie, then, feels humiliated and depressed. However, her three best friends, Samantha, Charlotte, and Miranda decide to travel to Mexico with Carrie to the hotel where she was supposed to spend her honeymoon. After that, Carrie starts her life without Mr. Big, even; she tries to erase all things that remind her about him. She, then, hires the assistant, Louise to help her organizing her life. Problem comes again and shakes her friendship after Miranda reveals what she told to Mr. Big in rehearsal dinner in which it causes Carrie's wedding ruined. In the end of this movie, Carrie rebuilds her relationship with Mr. Big after he apologizes for jilting her.

### **2.3 Previous Studies**

The first study is conducted by Augustine in 2004 entitled "A Sociolinguistic Study of Women's Speech Features Used by the Female VJs of

MTV Indonesia.” Here, she tried to verify the use of women’s speech features which is proposed by Robin Lakoff (1975), by using female VJs of MTV Indonesia as the sample. She wanted to elaborate the dominant and the least feature used by female VJs, which are, VJ Denise and VJ Nirina. To obtain the data, she took notes and recorded the conversations between two female VJs of MTV Indonesia when they were presenting the program. The finding of this research is there are some women’s speech features adopted by both female VJs. The most common feature used by VJ Nirina and VJ Denise is lexical hedges or fillers. The least features used by VJ Denise are tag question, ‘superpolite’ form and avoidance of strong swear words. Meanwhile, the least feature used by VJ Nirina is ‘empty’ adjectives. The researcher, then, concluded that both of them might have tendency to be lack of self-confidence as proposed by Robin Lakoff.

The second study is conducted by Palupi in 2010. This study entitled “A Study on Features of Women’s Language of Josey Aimes’ in ‘North Country’ Movie.” She conducted a study about features of women’s language produced by the main female characters, Josey Aimes, in ‘North Country’ Movie. Here, the researcher aimed describing (1) the features of women’s language used by Josey Aimes in ‘North Country’ movie; (2) the irregular features of women’s language uttered by Josey Aimes in ‘North Country’ movie; and (3) the impact of the irregular features of women’s language uttered by Josey Aimes on society. From this research, the researcher found not all the types of women’s language features which are proposed by Robin Lakoff used by Josey Aimes. The main female character only used seven types, which are, lexical hedges or filler, ‘empty’



adjectives, rising intonation on declaratives, tag question, intensifiers, avoidance of swear words, and emphatic stress. Then, three types of women's language features not used are precise colour terms, 'hypercorrect' grammar, and 'superpolite' forms. The researcher also found 22 utterances of irregular women's language features. Those irregular features of women's language have impact to her society by keep the distance with her. By producing the irregular features of women's language does not reflect how woman should be since it is more like men's language rather than women's language.

Both researches found out the features of women's language used by female, whether in daily conversation or movie. However, they only limited their study in listing and identifying the features without any considerations about the functions of those features in the conversation. Therefore, the writer tried to complete their research by identifying the features of women's language found and explained the function of those features in positioning women's ideas in the conversation.

## **CHAPTER III**

### **RESEARCH METHODS**

This chapter presents research design, data and data source, data collection, and data analysis.

#### **3.1 Research Design**

According to Creswell (1998, p.15), qualitative research is an inquiry process of understanding based on different methodology of inquiry that explore a social or human problem. Further, qualitative study are intended to describe what is going on the topic. Thus, the writer intended to analyze deeply how a woman positions her ideas through the utterances produced by employing the features of women's language proposed by McConnell.

This study used content or document analysis research design since it uses movie script as the source of data. According to Ary et al (2002: p.442), content or document analysis is "a research method applied to written or visual material analyzed." The materials can be newspapers, television program, textbook, advertisement, or any types of documents.

#### **3.2 Data and Data Source**

The data of this study was the features of women's language produced by Carrie's character through her utterances which is in the transcription form, whereas, the data source was the utterances produced by Carrie in the movie "Sex and the City". The data source were taken from <http://www.imsdb.com/Movie>



Scripts/Sex and the City Script.html. This website is one of the legal websites to find references of English and non-English movies and provides detail description of the movie and script.

### **3.3 Data Collection**

The key instrument of this qualitative study was the writer herself. It meant that the writer collected and analyzed the data contained in the certain utterances produced by Carrie in the movie “Sex and the City”.

In collecting the data, the writer took some procedures. First, the writer downloaded the movie’s script from [http://www.imsdb.com/Movie Scripts/Sex and the City Script.html](http://www.imsdb.com/Movie_Scripts/Sex_and_the_City_Script.html). Second, the writer read the whole conversation in the movie’s script. Then, the writer watched the movie “Sex and The City” in order to match the script and the conversation in the movie. This step was used to have an overview of the background of the movie. The writer, then, also found some minor differences between the script and the real act of the actor/actress since it is possible that they made some improvisation or edited some scenes. After that, the writer categorized the conversation which involves Carrie based on the setting/scene of the conversation and then specified the utterances produced by Carrie only. Then, the writer found 103 utterances of Carrie containing the features of women’s language and enlisted all of those utterances found in the form of table. Finally, the writer arranged the data systematically.

### 3.4 Data Analysis

Miles and Huberman (1994, p.10) define data analysis as consisting of three current flows of activity: data reduction, data display, and conclusion drawing/verification. Hence, based on Miles and Huberman's definition above, the data would be analyzed through the following steps:

#### 1. Data Reduction

According to Miles and Huberman (1994, p.10), data reduction refers to select, simplify, and transform the data that appear in field notes or transcriptions.

Here, the data need to be reduced in order to make them more readable and understandable. In this section, the writer found 103 utterances of Carrie which contain 108 features of women's language that can be used as positioning devices.

After submitting all of the data, the writer coded or selected all of Carrie's utterances which contain features of women's language as proposed by McConnell and classified those utterances based on some features of women's language that can be used as positioning devices, namely tag question, uptalk, lexical hedges, intensifiers, empty adjectives, strong language, and indirection.

#### 2. Data Display

Data display presents the data as an organized, compressed assembly of information that permits conclusion to be analytically drawn (Miles and Huberman, 1994, p.11). It also helps the writer to understand what is happening and analyze further based on that understanding.



Here, the writer displayed the data coded in the form of table as follows:

**Table 3.1 Features of Women’s Language Used by Carrie: Tag Question**

NO.	SCENE	UTTERANCES CONTAINING TAG QUESTION

This table was applied to all of the features of women’s language that can be used as positioning devices. This table helped the writer to analyze further about the function of those features in positioning ideas since this table is more readable and understandable.

Then, the writer also presented the context of the utterances containing women’s language features. Context, here, functions to help the writer knew how the texts came to be, what they mean, and what they can tell or do. After that, the writer analyzed the function of those features of women’s language in each utterance to position the ideas in accordance with the theory proposed by McConnell (2003).

### 3. Conclusion Drawing

After employing those steps, the final steps is drawing conclusion. In this step, the writer drew conclusion in relation with the features of women’s language found in the utterances produced by Carrie and how those features of women’s language function to position the ideas of Carrie as the main character in the “Sex and the city” movie script.

## CHAPTER IV

### FINDING AND DISCUSSION

In this chapter, the writer presents the finding and the discussion based on the research problems.

#### 4.1. Findings

In this study, the writer found 103 utterances of Carrie showing women's language in positioning the ideas in American society. From those utterances, there are 108 features of women's language based on the theory proposed by McConnell that can be classified into 6 main categories, namely, tag question, uptalk, lexical hedges, intensifiers, speaking in italics, and indirection.

The details of the finding and analysis are presented in the following parts:

##### 4.1.1 The features of women's language used by Carrie

In the "Sex and the City" movie script, there are utterances produced by Carrie, as the main character, which contain the features of women's language as positioning devices, which were classified based on the theory. There are 103 utterances which contain features of women's language in 60 conversations made by Carrie.

There are 6 features of women's language that can be functioned as positioning devices, those are, tag question, uptalk, lexical hedges, intensifier, speaking in italics, and indirection. Then, in the 108 women's language features found, there are 5 tag question, 36 uptalk, 28 lexical hedges, 6 intensifiers, 14



speaking in italics, and 19 indirections. This result shows the different frequency of women's language features used by Carrie in her conversations. In this case, uptalk is the most features used by Carrie, and tag question is the least feature used.

Here are the details of the analysis of each feature found in Carrie's utterances which is arranged from the most to the least feature used:

#### 4.1.1.1 Uptalk

According to Lakoff (2004, p.78), uptalk is defined as a rising intonation in statement contexts. Uptalk is also a question intonation which has a high-rising tone at the end of the sentence (McConnell, 2003, p.173). Uptalk is usually indicated by the question mark in the end of the utterance. Uptalk, then, is related to high rising tone which is a kind of implicit question used by the speakers.

There are 36 uptalk produced by Carrie in the "Sex and the City" movie script that will be presented in the form of the table, as follow:

**Table 4.1 Uptalk Feature**

NO	SCENE	UTTERANCES
1	13	Thirty-four. <i>Lucky thirty-four?</i>
2	15	What -- <i>Nirvana?</i>
3	16	<i>This is the master closet?</i> No.
4	21	Okay. <i>Really?</i> We're getting married.
5	30	... <i>"Color"?</i>
6	30	So... <i>Sleep is the new sex?</i>
7	31	<i>John?</i>
8	32	<i>Lean?</i>
9	42	Wait -- <i>I would be in the magazine?</i>
10	49	<i>Like it?</i> It's love at first sight.
11	69	Well, the all-gal sleepover is about to commence. <i>You gonna miss me?</i>
12	70	<i>You want to answer?</i> Go ahead, sweetie... Open it up...
13	72	And I'm marrying you. It's me and you. <i>And you want to know the good news there?</i>
14	74	There you are! Almost lost you under all that. <i>Got your purse?</i>
15	90	<i>A hit man?</i> I have nothing to wear but a wedding gown.

*Continuation of Table 4.1*

NO	SCENE	UTTERANCES
16	100	<i>So?</i>
17	104	<i>So, you're saying marriage is a bad thing? Good to know right about now.</i>
18	104	He couldn't get out of the car. After everything he'd already put me through -- <i>he couldn't make the effort and get out of the car?</i> I made the effort -- I put a bird on my head.
19	117	<i>So, you're from St. Louis?</i>
20	117	<i>Six kids?</i> What was that like?
21	137	<i>Now?</i>
22	139	<i>Sure. Everything okay?</i>
23	141	Wait -- what's that say? <i>In the box at the end?</i>
24	143	<i>For me?</i>
25	148	<i>Already?</i>
26	149	Hold, Hold, Hold. <i>347?</i> No, no. I'm a 917 gal. Always have been.
27	150	<i>Looking?</i>
28	155	<i>At 11:30?</i> That's a bootie call.
29	159D	<i>Want me to come over?</i>
30	178	Well, I'll do my best. <i>We'll talk after?</i>
31	187	<i>And you?</i>
32	190	I have been going over this and over this in my mind for five months -- and -- <i>for five months you kept a secret like that?</i>
33	190	<i>Once? You tried to tell me once?</i> You should have tried to tell me every single day!
34	202	<i>Thinking -- or feeling?</i>
35	217	<i>And Samantha?</i> That pillow cost three hundred dollars.
36	235	I'm sorry to have done that to you... <i>And you know the funny part?</i>

This table shows that uptalk has high frequency in Carrie's utterances. It also shows that uptalk is the most feature used by Carrie. Then, it may represent that Carrie often uses uptalk as the implicit question to convey something. Here is the example of Carrie's utterance containing uptalk:

"*Want me to come over?*" (This utterance is Carrie's response to Miranda's statement. Miranda said that she was alone at home and watching TV in the night of New Year's Eve. Here, Carrie conveyed the implicit question to Miranda.)



#### 4.1.1.2 Lexical Hedge

Lexical hedge is kind of words which convey that the speaker is uncertain about what she is saying, or cannot guarantee for the accuracy of the statements (Lakoff, 2004, p.79). This feature is usually used to hedge the speaker's statement.

In the "Sex and the City" movie script, there are 28 lexical hedges which are made by Carrie, which will be presented in the table form, as follow:

**Table 4.2 Lexical Hedge Feature**

NO	SCENE	UTTERANCES
1	15	<i>Well</i> , if the shoe fits.
2	17	"I got it." Just like that. "I got it" -- <i>like</i> he was picking up the check for coffee or something.
3	21	<i>Well</i> , people are always assuming we are.
4	22	So, the other night, Big and I were talking about, <i>you know</i> , moving in together and our future...And about what makes sense as we move forward. And, <i>well</i> ... we decided to get married.
5	24	<i>Well</i> ... I made a little decision that I hope you'll be happy about.
6	24	Right, and... <i>well</i> , Big and I decided to get married.
7	26	Samantha, it feels so different this time. No cliché romantic kneeling down on one knee. Just <i>you know</i> , two grown-ups -- making a decision about spending their lives together.
8	36	<i>Well</i> . We're getting married.
9	42	<i>Well</i> , I'm hardly the last single girl.
10	42	<i>I thought</i> the issue was "great style at every age."
11	49	<i>Well</i> . You did me proud, Mister.
12	56	<i>Well</i> , I'm so excited you are here for a sleepover.
13	62	It's the dress. How can I explain this? It's <i>like</i> poker -- The dress upped the ante
14	62	No, no, no -- you haven't seen this dress. This dress may be the whole reason to get married. <i>Well</i> , you and the dress.
15	63	<i>I think</i> it's too late for city hall now.
16	64	Karl's <i>kind of</i> a jerk.
17	72	Now, it sounds to me <i>like</i> you've got a bit of writer's block on the vow front.
18	72	And I find - <i>you know</i> - as a professional writer- it's best to just, <i>you know</i> , stop thinking about it so much -- and go to bed. And in the morning...
19	104	That was <i>like</i> taking a bullet.
20	104	That's nice. <i>Kinda</i> bare going to the one ball.
21	137	Come on -- When are we off to get to the really important things <i>like</i> unpacking my closet?
22	154	No, it's too beautiful. I'll just bury it deep in the back -- <i>like</i> I did my feelings.

*Continuation of Table 4.2*

NO	SCENE	UTTERANCES
23	154	Every day. <i>You know</i> , it's weird -- I haven't cried very much at all. Maybe you're only allotted a certain amount of tears per man -- and I used mine up.
24	178	<i>Well...</i> Not every Saturday.
25	215	You know her, <i>probably</i> ran to the hotel gym for a quick work-out.
26	217	I'm <i>pretty</i> sure that's to you.
27	226	<i>Well</i> , I have to say you two are very cool customers -- just making the "baby's here" call without all the "I'm in labor" drama.
28	226	<i>Well</i> -- today is not about him. It's about beautiful baby Rose.

This table shows that the frequency of this feature is quite high. Then, the lexical hedges found in the movie script is indicated by the markers, such as, *kinda, probably, well, you know, I think, and like*. These markers is usually used when Carrie conveyed her opinion to others. Here, she wanted to hedge her statements in conveying the idea. Then, the most marker or word used by Carrie to hedge her statement is *well*. The use of lexical hedge, here, shows that Carrie, actually, is not really confident about what she said and she needs a protection by hedging her utterances.

**4.1.1.3 Indirection**

Tannen (1995, p.146) defines indirection as a linguistic signal which has tendency to say what the speaker means without spelling it out in so many words.

It means that the speaker directs someone else to do something indirectly. Indirection is also a part of politeness since women usually use this feature to uphold politeness.

There are 19 indirection produced by Carrie in the "Sex and the City" movie script that is presented in the table form as follow:



**Table 4.3 Indirection Feature**

NO	SCENE	UTTERANCES
1	17	Except for the closet which Bigsays he can redo -- also he says the kitchen needs work but I don't know about that `cause I keep sweaters in my stove.
2	18	And people say the golden age of television is over.
3	18	And the gloves are off.
4	21	I have to be smart here. I mean, we're not married and I'd have no legal rights to... this home that I built... with you.
5	26	Sorry about the extra paper work.
6	32	Have you ever written me a love letter?
7	36	How about we get married at The New York Public Library?
8	56	Brady, do you want to go have some peanut butter?
9	79	Whose got a mirror?
10	102	Is there coffee?
11	103	Let's go down to the hotel for dinner on the beach tonight.
13	131	Yeah, hi, can you put on Samantha?
14	131	Plus, It's an excuse to break out the gloves.
15	154	Louise -- we need a cocktail. Grab your rental.
16	202	Can you do that?
17	217	Language, please -- this is a grown- up apartment now.
18	217	And Samantha? That pillow cost three hundred dollars.
19	230	It's already five o'clock.

The table above shows that Carrie is quite often using this feature in her utterances. She usually uses this feature because she does not want to direct, command, or criticize the addressees directly. Then, in order to upholding the politeness, she tends to use indirection in directing someone else. Here is the example of the indirection found in Carrie's utterances:

- "*Have you ever written me a love letter?*" (Carrie produced this utterance in order to direct her boyfriend to write her a love letter. However, she did not want to say it directly since she really knew that her boyfriend could not write any love letter and she wanted to save his feeling about it.)

#### 4.1.1.4 Speaking in Italic

Women usually speak in italics in order to make their language in double force. Speaking in italics can be done through such ways, that is, empty adjectives and strong language.

Then, in the “Sex and The City” movie script, the writer found 14 occurrences of speaking in italics which consist of 2 occurrences of empty adjectives and 12 occurrences of strong language. The tables below present the detail utterances containing this feature in Carrie’s utterances:

**Table 4.4.1 Empty Adjectives Feature**

NO	SCENE	UTTERANCES
1	17	Jealous of me living in this <i>gorgeous</i> penthouse in Manhattan.
2	159	Yep. I'm <i>perfectly</i> happy spending time home alone.

**Table 4.4.2 Strong Language Feature**

NO	SCENE	UTTERANCES
1	15	<i>Oh my God.</i> I've died and gone to real estate heaven. Look at this place.
2	30	<i>Oh my.</i>
3	64	<i>Whooo!</i>
4	64	<i>Jackass.</i>
5	84	<i>Oh my God --</i> He's not coming. Oh my God.
6	89	<i>You left! I am humiliated!</i>
7	144	<i>Boo.</i>
8	187	Wow. Do you make sushi?
9	203	<i>Oh my God --</i>
10	226	<i>Oh my God.</i> She's gorgeous.
11	227	She's a doll. <i>Mazel tov!</i>
12	229	<i>Shit.</i>

Those tables show that Carrie does not really often use this feature in her utterances. Then, the uses of empty adjectives and strong language shows that Carrie wants to strengthen her utterances, so, the addressees would believe in what she means.



#### 4.1.1.5 Intensifier

Women tend to use intensifier more often than men do. Then, the intensive usually used is the word *so* which substitutes the absolute superlative, like, *very*, or *really*. This intensifier is also found in some of Carrie's utterance. There are 6 intensifiers in the conversation made by Carrie that is shown in the table below:

**Table 4.5 Intensifier Feature**

NO	SCENE	UTTERANCES
1	21	And that's <i>so</i> amazing --but you bought it, so it's really your place. And -- if anything were to happen...
2	26	Samantha, it feels <i>so</i> different this time. No cliché romantic kneeling down on one knee. Just you know, two grown-ups -- making a decision about spending their lives together.
3	42	Enid -- I'm <i>so</i> very flattered but--
4	56	Well, I'm <i>so</i> excited you are here for a sleepover.
5	117	No, it's just -- <i>so</i> -- honest. I don't think I've ever heard anyone say that in a long time.
6	227	Harry -- it's <i>so</i> much more complicated than you can imagine.

These intensifiers are usually found when Carrie tried to convince someone also about her ideas. This kind of intensifiers also shows that Carrie is sometimes committing strongly to an opinion about something, for example, she used this intensifier when she tried to convince Harry about her problem. Here, she is committing strongly to her problem and she wanted Harry to believe it.

Even, Carrie uses the word *so much more* to make her statement much stronger than only using the intensive *so*.

#### 4.1.1.6 Tag Question

Tag question is a fragment of a question to an ordinary declarative clause.

According to McConnell (2003, p.167), tag question contains inverted auxiliary

form which is determined by the auxiliary in the main clause. There are three kinds of question tag, such like, positive tag, negative tag, and invariant tag.

In the “Sex and the City” movie script, there are 5 tag question produced by the main character, Carrie. These 5 tag question consist of 1 negative tag, 1 positive tag, and 3 invariant tag questions. Here are the utterances containing tag question which is presented in the form of table:

**Table 4.6 Tag Question Feature**

NO	SCENE	UTTERANCES
1	72	You're going to bed now, right?
2	90	Wasn't there?
3	145	You know you have to give me some of your loot, right?
4	157	You run every day -- that's what you do. You can't stop being who you are -- just because you're afraid. Right?
5	159B	No. You're not really having a fabulous time are you?

This table shows that this feature is the least feature used by Carrie in her utterances and show that Carrie rarely uses this feature in her conversation.

#### **4.1.2 The Functions of the features of women’s language in positioning ideas.**

Women’s language is assumed as a weak or powerless language rather than men’s language. It is because the way of women speaking is not very effective in getting others to think or to do what they want. Therefore, they take some features of women’s language that can be functioned as positioning devices.

McConnell (2003, p.160) has already given the details of the function of those women’s language features to position the ideas as explored in chapter II. Here are the functions of those women’s language features in positioning Carrie’s ideas



in the “Sex and the City” movie script that has been analyzed by the writer to conduct this study:

#### 4.1.2.1 Uptalk

McConnell (2003, p.173) explains that uptalk is characterized by the high rising tone in the end of utterance. Then, high rising tone (HRT) is a kind of implicit question which is functioned to convey the speaker opens continuing the exchange. Uptalk is used to show that the speaker facilitates others to give participation in the ongoing discourse.

In the “Sex and the City” movie script, the writer found uptalk as the most feature used by Carrie in the conversation. However, each uptalk produced by Carrie may have different functions to position her ideas. The analysis of each utterance is presented as followed:

1. “*This is the master closet? No.*”

**CONTEXT** : Carrie and Big looked for a new penthouse apartment. The Agent showed the penthouse to them. They looked around the gorgeous apartment with big windows and beautiful light. However, Carrie was shocked when she opened the closet door. It was too small for her.

**ANALYSIS** : Carrie, here, uses the high rising tone to show that she was really shock about the size of the master closet. Further, she actually knew that it is the master closet, and yet, she still used high rising tone in order to make it as a hook to the building agent to make a confirmation to her statement.

2. "And I'm marrying you. It's me and you. *And you want to know the good news there?*"

CONTEXT : Mr. Big called Carrie in the night before wedding ceremony.

He was not sure that wedding is a good choice for them. He was afraid that he would screw the wedding up as his two marriages before. Hence, Carrie tried to convince him that it would not happen because she is the one whom he would marry with.

ANALYSIS : In this utterance, Carrie used high rising tone as the implicit query to the addressee. It functioned to show that she opened continuing the exchange. She used high rising tone as a hook to get a respond from her boyfriend.

3. "There you are! Almost lost you under all that. *Got your purse?*"

CONTEXT : In the day of wedding ceremony, Carrie was ready with her beautiful wedding gown. She looked Lily wore a long white dress and held a little purse.

ANALYSIS : In that utterance, Carrie is trying to give an implicit question to Lily by using the high rising tone. Carrie wants to ensure that Lily has really got her little purse. Here, she also tries to facilitate Lily to give an exchange, even though; she does not give any exchange and respond.

4. "He couldn't get out of the car. After everything he'd already put me through -- *he couldn't make the effort and get out of the car?* I made the effort -- I put a bird on my head."

CONTEXT : Carrie and her three best friends spent the night in the restaurant of Mexican Resort. They were getting drunk. Carrie shared her broken heart to her friends.



**ANALYSIS** : The high rising tone, here, was used by Carrie in the middle of her utterance. It shows that Carrie was actually not ready yet to give her speaking space to someone else. She still wanted to engage in her turn. Here, she was complaining what her boyfriend did in their wedding. She thought that her boyfriend could not make any effort to their wedding and just jilted her by not coming to their wedding.

5. “So, you're from St. Louis?”

**CONTEXT** : Carrie was looking for a personal assistant because she needed someone who would help her to re-organize her messy life. Here, she opened the interview with an afro-american woman, named Louis.

**ANALYSIS** : In this utterance, Carrie used high rising tone. She used high rising tone in this utterance since she wanted to open the exchange of someone whom she talked to. Here, she tried to open the conversation with Louis. She, then, used this rising intonation to facilitate Louise's participation in the ongoing discourse.

6. “Now?”

**CONTEXT** : Louis worked on Carrie's computer. She wanted to re-organized Carrie's email. Then, she asked Carrie whether she would answer the emails or not. She also asked when Carrie wanted to answer it all.

**ANALYSIS** : Here, Carrie responded to Louise's question by using the high rising tone since she wanted to shows that she was not self-centred. She needed to Louise's exchange before deciding that it must be done right now

or not. Here, she also asked for Louise's confirmation that she is also agree to do it now.

7. "Want me to come over?"

**CONTEXT** : In the night of New Year's Eve, Miranda called Carrie. She wanted to have a talk with Carrie since she was alone at home and did nothing.

**ANALYSIS** : Here, Carrie used high rising tone in responding Miranda's utterance. She tried to convey the implicit question to Miranda. She just wanted to ensure that if it is okay for her to come over to Miranda's apartment. Since she was not sure whether Miranda would agree or not, she used high rising tone rather than declarative or interrogative term.

8. "I have been going over this and over this in my mind for five months -- and -- *for five months you kept a secret like that?*"

**CONTEXT** : Carrie and Miranda had a dinner in Valentine day. Miranda, then, revealed that she was the one who ruined Carrie's wedding. She told that she had said to Big that the decision to get married is such kind of crazy thing. She was so upset with her broken marriage at that time and she bumped it into Big.

**ANALYSIS** : In this utterance, Carrie used the high rising tone as a means to show that she needed an exchange of Miranda. She wanted Miranda to give a respond to what she said. She needed more explanation to what Miranda did five months ago in which it ruined her wedding. She, then, used this kind of high rising tone as an implicit question to hook Miranda to reveal all of her secret.



9. "Once? You tried to tell me once? You should have tried to tell me every single day!"

**CONTEXT** : Miranda felt sorry to what she did in the rehearsal dinner five months ago. She explained that she had already tried to tell Carrie this secret in the past.

**ANALYSIS** : Carrie used high rising tone twice in this utterance. It means that she really wanted to emphasize these utterances. She tried to open the exchange to Miranda. She uses this high rising tone to invite Miranda to give more explanation of why she only tried to tell Carrie once. Besides, Carrie also uses this kind of high rising tone since she still wants to engage with her turn and is not ready to give it to Miranda.

10. "I'm sorry to have done that to you...And you know the funny part?"

**CONTEXT** : Carry met Big in the penthouse apartment. They, then, realized that they still loved each other. They decided to re-build the relationship. They felt sorry to what happened in the past.

**ANALYSIS** : In this utterance, Carrie used high rising tone in order to continue the ongoing discourse. She tried to open the exchange to her boyfriend. Hence, she uses this high rising tone to ensure that her boyfriend really wanted to know about the funny part of what happened in the past.

#### 4.1.2.2 Lexical Hedges

When a speaker uses lexical hedges in the utterance, there are some functions that can be used by the speaker in order to position the ideas. The hedges are used for the sake of politeness because it mitigates any possible

unfriendliness or negative statement. Lexical hedges also functions to position the addressees as sharing the speaker's viewpoint and positioning others as a source of potential support and tries to prevent any negative responses from the addressees. The speakers usually use the hedges since they are lack of conviction and need for protection and for deference (McConnel, 2003).

Then, in the "Sex and the City" movie script, the writer found out some lexical hedges used by Carrie character to hedge or mitigate her utterance in positioning her ideas. Here is the analysis of the functions of Carrie's utterances which contains lexical hedges:

1. *"So, the other night, Big and I were talking about, you know, moving in together and our future...And about what makes sense as we move forward. And, well... we decided to get married."*

**CONTEXT** : Carrie had a lunch with Miranda an Charlotte. She revealed her decision to get married with Big.

**ANALYSIS** : In this utterance, there are two lexical hedges used by Carrie. It shows that Carrie really needed reassurances from the addressees. She used the word *you know* to limit her utterances to what she and her friends knew only. She reconfirmed that her friends knew that she and her boyfriend moved in together to the apartment. Then, the word *well*, here, also functions to show that Carrie was also not confident about the decision to get married since she might not be sure that it would be a good or bad news to her friends. Thus, she used those lexical hedges to mitigate the possible negative response of her utterance.



2. *"Samantha, it feels so different this time. No cliché romantic kneeling down on one knee. Just you know, two grown-ups -- making a decision about spending their lives together."*

CONTEXT : Samantha was surprised to hear that Carrie would be married.

She thought that Carrie would not be married as what she did.

ANALYSIS : The hedge word *you know*, here, functions to show her uncertainty. She was not sure Samantha would agree that spending lives together in a marriage is a kind of great thing. Thus, she used the lexical hedge to soften her idea and avoid any attack from the addressee.

3. *"I thought the issue was "great style at every age"!"*

CONTEXT : Enid offered Carrie to be the model of Vogue magazine. The theme would be "The Last Single Girl". She thought that forty is the last age that someone could see a woman photographed in a wedding gown.

ANALYSIS : The lexical word *I thought* here functioned to protect Carrie's idea. Here, she thinks that the issue of the magazine would be 'great style at every age' before. However, she was wrong since the issue was only about the marriage in forty. Therefore, she used the words *I thought* in order to protect her idea about the issue from the attack of her friend. Besides, she also wanted to avoid that if she made an inaccurate statement.

4. *"It's the dress. How can I explain this? It's like poker -- The dress upped the ante"*

CONTEXT : Carrie discussed the wedding plan with Big. She told that the guest would be two hundred people. Then, Big was shocked about it. Carrie tried to explain that it is because the wedding gown.

ANALYSIS : Carrie used the word *like* in explaining the reason of the upped guest. She uses *poker* as the analogy of the wedding gown. She thought that the dress makes the wedding-guest upped. Here, she felt not secure enough to express her idea.

5. “*Karl's kind of a jerk.*”

CONTEXT : In rehearsal dinner, Carrie met Karl for the first time. Carrie did not like Karl’s joke. He said that Big had already experienced this kind of dinner before.

ANALYSIS : In this utterance, Carrie was trying to say that Karl, John’s friend, is a jerk. However, she used the lexical hedge *kind of* to show that she was not certain about what she said. She could not guarantee that Karl is really a jerk. Thus, she used this lexical hedge in conveying her idea about Karl since she was not sure that her boyfriend will agree with her idea. So, she limited her utterance by using the word *kind of*.

6. “*And I find - you know - as a professional writer- it's best to just, you know, stop thinking about it so much -- and go to bed. And in the morning...*”

CONTEXT : Big called Carrie in the night before wedding ceremony. He was afraid that he would screw the wedding up as what he did in the his last marriage. Carrie, then, tried to convince him that they would not do that. They had passed anything for ten years. She, then, suggested him to go to bed and stopped to think about it.

ANALYSIS : Here, Carrie wanted to give a suggestion to her boyfriend. She, then, used the lexical hedge *you know* in order to share her personal outlook with a less force. She thought that it is the best way if her boyfriend



stopped thinking about the wedding and go to bed soon, but, she was not sure that her boyfriend may think if it is the best way. Therefore, she tried to prevent any negative response of her suggestion by using the lexical hedge *you know*.

7. *“That was like taking a bullet.”*

**CONTEXT** : Carrie and her three best friends had a dinner in the restaurant of Mexican resort. The waiter came and waited for their order. He, then, called Carrie as Mrs.Preston. It very hurted her since it is the family name of Big.

**ANALYSIS** : In this utterance, Carrie used the lexical hedge *like* in order to show that she was making an analogy of what she has just heard. She thought that it really hurts her when the Maitre’ D called her as Mrs. Preston. She had cancelled her wedding because her boyfriend jilted her. She thought that she had to be careful in saying this utterance. Thus, she used the lexical hedge to mitigate her utterance.

8. *“Every day. You know, it's weird -- I haven't cried very much at all. Maybe you're only allotted a certain amount of tears per man -- and I used mine up.”*

**CONTEXT** : Carrie looks so disappointed when she looked at her wedding gown. Then, Louise asked her whether she missed Big or not.

**ANALYSIS** : In this utterance, the lexical hedge *you know* is functioned to show that Carrie wanted to position the addressee, Louis, as sharing her personal’s outlook. She needed reassurance that how she missed him is really weird; Carrie knew that she missed her boyfriend everyday. And yet, she felt that it was a weird thing since she was jilted by her boyfriend. Hence, the

lexical hedge indicates that Carrie is lack of confidence to say about what she feels.

9. "You know her, probably ran to the hotel gym for a quick work-out."

**CONTEXT** : There is a little party in Carrie's apartment. She invited her friends to celebrate her new transformed apartment. Miranda, then, asked her where Samantha is because her plane was landing two hours ago.

**ANALYSIS** : In this utterance, Carrie used the word *probably* when she was answering Miranda's question in order to avoid any possible attack. She was not really certain about what she said. It was only her prediction that Samantha might run to the hotel gym. Then, she used this lexical hedge because she could protect herself if her prediction about Samantha is not correct.

10. "I'm pretty sure that's to you."

**CONTEXT** : Carrie and her three best friend had a chat in her apartment. Samantha, then, asked about how many times Carrie felt happy in her relationship. But, Carrie felt that this question is more appropriate for Charlotte than her.

**ANALYSIS** : Here, Carrie added the word *pretty*, instead of only saying sure, since she was also not totally certain about what she thought. She thought that Charlotte was the one who feels happy in her own relationship. However, she did not want to take any risk if her idea is not correct. Therefore, she used the lexical hedge *pretty* to mitigate her utterance, so, she could protect her utterance.



### 4.1.2.3 Indirection

Indirection is usually used to direct the addressee to do something indirectly. It functions to show that the speaker cares to other's feeling and wants to uphold politeness. Lakoff (cited in Tannen, 1994, p.210) identified two benefits of not saying exactly what the speaker means in so many words. They are defensiveness and rapport. Defensiveness, here, refers to the preference not to go on record with an idea in order to disclaim, rescind, or modify it if it does not meet with positive responses. While, the rapport benefit results from the pleasant experience of getting the speaker's way because the others want the same thing as the speaker do. Then, the writer found some indirection that is used by Carrie in the "Sex and the City" movie script in which she uses it for different functions.

The analysis of each utterance is as followed:

1. *"Except for the closet which Big says he can redo -- also he says the kitchen needs work but I don't know about that 'cause I keep sweaters in my stove."*

**CONTEXT** : Carrie, Miranda, and Charlotte walked down the street. Carrie told to her friends about her new penthouse apartment which was bought by Big. Charlotte felt that it sounded perfect.

**ANALYSIS** : In these utterances, Carrie was trying to say that she did not want to be connected into anything about cooking. However, she did not tell it directly since she knew that it might not be ladylike to say like that. That is why; she would like to say that she keeps sweater in her stove rather than say that she did not want to cook anymore.

2. *"I have to be smart here. I mean, we're not married and I'd have no legal rights to... this home that I built... with you."*

**CONTEXT** : Carrie and Big had a talk in the kitchen. She said that she would sell her apartment and put the money towards their new penthouse apartment. She wanted to make it as them, not only Big's. However, Big refused it. He thought that he bought it for them.

**ANALYSIS** : In these utterances, Carrie tried to imply something to her boyfriend. She just wanted to say that her boyfriend should marry her. However, it would not be ladylike if she said it directly. Therefore, she used these utterances to imply that John Preston should marry her first, so that, the apartment would belong to them, not only him. Besides, she used this kind of indirection to avoid or minimize any potential trouble made.

3. *"Sorry about the extra paper work."*

**CONTEXT** : Samantha was surprised to hear that Carrie would be married. She thought that Carrie would not be married as what she did. So, she had to take her out of "we're never getting married" file.

**ANALYSIS** : Carrie uttered this utterance to respond to Samantha's utterance that she had to take her out of "we're never getting married" file. In this case, Carrie responded using indirection since she thinks that it would save Samantha's feeling. She thought that it would be better to buffer her statement by not saying *sorry, I will get married.*



4. *"Have you ever written me a love letter?"*

**CONTEXT** : Carrie and Big had a talk in the bedroom. She read a book, "The Love Letters of Great Men" volume one. She, suddenly, closed the book and looked up at him.

**ANALYSIS** : In this utterance, Carrie used indirection. Here, she actually tried to direct her boyfriend, Mr. Big to write her a love letter. However, she did not want to command directly because she cared about his feeling.

Moreover, it was also a kind of defensiveness. She tried to avoid any negative response if her boyfriend refuses to write a love letter when she asked it directly.

5. *"How about we get married at The New York Public Library?"*

**CONTEXT** : Carrie and Big sit at the bar and had a dinner. Carrie was thinking to get married in the New York Public Library.

**ANALYSIS** : Here, Carrie used indirection to uphold politeness. She did not want to request something directly. She decided to ask to her boyfriend about getting married at the New York Public Library. It was also used by Carrie as a means of defensiveness. She tried to avoid any negative response would be made if she requested it directly.

6. *"Whose got a mirror?"*

**CONTEXT** : In the day of wedding ceremony, every person was getting hectic in Charlotte's apartment. They were ready to go to Public Library for wedding ceremony. Carrie was wearing her wedding gown and looked adorable.

ANALYSIS : Carrie, here, used indirection when she wanted to command someone. She thought that it would be better if she did not command directly.

It was because she was afraid of considered as bossy. Hence, she asked *whose got a mirror* rather than commands *got me a mirror*.

7. *"Is there coffee?"*

CONTEXT : After sleeping for the whole day, Carrie walked out of the bedroom.

ANALYSIS : This utterance shows that Carrie actually wanted to ask her friends go out of the room. However, she did not say it directly since she wanted to protect her from the negative responses. In addition, she said it indirectly in order to make her friends wanted the same thing as she wanted.

8. *"Plus, it's an excuse to break out the gloves."*

CONTEXT : Carrie called Samantha using public pay phone. It made Samantha surprised. Carrie, then, explained that her phone is at the bottom of the ocean in Mexico. She thought that if there is no phone, there would no explanation of her ruined wedding.

ANALYSIS : In this utterance, Carrie was trying to say something implicitly. This utterance implied that Carrie used the chance of having no cell phones to cover all of things. She thought that it would be better if she had no phone because there would be no calls, no questions, and no explanation of the ruined wedding. Then, she thought that it was the time to cover and forget it all.



9. *"Louise -- we need a cocktail. Grab your rental."*

**CONTEXT** : Carrie and Louise were in the closet unloading clothes from the boxes. Carrie opened a wardrobe box and found her wedding gown. She did not know what she should do with this. Louise, then, offered to get rid of it. They, then, shared their broken heart to each other.

**ANALYSIS** : Here, Carrie was trying to direct Louise to do something as she wanted. And yet, she did it indirectly. She made Louise wanted the same thing as she wanted, that is, need a cocktail. Actually, Carrie was trying to change the topic of talk. However, it would be not polite if she asked it directly to Louise. Hence, she decided to imply it by asking Louise to go out having a cocktail.

10. *"It's already five o'clock."*

**CONTEXT** : Louise reminded Carrie that today is the final day on the Fifth Avenue apartment. However, Carrie did not really care about it. Louise, then, reminded her that she still had the never worn four hundred dollar shoes in the apartment.

**ANALYSIS** : In this utterance, Carrie was trying to imply something. The real thing that she wanted to say was it might be too late to take the shoes out of the apartment. However, she did not say it directly since she wanted to protect herself. By saying this utterance, she was able to deny what she had said since she was not really saying that it was too late, but, just saying it's already five o'clock.

#### 4.1.2.4 Speaking in Italics

Women tend to speak in italics since it is more a ladylike or feminine.

McConnell (2003, p.176) says that speaking in italics functions to strengthen the uncertainty expression of women. Then, speaking in italics can be done through empty adjectives and strong language. Empty adjective is functioned to show the strong admiration for something. While, strong language is to show extreme intensity of something. The strong language is usually used to show anger emotion. However, women use strong language in order to show their strong emotion of something rather than to threaten others.

In the “Sex and the City” movie script, Carrie uses this features to show her extreme emotion about something. Here is the analysis of the functions of speaking in italics that is used by Carrie:

##### ➤ Empty Adjectives

1. *“Jealous of me living in this gorgeous penthouse in Manhattan.”*

**CONTEXT** : Carrie, Miranda, and Charlotte walked down the street. Carrie told to her friends about her new penthouse apartment which was bought by Big. Miranda, then, reminded her that it was Big’s apartment since he is the one who bought it. However, Carrie felt that Miranda was jealous.

**ANALYSIS** : Carrie used the empty adjective *gorgeous* in order to show that she actually had a strong admiration to her new apartment. She thought that her apartment is just like almost perfect. Hence, she used the empty adjective to strengthen her utterance and made her friends believe that her apartment was really a gorgeous penthouse in Manhattan.



2. “*Yep. I’m perfectly happy spending time home alone.*”

**CONTEXT** : Louise wanted to ensure that Carrie did not want her to order some of the holiday parties.

**ANALYSIS** : In this utterance, Carrie is trying to convince Louise that she is really happy spending her time home alone. She adds the empty adjective *perfectly* in order to give a strong assertion to her utterance. By doing this, she hopes that Louis will believe in her that she is really fine to not go to some holiday parties.

➤ **Strong Language**

1. “*Oh my God. I’ve died and gone to real estate heaven. Look at this place.*”

**CONTEXT** : Carrie and Big looked for a new penthouse apartment. The Agent showed the penthouse to them. They looked around the gorgeous apartment with big windows and beautiful light. Carrie was so impressed with the apartment.

**ANALYSIS** : In this utterance, Carrie used the strong language *Oh my God* in order to strengthen her emotion. She was really surprised to see the apartment. She wanted to exaggerate her emotion by using this kind of strong language since she was intended to give the extreme intensity about her feeling to what her new apartment is.

2. “*Jackass.*”

**CONTEXT** : Karl responded to Samantha’s statement again. His response made Carrie getting angry.

**ANALYSIS** : The strong language *Jackass* was uttered by Carrie since she thought that Karl was a kind of fool person. She thought that what Karl said was a stupid thing that should not be added to Samantha's utterances.

Moreover, she also thought that Karl should not say those stupid things to her boyfriend, John Preston. Hence, she used this kind of strong language to show her anger to Karl, even though, she said it softly.

3. "*Oh my God -- He's not coming. Oh my God.*"

**CONTEXT** : In the minutes of wedding ceremony, Carrie knew that Big did not come yet. She phoned him to know what happened to him. Then, she found out that he had just left the wedding and could not do this. She was shocked to hear that.

**ANALYSIS** : In this utterance, the strong language *Oh my God* was repeated twice by Carrie. She really wanted to emphasize that she just could not believe that her boyfriend would not come to their wedding. She was really shocked and disappointed, even though, she had a feeling about this. She used this kind of strong language since she wanted to show her extreme emotion to what she had just heard from her boyfriend.

4. "*You left! I am humiliated!*"

**CONTEXT** : Carrie met Big in the 41st street. She got out of the car and reached him. She hit him with the bouquet and scolded. She was very angry to him, although, he had felt sorry about the wedding. She, then, start crying.

**ANALYSIS** : This strong language *You left! I am humiliated!* is a kind of an exclamation or the expression of anger and frustration. Here, Carrie was



really angry to what her boyfriend had done. She could not believe that her boyfriend would jilt her in their wedding time. Then, she expressed her anger and emotional upset to her boyfriend when she met him in front of the wedding's place. This anger also showed that Carrie wanted to heighten her power, so, the addressee would respond to her as she wanted.

5. *"Wow. Do you make sushi?"*

**CONTEXT** : Carrie was intercut with Samantha who was making sushi in her kitchen. That day is valentine day. Samantha asked her about her planning in celebrating V-day. Carrie answered that she would go out for dinner with Miranda. She, then, asked Samantha the same thing. She was amazed when she heard that Samantha was making Smith sushi.

**ANALYSIS** : The strong language *Wow* is included into a positive interjection. This kind of strong language was used by Carrie to show his extreme emotion to what Samantha said. She was really surprised that Samantha would make Smith sushi. It is a kind of shocking Carrie since she really knows that Samantha never cooks.

6. *"She's a doll. Mazel tov!"*

**CONTEXT** : Carrie walked out of Charlotte's room with Harry, Charlotte's husband. She congratulated him for the beautiful baby.

**ANALYSIS** : The word *Mazel tov* is a kind of interjection which comes from Hebrew language. It means congratulations in English. In this utterance, Carrie said this kind of interjection since she wanted to congratulate Charlotte

and Harry for their beautiful baby. This kind of interjections also functioned to show that Carrie was really pleased about their baby.

#### 7. "Shit."

**CONTEXT** : Carrie was trying to open her email. She remembered that she asked Louise to put Big's email in a place where she would never have to see again. She, then, typed the password in the CB-assistant, but she could not open it. She tried to call Louise, however, she could not reach her. It made her frustrated.

**ANALYSIS** : Here, Carrie used the strong language *shit* to indicate that she was angry to what happened. She could not dial Louise when she really needed her to ask about the password of her email. Then, she caused a pile of mail fall over on the floor since she was careless. Those kind of messy things make them angry to her self. That is why; she uttered this kind of negative interjection.

#### 4.1.2.5 Intensifier

The intensive *so* in the utterances functions to be a way of backing out of committing oneself strongly to an opinion. The intensifier is functioned to show the strong emotions or to make a strong assertions, but the speaker does not know how strong it is. This intensive *so* is also used to hedge one's emotional state since it is not a lady like to make any strong statements for women. In addition, it also shows that the speaker is trying to persuade the addressee to take it seriously.

The writer found some intensive *so* in the utterances produced by Carrie in the "Sex and the City" movie script which is analyzed, as follows:



1. *“And that's so amazing --but you bought it, so it's really your place. And --if anything were to happen...”*

**CONTEXT** : Carrie and Big had a talk in the kitchen. She said that she would sell her apartment and put the money towards their new penthouse apartment. She wanted to make it as them, not only Big's. However, Big refused it. He thought that he bought it for them.

**ANALYSIS** : In this utterance, Carrie used the intensifier *so* to show that she was really amazed. She thought that it was really amazing her boyfriend bought the apartment for them. Thus, she used this intensifier to indicate that she had a strong emotion to what her boyfriend did, but she did not know how strong it is.

2. *“Samantha, it feels so different this time. No cliché romantic kneeling down on one knee. Just you know, two grown-ups -- making a decision about spending their lives together.”*

**CONTEXT** : Samantha was surprised to hear that Carrie would be married. She thought that Carrie would not be married as what she did.

**ANALYSIS** : Here, Carrie used the intensifier *so* in order to convince Samantha. She wanted her to believe that marriage is a good thing. She convinces her that spending lives together in marriage or not is such different thing. Then, she also showed her strong emotion about her marriage. She really felt different at that time and she wanted Samantha to believe in her.

3. *"Enid -- I'm so very flattered but--"*

**CONTEXT** : Enid offered Carrie to be the model of Vogue magazine. She said it is a once in a lifetime opportunity, therefore, Carrie should said yes for it.

**ANALYSIS** : In this utterance, Carrie used the intensifier *so very* which is functioned to make a strong statements. This intensifier used by Carrie to show her strong emotion to Enid. She wanted to show that she was really flattered to be exposed in magazine. In addition, she also wanted to convince Enid that what she said is a serious thing.

4. *"Well, I'm so excited you are here for a sleepover."*

**CONTEXT** : Miranda came to Carrie's apartment with her son, Braddy. She looked like she was about to burst into tears. But, she tried to cover it with her smile.

**ANALYSIS** : The intensifier *so*, here, was used by Carrie to show that how excited she was seeing Miranda's coming. It was really unbelievable to see Miranda come to Carrie's apartment with her son. In addition, she also wanted to convince Miranda that she was really excited with her coming by showing her strong emotion through the intensifier *so*.

5. *"No, it's just -- so -- honest. I don't think I've ever heard anyone say that in a long time."*

**CONTEXT** : Carrie was interviewing Louise who applied to be her personal assistant. She asked to Louise why she came to New York. Then, she could not believe that Louise answered, "to fall in love."



**ANALYSIS** : Here, Carrie could not believe that her new personal assistant, Louise, would say that she moved to New York because she wanted to find a love. She, then, said that Louise is so honest to say like that. The intensifier *so*, here, is functioned to show that Carrie really wanted to give a strong assertion to what she said. She wanted to emphasize that Louise was really too honest.

6. “*Harry -- it's so much more complicated than you can imagine.*”

**CONTEXT** : Carrie walked out of Charlotte’s room with Harry, Charlotte’s husband. She had just seen Charlotte’s baby. Harry, then, said that she should call Big since he was really looking for her. However, Carrie refused it since it is really hard for her.

**ANALYSIS** : In this utterance, Carrie was trying to convince Harry by using intensifier *so much*. The words *so much* here shows that she wanted to give the strong assertion to her utterance, even though, she was not sure how much complicated it is. It also can be used to persuade Harry to take her utterance seriously.

#### 4.1.2.6 Tag Question

The use of tag question indicates that the speaker wants to ask for confirmation from others. The function of tag question is also to invite the addressee to make a conversational contribution, to down tone a statement, and to express solidarity. Tag question can be meant as the speakers try to assume a position of tolerance and openness to facilitate other’s active participation in the ongoing discourse.

The writer, then, found some tag question used by Carrie character in the “Sex and the City” movie script in which Carrie functions it for a certain purpose. Here is the analysis of Carrie’s utterance which contains tag question as positioning device:

1. “*You’re going to bed, right?*”

**CONTEXT** : Carrie talked to Big, her boy friend via phone. Here, Mr. Big are afraid of the wedding tomorrow. He is doubt of the decision to get married with Carrie. He did not want to screw it up as what he did before.

Then, Carrie tried to convince him that it would not happen. She, then, asked him to stop thinking about that and go to bed.

**ANALYSIS** : In this utterance, Carrie used tag question since she tried to ask a confirmation that Big was really going to bed and stopped thinking about the wedding tomorrow. She used tag question in her utterance, instead of using declarative or imperative sentence, since she wanted to let Big to certify her appraisal.

2. “*Wasn’t there?*”

**CONTEXT** : Here, Carrie continued Samantha’ utterances that there nothing worse than death or something.

**ANALYSIS** : This utterance was uttered by Carrie to show that she was not agree with Samantha’s statement. She thought that there is something worse than death, that is, jilted in the wedding ceremony. She said this tag question in order to make a correction to what Samantha said. She might think that it



would be better to make this statement functions as looking for confirmation rather than ensuring that a death is worse than anything.

3. *"You know you have to give me some of your loot, right?"*

**CONTEXT** : Carrie was walking down to the hall with Lily. They celebrated Halloween.

**ANALYSIS** : This utterance was uttered by Carrie to Lily. Here, tag question functions as facilitative tag which is used to open the conversation.

Carrie uses this kind of invariant tag since she wanted to facilitate Lily to say something and attend to the conversation, though, Lily answered it by nodding only.

4. *"You run everyday –that's what you do. You can't stop being who you are – just because you're afraid, right?"*

**CONTEXT** : Carrie and Charlotte walked looking at furniture in the store.

Carrie, then, asked to Charlotte about why she stopped running. Charlotte said that she was afraid of something bad would happen to her pregnancy.

However, Carrie tried to convince that she had got this bad thing and it would be happened again.

**ANALYSIS** : The tag question, here, functions to show that Carrie asked for a confirmation to Charlotte. She wanted to ensure that Charlotte could not stop running just because she was afraid of something. She, however, still needed to downtown her statement by using tag question since she wanted to make it less force.

5. *"No. You're not really having a fabulous time, are you?"*

**CONTEXT** : Stanford called Carrie in the night of New Year's Eve party.

He felt bored in the party.

**ANALYSIS** : In this utterance, Carrie used tag question since she wanted to ask a confirmation to Stanford, that he is not really having a fabulous time in the New Year's Eve party. In addition, the using of tag question, here, was also to protect her utterance from the attack of addressee when it was not correct.

Those features of women's language are used by Carrie, as the main character in the "Sex and the City" movie script, in order to figure out what she has said and to ensure that the message is received and responded. In addition, it also shows that Carrie still feels lack of confident and need for protection and reassurance. Thus, she uses some features of women's language as positioning devices to mitigate, attenuate, and soften in positioning her ideas in such discourse.

#### 4.2. Discussions

Based on the analysis above, it is clear that women need to use the features of women's language as positioning devices. As stated by McConnell (2003, p.158), women's language is powerless, or usually assumed as the weak stance or position of women. Further, women are assumed to speak in ineffective way to get others to think or do what the speakers want them to do.

The conversations in the "Sex and the City" movie script are the representative of daily conversation in which American women usually have.



These conversations show that the speaker deals with the problems of lives in various circumstances. In this movie, Carrie, as the main character, faces some problems toward her boyfriend and three best friends. She also shows that she uses some extra ways to position her ideas in the conversation. In her utterances, she uses women's language features as the positioning devices that can mitigate and soften in expressing her ideas or opinions. These positioning devices help Carrie to position her ideas and to convey the messages. It is shown from the amount of women's language features used in her conversations.

In the "Sex and the City" movie script, there are 108 positioning devices in 103 utterances produced by Carrie. It shows that Carrie, as the main character, uses all of positioning devices in many conversations she made. It also shows that the tendency of using this kind of positioning devices is quite high. Further, it ensures that women's language features as positioning devices help women a lot in positioning their ideas.

Further, McConnell (2003) states each positioning device has its own function in positioning ideas. In this movie script, it is clear that the use of women's language features as positioning devices have different function for each utterance. Tag question usually functions as a means to ask for confirmation from others and also to invite the addressee to make a conversational contribution. In the "Sex and the City" movie script, Carrie produces 5 tags question in which three of them function to ask a confirmation. The use of tag question as a means to ask a confirmation shows that the speaker wants others to certify her statements. It is because the speaker may be lack of confident in the truth of the

claim she made. The rest of tag question functions to facilitate the addressee to make conversational contribution.

Then, uptalk is usually used to open continuing exchange from others. In the movie script, Carrie uses 36 uptalk to convey her ideas which function, mostly, to seek a confirmation from the addressees and to make them giving more explanation about what they have said. Further, uptalk, here, also functions to open the exchange from the addressees by implying the query. Uptalk, then, is the most features used by Carrie in the conversation. It indicates that Carrie does not wanted to be self-centred. She tried to show that she is as common as women who have sociability central role by not giving falling final.

In the movie script, Carrie also uses 28 lexical hedges as a positioning device. Here, she uses lexical hedges in order to limit or hedge her utterances since she is uncertain and cannot guarantee to what she said. From those lexical hedges used, most of them functions to mitigate or soften her ideas in conveying the message. She also uses this feature to share her personal's outlook to other and to be careful in preplanning her speech in order to protect her ideas from any possible attack of the addressees. On the other hand, Carrie also uses 6 intensifiers in her utterances in order to strengthen her idea and statement. Most of this feature is used to convince the addressees, so, they will believe in what she said. Moreover, the intensifier, here, is also functioned to show that Carrie has strong emotion and assertion to what she is trying to say.

Another feature that is used by Carrie is speaking in italics. Here, Carrie uses this feature since she wants to strengthen her statements, but also to keep



pretending as feminine. Speaking in italics is divided into empty adjectives and strong language. Carrie produces 2 empty adjectives in her utterance in order to show that she has a strong admiration and assertion to something. While, strong language, here, is used to exaggerate Carrie's emotion. Carrie usually uses the strong language when she is shocked or angry to others. Besides, she also uses it in order to show her extreme emotion of something. For instances, Carrie uses a kind of negative interjection, that is, *shit* to show that she is really angry to what happened. Women, actually, are not permitted to say such profanity and should look for the substitution of it. However, in some cases, American women use this kind of profanity to show their extreme emotion.

The last feature used by Carrie is indirection. She uses indirection to down tone or buffer her statement, so, she can save other's feeling. In some cases, Carrie uses this feature to direct others to do what she wants and to make others want the same thing. She thinks that it is more ladylike to direct someone indirectly. Besides, she also uses it in the case of politeness since women are impolite to request something directly. To some extent, Carrie also uses indirection when she thinks that it would be better to say something implicitly than explicitly. The high frequency of the women's language features used by Carrie, then, shows that she is an attempt to get others to respond to her statements and to figure out what she said.

In accordance with the analysis above, American women which are well-know with the endeavour of gender equality, still need extra ways to position their ideas, opinions, or stances since they are considered to have lower position than

men. It is supported by Wanning (1998, p.198) that some studies show American women, no matter how brilliant, are not taken as seriously as men in the society. It is because women are seen as sentimental, submissive, and emotional, while, men tend to be adventurous, forceful, and independent. This kind of negative stereotype about women, then, affects to the discrimination of women's life, for instances, women still get lower salary than men, although, they are in the same job position. Moreover, this stereotype about men and women exists consistently and become well-established patterns (Feldman, 2001, p.103). For those reasons, women need some extra ways to be responded as men in the society.

However, to some extent, American women may become independent in their life. Some may have successful career and some may decides to not get married as a proof of independency. Then, Carrie, as the main character of *Sex and the City*, shows how a successful American woman lives independently. It is shown from how Carrie often uses the term "single, independent women in their 30's". She also thinks that it is not a big matter to remain single or not married. She has a successful career and finances as a profesional writer that brings her into independent life. However, no matter how independent, Carrie is not independent linguistically. She still uses women's language features, such as uptalk in high frequency which means that she still needs some extra ways to get others to respond to her statements or ideas. Further, she also still uses some features, such as intensifier, and speaking in italics, which show that she needs to convince others about her statements.



Besides, it also proves Lakoff's theory (2004, p.50) that women's speech is much more polite than men's speech in which women tend to leave a decision open, not impose their mind, views, and stances to others, and do not force agreement or belief on the addressee. In this movie script, Carrie does not force the addressees to agree or believe in her views or stances. She tends to use some features which function to give an open statement to the addressee since she is unwilling to be responsible to and does not want to force others to agree to what she said. Besides, she also wants to show the politeness as women should do.

Furthermore, based on the analysis, it is clear that this study is different with the previous studies conducted by Agustine (2004) and Palupi (2010) about women's language features. In this study, the writer did not only limit her study in finding the features of women language used by the main character, but also analyzed the function of those features as positioning devices to position Carrie's ideas in the "Sex and the City" movie script. So, it is a kind of the continuation of the topics of those two previous studies. Moreover, this study also supports both previous studies since they have the same results of the frequency of the features used. Both previous studies show that lexical hedges are the most features used and tag question is the least one. It is almost the same as this study which shows that lexical hedge has the high frequency and tag question is the least one. These results show that women use these features consistently in the different setting instead. It also confirms that women need some extra ways to express their ideas, since women are considered in one-down position than men. So, they need to use those features to get other's attention to the content of the conversation.

## CHAPTER V

### CONCLUSION AND SUGGESTION

This chapter presents the conclusion of the results of the study and the suggestion to the next researchers.

#### 5.1 Conclusion

From the results of analysis, all features of women's language are produced by Carrie in the "Sex and the City" movie script. These features are tag question, uptalk, lexical hedge, intensifier, speaking in italics, and indirection. Further, these features have different function for each utterance which depends on the context of conversation.

This study deals with someone's utterance since it uses the utterances of the main character in the movie script. Here, Carrie, as the main character, produces utterances which contain the features of women's language in many contexts. The features of women's language used by Carrie affect to the way of positioning her ideas. The most feature of women's language used by Carrie is uptalk since she does not want to be considered as self-centered. While, since she tends to be directly responsible to the basic content of the conversation, tag question is the least feature used.

In positioning ideas, women tend to use the features of women's language to help them to express their ideas in effective way. These women's language features help Carrie, as the main character, to mitigate and soften her ideas. Besides, these features also help her to protect her ideas and stances. However,



some features, such as intensifier and speaking in italics, are effective to convince others about her viewpoints. In another case, this study also shows that Carrie, as an American woman, still needs some effort to be considered as equal as man since American women are famous with the efforts of gender equality. Eventhough, American women have already got some freedom in expressing their ideas, they still face some discrepancies because of gender stereotyping.

## 5.2 Suggestion

This study still needs more completion. Hence, the writer gives some suggestions:

- The next researchers could apply the features of women's language to other analysis, such as, analyzing women's identity and politeness through such features.
- The next researcher should use another theory in analyzing how men position the ideas in their daily conversation in order to give a comparison for this study.
- The next researcher are also hoped to concern to women's language since this topic has many things to be analyzed. Women's language is unique and has its own characteristics. Thus, it has a lot of thing to analyze deeply.

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## Appendix 1: "Sex and the City" Movie Script

### SEX AND THE CITY: THE MOVIE

Written by  
Michael Patrick King

#### 13 INT. FIFTH AVE BUILDING - BAD APARTMENT/HALL -- MOMENTS LATER

13

A door is opened up by CAROL (55) their real estate agent.

**CAROL**

The worst. I just left you a message.

Carrie and Big look in. The apartment is dark, claustrophobic -- awful. A male BUILDING AGENT (40) stands here. The smiles leave Carrie and Big's faces.

5.

**CARRIE**

(to Big)

Thirty-four. Lucky thirty-four?

Big looks over at her. She shrugs.

#### 15 INT. PENTHOUSE -- MOMENTS LATER -- SUMMER

15

A gorgeous pre-war penthouse apartment. Empty except for the beautiful light. Old-world New York City style. Elevator doors open into the penthouse foyer. Carrie and Big step in.

**BIG**

Oh, so this is where they keep the light.

6.

**CARRIE**

Oh my God. I've died and gone to real estate heaven. Look at this place.

She swirls around to Big -- very grand dame; with accent.

**CARRIE (CONT'D)**

Helloo, I live here.

Carrie starts giggling. Big looks over to the agents.

**BIG**

Must be the altitude.

Big smiles. Carrie laughs as the Agent walks on.

Notes:

Number in the right side represents the scene of the script



**AGENT**

And across the rooftop terrace ---

**CARRIE**

What --- Nirvana?

**AGENT**

Your wife has quite a sense of humor.

**CAROL**

(Cool/quick)

They're not married.

**CARRIE**

No, he's my boyfriend.

**AGENT**

This way.

The agent and Carol start out across the terrace. Big and Carrie follow lagging a little behind.

**BIG**

Aren't I a little old to be introduced as your boyfriend?

**CARRIE**

Point taken. From now on... you'll be my man friend.

**BIG**

Sounds like a dog.

**CARRIE**

Well, if the shoe fits.

7.  
She gives him a look. He swats her ass, gently as they go.

**16 INT. PENTHOUSE/BEDROOM -- MOMENTS LATER**

Carrie and Big lead the way into the bedroom. Big windows, high ceilings. Beautiful light as well.

**AGENT**

And this is the master bedroom.

**CARRIE**

Hideous. Hate it. Hurts my eyes.

Big laughs, Carrie walks around taking it in.

**CARRIE (CONT'D)**

How is this place even available?

**AGENT**

Nasty divorce.

**CARRIE**

If you live here what is there to fight about?

Carrie opens the closet door. It is very small.

**CARRIE (CONT'D)**

This is the master closet? No.

**AGENT**

Yes. Small for a room this size. I know.

**CARRIE**

Hmmm. Hmmm. Now, I understand the divorce.

**BIG**

I can build you a better closet.

Carrie looks at him; aghast. He smiles.

**BIG (CONT'D)**

Welcome home, baby.

**CARRIE**

Can we afford this?

**BIG**

I got it.

Carrie screams with joy and shock. He laughs, thrilled.

**17 EXT. NYC STREET/CHRISTIE'S AUCTION HOUSE -- DAY -- SUMMER 17**

Carrie, Miranda and Charlotte walk down the street.

**CARRIE**

"I got it." Just like that. "I got it" -- like he was picking up the check for coffee or something.

**CHARLOTTE**

It sounds perfect.

**CARRIE**

Except for the closet which Big says he can redo -- also he says the kitchen needs work but I don't know about that 'cause I keep sweaters in my stove.

Carrie and Charlotte laugh.

**MIRANDA**

So, he bought it -- and you're going to live there with him?

**CARRIE**

Yes, together. That's right.



**MIRANDA**

But he'll own it. So. You are keeping your own place, right?

**CARRIE**

Oh, Miranda, please, I haven't figured out all the details yet, but I'm a smart girl and I'm sure I'll figure out something I'm comfortable with.

**MIRANDA**

I just want to make sure you're being smart here --

**CARRIE**

And I love you for it -- but for now can't you stop worrying for me and just go ahead and feel what I want you to feel. Jealous.

Miranda smiles. Carrie puts her arm around her.

**CARRIE (CONT'D)**

Jealous of me living in this gorgeous penthouse in Manhattan.

**MIRANDA**

Fine. I'm jealous. You're in real estate heaven and I'm in Brooklyn.

**CHARLOTTE**

New York magazine said Brooklyn is the new Manhattan.

**MIRANDA**

Whoever wrote that - lives in Brooklyn.

**CARRIE**

There she is. Hey Hollywood!

Samantha is standing out in front of Christies. She waves to them -- as she finishes a call.

**18A INT. CHRISTIE'S AUCTION HOUSE -- LATER**

Carrie and the girls enter a room filled with dramatically lit jewelry cases that display amazing jewelry. On the walls around the gallery are large photos of a BEAUTIFUL RAVEN HAired WOMAN (45). She is captured in candid poses "out and about" New York city at various social events wearing the jewelry on display.

The girls stop. Floating in a case at their eye level is a unique, "two finger" FLOWER RING made out of diamonds.

**SAMANTHA**

There it is. My baby.

**CARRIE/BIG**

And she's a beauty.

**SAMANTHA**

When I saw this in the catalogue I said to Smith: This flower ring is the essence of me. One of a kind, filled with fire...

**CARRIE**

And a little too much.

**SAMANTHA**

Exactly. Come on. Let's go spend some of my hard-earned Hollywood money.

They make their way to the auction room.

**MIRANDA**

Hey -- what's coming up on Smith's series? Is he going to sleep with that new blonde neurosurgeon?

**SAMANTHA**

He sleeps with every hot woman doctor in that hospital.

11.

**MIRANDA**

Great. Can't wait.

**CHARLOTTE**

Don't you ever get weirded out by seeing Smith in bed with all those other women?

**SAMANTHA**

No, I think it's hot. Sometimes, when I'm alone, I masturbate right along with them.

**CARRIE**

And people say the golden age of television is over.

**SAMANTHA**

Besides, it's fake sex. When they're doing it -- no one's actually turned on.

**MIRANDA**

Kinda like Steve and I.

Miranda laughs. Everyone looks.

**MIRANDA (CONT'D)**

I'm kidding.

(Beat; then)

But come one-- it's been seven years. He does that, I do this...It's not like a new plot twist is going to turn up.

19 INT. CHRISTIE'S AUCTION HOUSE/AUCTION ROOM -- LATER 19

A DISTINGUISHED WOMAN AUCTIONEER is at a podium.

**AUCTIONEER**

Next item. The flower ring.

Samantha sits up, ready. An electric buzz moves through the



crowd.

**CARRIE (V.O.)**

If Schadenfreude is the word for feeling pleasure at someone else's misfortune -- This was "jewelryfreude."

12.

**AUCTIONEER**

Let's start the bidding at ten thousand.

Samantha raises her number. The Auctioneer nods.

**AUCTIONEER (CONT'D)**

Thank you madame. Do I hear fifteen?

A WOMAN IN A BUSINESS SUIT (40) on a phone, raises her number. Samantha looks over at her.

**SAMANTHA**

Bitch.

**CARRIE**

And the gloves are off.

**AUCTIONEER**

Do I hear twenty?

Samantha raises her number.

**21 INT. BIG'S SUBLET/KITCHEN -- NIGHT -- SUMMER**

21

Big takes a bright red lobster out of a pot of hot water with tongs. He places it next to another cooked lobster. He walks to the cooking island where Carrie sits, sipping wine.

**BIG**

The creatures are ready. Just gonna sit there?

**CARRIE**

I'm not sitting, I'm thinking.

**BIG**

Here. Husk and think.

He winks -- puts two ears of corn in front of her, then starts chopping tomatoes.

**CARRIE**

I'm thinking I'm going to sell my apartment and put the money towards heaven on Fifth.

**BIG**

Why? You love your place.

**CARRIE**

I know but --

80

**BIG**

But what?

**CARRIE**

We're together ever night -- so I'm basically paying a mortgage on a glorified closet.

**BIG**

You write there. It's your office.

**CARRIE**

There's plenty of room at the new place and -- besides.. I want to make us -- a life there. I want it to be ours.

**BIG**

It is ours. I bought it for us.

**CARRIE**

And that's so amazing --but you bought it, so it's really your place. And -- if anything were to happen...

**BIG**

What's going to happen?

**CARRIE**

I have to be smart here. I mean, we're not married and I'd have no legal rights to... this home that I built... with you.

Silence. He thinks. Chops. She husks.

**BIG**

Did you want to get married?

**CARRIE**

I didn't think it was an option.

**BIG**

Well, Mr. Bradshaw, what if it was an option?

She hits him with a husk. He smiles.

**CARRIE**

Well, people are always assuming we are.

**BIG**

And you know what happens when people assume. They make an ass out of who?

**CARRIE**

You and me.

He smiles. She smiles. Chop. Chop.

**BIG**

What do you think, kid?

81



**CARRIE**

Why -- Do you want to get married?

**BIG**

Well, I wouldn't mind be married to you. Would you mind being married to me?

**CARRIE**

No, if that's what you want. Is that what you want?

**BIG**

I want you. So. Okay.

**CARRIE**

Okay. Really? We're getting married.

**BIG**

We're getting married.

(Beat)

Should we get you a diamond?

**CARRIE**

No, please, don't get me a diamond.

(Beat; then)

Get me a really big closet.

**BIG**

Deal.

He puts out his hand. She takes it and they shake.

**BIG (CONT'D)**

But... You gotta do better on that corn. Look at all the stuff left on there.

She looks down at her corn, he's right. She nods.

**22 INT. MODERN RESTAURANT -- DAY -- SUMMER**

**22**

Crowded; serious lunch crowd. Carrie sits across from Charlotte and Miranda. Miranda is in a work suit.

**CARRIE**

So, the other night, Big and I were talking about, you know, moving in together and our future...

Charlotte's eyes are getting wider and wider.

**CARRIE (CONT'D)**

... And about what makes sense as we move forward. And, well... we decided to get married.

Charlotte SCREAMS at the top of her lungs. Carrie and Miranda and the ENTIRE RESTAURANT REACT.

**MIRANDA**

... and I'm deaf.

**CARRIE**

Everyone's looking

Charlotte looks around at the DISGRUNTLED FACES. She half stands and address the DINERS looking at her.

**CHARLOTTE**

Sorry! I'm sorry... but my friend here, just got engaged and she's been going out with the man for ten years.

The DINERS bursts into APPLAUSE. Carrie slumps in her chair, pulls up her sweater collar, turns to Miranda.

**CARRIE**

I am mortified.

**MIRANDA**

There is literally a ringing in my ear.

**24 INT. FENDI -- LATER -- SUMMER**

**24**

Intercut with Carrie walking through the upscale boutique talking on her pink Swarovski crystal-covered cell phone.

**CARRIE**

Well... I made a little decision that I hope you'll be happy about.

**SAMANTHA**

Oh, honey... you finally got Botox.

**CARRIE**

No. I did not get Botox

**SAMANTHA**

I'm telling you, Carrie -- you'll love it.

**CARRIE**

I did not call to talk about Botox.

**SAMANTHA**

I'm just saying.

Samantha reaches the top of the stairs. Blow-ups of Smith on various magazine covers line the walls of the chic, small office space.

**CARRIE**

So... Last week, after the auction, I started thinking about my options.

**SAMANTHA**

Right.

**CARRIE**

Right, and... well, Big and I decided to get married.

**SAMANTHA**



Really?

**CARRIE**

Yes.

**SAMANTHA**

That's great.

19

**CARRIE**

You sounded more excited about the botox.

**SAMANTHA**

Well, honey -- I am excited for you but -- you know me... I don't really believe in marriage....Botox on the other hand -- That works every time.

A RECEPTIONIST (23) hands her some messages.

**SAMANTHA (CONT'D)**

Honey, I've got to go. The People magazine person is on hold. Smith's on the short list to be their "Sexiest Man Alive." We can catch up when I'm in town next week.

Samantha hangs up. Carrie looks at her phone: dismissed and disappointed. She closes it and walks on.

26 INT. SAMANTHA JONES MANAGEMENT -- CONTINUOUS 26

Intercut with Samantha standing in her office.

**SAMANTHA**

I think I was in shock. I mean, it's you getting married. This is not some random person -- it's you.

**CARRIE**

I hear ya.

**SAMANTHA**

And I guess, I thought that after that big mess with Aidan -- you'd never want to get married.

**CARRIE**

I know.

**SAMANTHA**

So, I put you in my "we're never getting married" file. Now, I've got to take you out of that file.

**CARRIE**

Sorry about the extra paper work.

**SAMANTHA**

You'll get my bill.

**CARRIE**

Samantha, it feels so different this time. No cliché romantic kneeling down on one knee. Just you know, two grown-ups -- making a decision about spending their lives together.

**SAMANTHA**

Well, I'm happy for you.

**CARRIE**

And one more thing... I want you to be maid of honor. How do you feel about that?

**SAMANTHA**

The same way you feel about Botox. Painful and unnecessary.

Carrie laughs. Samantha shrugs.

**30 INT. COFFEE SHOP -- DAY -- SUMMER**

**30**

The girls are having breakfast. Lily sits at the table in a booster seat coloring in a Cinderella coloring book. Carrie is helping her. **CLOSE ON:** Cinderella's shoe. Carrie is filling it in with a **BLUE CRAYON.**

**MIRANDA**

How often do you guys have sex?

**CHARLOTTE**

Miranda -- please.

**MIRANDA**

What?

She indicates that Lily is sitting with Carrie. Carrie continues to color, not looking up.

**CARRIE**

It's okay, I know all about sex.

**SAMANTHA**

If I knew the girl talk was going to be on "lock down," I wouldn't have flown two thousand miles.

**CHARLOTTE**

No, we can talk, let's just not use that word.

**MIRANDA**

She's three, she doesn't know what it means. I'm forty- two and I still don't know what it means.

**CHARLOTTE**

I know, but she's repeating everything.

**MIRANDA**

Fine. How often do you guys...

**CARRIE**

... "Color"?

**CHARLOTTE**

Thank-you.

**SAMANTHA**



Well, I can't color enough. I would color all day -- every day if I had my way. I'd use every crayon in my box.

**CARRIE**

We get it. You love to color.

(To Miranda)

Why are you asking?

**MIRANDA**

Steve and I were "coloring" last night and just as I was about to --

Miranda is searching for a word she can use.

**SAMANTHA**

Come?

(beat; to Charlotte)

Sorry -- there is no crayon equivalent.

**MIRANDA**

He wanted to change positions and I said... "Let's just get it over with."

The ladies react, three different shades of shocked.

**31 INT. BIG'S SUBLET -- NIGHT -- SUMMER**

Carrie enters the apartment. It is dark-ish. A candle or two is lit.

**CARRIE**

(soft)

John?

The terrace doors are open. The curtains blow, gently. She walks out onto it.

**32 INT. BIG'S SUBLET/BEDROOM-- LATER -- SUMMER**

Big is in bed wearing "half glasses," reading The Wall Street Journal. Carrie enters from the bathroom and hops into bed. She grabs a LIBRARY BOOK from the night stand and looks over.

**CARRIE**

Lean?

He nods and lifts up one of his arms. She slides over and nestles in, leaning up against him. She opens her book. He looks down at it.

**BIG**

Are you the last person in New York still taking out library books?

**CARRIE**

I love the smell.

She smells the book, then holds it up to him. He smells.

**BIG**

That's an old one.

**CARRIE**

"The Love Letters of Great Men." Volume one.

**BIG**

Am I in there?

**CARRIE**

No, but some of your classmates are. Voltaire, Napoleon...

Big smiles. She takes the glasses off his face and puts them on, looks at book.

**BIG**

You need to get glasses.

**CARRIE**

No, I don't -- you have them.

(then; off book)

Here's Napoleon...

(Reads)

"My dearest Josephine, I wake  
consumed with thoughts of you --"

**BIG**

Typical short guy. Gives it all away up front.

She punches him a little, continues to read.

**BIG (CONT'D)**

Why are you reading this?

**CARRIE**

Research for my new book.

**BIG**

What's it about?

**CARRIE**

Love. I use to write about finding love-- now I want to write about what happens after you've  
found it.

**BIG**

Interesting. What happens?

**CARRIE**

Stay tuned.

He smiles. She looks at the book again.

**CARRIE (CONT'D)**

Listen... Here's Beethoven.



**BIG**

Bring it, Ludwig.

**CARRIE**

(Reading)

"My thoughts go out to you today my immortal beloved. I can live only wholly with you or not at all."

**BIG**

Good stuff.

**CARRIE**

(Reading)

"Be calm, my life, my all. Only by calm consideration of our existence can we achieve our purpose to live together. Oh continue to love me, never misjudge the most faithful heart of your beloved. Ever thine -- ever mine -- ever ours.

Silence. The beautiful sentiment hangs in the air. She closes the book and looks up at him.

**CARRIE (CONT'D)**

Have you ever written me a love letter?

**BIG**

Does a love fax count?

**CARRIE**

When have I ever gotten a love fax?

**BIG**

I'm pretty sure my secretary sent one at some point.

Carrie looks at him, mock disappointed.

**BIG (CONT'D)**

What can I say, baby? Not my style.

(Beat)

Besides, these guys had to write-- they were separated from their loves by wars and hundreds of miles. I'm right here.

**(MORE)**

**36 INT. RESTAURANT -- NIGHT -- SUMMER**

**36**

Carrie and Big sit at the bar -- having dinner.

**CARRIE**

I've been thinking.

**BIG**

Again?

**CARRIE**

How about we get married at The New York Public Library?

(Gushy and silly)

Think how perfect. You and I and our love story surrounded by all the other lesser love stories.

88

**BIG**

Do we have to make that big of a deal?

**CARRIE**

It's not that big a deal. It's seventy-five people in a room that's partitioned in half.

**BIG**

It's just -- I've already had two big weddings.

Carrie winces -- stung. After a beat, she goes on.

**CARRIE**

Well, what did you have in mind?

**BIG**

I don't know -- a judge, couple friends and then we go for ham and eggs after.

A bucket of cold water.

**CARRIE**

Interesting.

Big looks over at her. She looks upset, hurt, sad. Silence.

**BIG**

Would we have to whisper? In the library?

Carrie looks over at him, softens a little.

**BIG (CONT'D)**

"Do you, Carrie" -- Shhhh. "Take this man" -- SHHHH!

He raises his eyebrow. She laughs. ELAINE (40) Zaftig, Jewish -- spots Carrie.

**ELAINE**

Carrie, hi!

**CARRIE**

Elaine, hi. Do you know John?

**ELAINE**

No, hi. Nice to meet you.

**CARRIE**

Elaine writes a single gal column for The New York Post.

**ELAINE**

Please -- I'd rather you reveal my weight.

Carrie and Big laugh.

**ELAINE (CONT'D)(V.O.)**



So, what's new?

**CARRIE**

Well. We're getting married.

**BIG**

Yep -- At the New York Public Library.

Carrie looks at Big, touched. Elaine is delighted. **TEARFUL.**

**ELAINE**

Oh, my God! This gives me such hope.

She hugs Carrie, then hugs Big. Then hugs Big again.

**ELAINE (CONT'D)**

Thank-you. Thank-you for marrying someone our age.

**42 INT. VOGUE OFFICES/ENID'S OFFICE -- LATER**

**42**

Carrie is with ENID (60) her stunning, icy Vogue editor.

**ENID**

We're putting together our annual "Age" issue -- and we'd like you to do forty.

**CARRIE**

Great. Who am I interviewing?

**ENID**

No. You. You are forty. I want you to be featured in the magazine as the forty year old -- and here's the brilliant twist -- bride.

**CARRIE**

Wait -- I would be in the magazine?

**ENID**

In bridal couture. It's a once in a lifetime opportunity - so spare me a week of faux soul-searching and just say yes.

**CARRIE**

Enid -- I'm so very flattered but--

**ENID**

Carrie, Vogue designers, Vogue photographers, Vogue airbrushing.

(Beat)

Nod your head: yes.

Carrie smiles and nods.

**ENID (CONT'D)**

Thank-you. It will be a sensation. We're calling it: "The Last Single Girl."

**CARRIE**

90

Well, I'm hardly the last single girl.

**ENID**

No, but forty is the last age you can see a woman photographed in a wedding gown without the unintended Diane Arbus subtext.

**CARRIE**

I thought the issue was "great style at every age."

**ENID**

Style yes... bride no.

**CARRIE**

(smiles; then)

Enid -- I have no idea -- were you ever married?

**ENID**

Briefly. In 1975. I wore Halston. Creme. One shoulder Grecian with a low-cut bodice to the waistline for a dramatic flair. The fabric in the sleeves formed oval draping on the sides. Stunning. My future husband and I saw it on a trip to Paris and he fell in love with it.

**(MORE)**

**35A.**

**ENID (CONT'D)**

Insisted I be married in it. So I was. We had quite a beautiful party.

**CARRIE**

(smiles; then delicately)

Why didn't the marriage work out?

**ENID**

Did you not hear me say my husband fell in love with my gown?

(beat; off Carrie's nod)

Has your fiancée expressed any interest in what you'll be wearing?

**CARRIE**

None at all.

**ENID**

Then you may have a shot.

**56 INT. BIG SUBLET -- A LITTLE LATER -- LATE SUMMER**

**56**

Carrie opens the door. Miranda stands there with Brady. She looks like she is about to burst into tears. Big stands in the hall behind Carrie. Unsure.

**CARRIE**

Hi.

**MIRANDA**

Surprise -- Here we are!

**CARRIE**

(To Brady)

**44.**



Well, I'm so excited you are here for a sleepover.

**MIRANDA**

We are too. Aren't we B-boy?

Brady nods. Miranda gives Brady's hand to Carrie.

**MIRANDA (CONT'D)**

Here. Mommy has to go to the bathroom.

Miranda hurries away. Carrie looks after her, concerned.

**CARRIE**

Brady, do you want to go have some peanut butter?

He nods. Carrie give his hand to Big and hurries away. Big looks at Brady. Brady looks up at him.

**BIG**

Peanut butter it is.

They walk into the kitchen.

**62 INT. BIG'S SUBLET/DEN -- NIGHT -- LATE SUMMER**

**62**

The room is crowded with Carrie's boxes waiting to be moved. Big is sitting at a computer reading his emails.

Close on screen: We see his email address is [John@JJPny.com](mailto:John@JJPny.com).

He clicks open a file as Carrie enters.

**CARRIE**

Wedding crunch time. We need to really get serious here.

**BIG**

Not now -- I just got an email from the the contractor -- they pushed our move-in date again -- and I have to --

**CARRIE**

Nope. Wedding before contractor. Unless you're planning to invite him -- which would make the guest list two hundred and one.

**BIG**

Two hundred? Jesus, Carrie -- it's gone up again?

**CARRIE**

Blame the New York Post and Vogue. Two publications that have never before been uttered in the same sentence.

**BIG**

You said: seventy-five people in a partitioned-off room.

**CARRIE**

It's the dress. How can I explain this? It's like poker -- The dress upped the ante.

**BIG**

Change the dress.

**CARRIE**

No, no, no -- you haven't seen this dress. This dress may be the whole reason to get married.

Well, you and the dress.

She sits in his lap. He adjusts, uncomfortable.

**CARRIE(CONT'D)**

How are you coming with your vows? Just a reminder -- you are going to be saying these in front of a lot of people, so the pressure is on.

48.

**BIG**

(He's had it)

Up, up. I have to finish this. Up.

He sort of "helps her" out of his lap.

**CARRIE**

Hey...

**BIG**

I don't have time for this.

**CARRIE**

This is our wedding and you're not taking it seriously.

**BIG**

No, I'm not -- It's a circus! Two hundred people -- Page Six -- This is my third marriage -- how do you think it makes me look?

Carrie looks at him, stunned by this new information.

**CARRIE**

I didn't know that was even an issue.

(beat)

Why didn't you say anything sooner?

**BIG**

You wanted all this.

**CARRIE**

But -- don't you want --

**BIG**

I want you, Carrie. That's what I want. I would have just gone down to city hall.

Tension. He starts out of the room, moving a wardrobe box out of his way as he goes. She stands there. Upset.



**63 INT. BIG'S SUBLET/BATHROOM -- LATER**

**63**

Big is brushing his teeth. There's a knock. The door opens. Carrie comes in, vulnerable.

**CARRIE**

I think it's too late for city hall now.

**BIG**

Well, no. I wasn't suggesting – I was just saying.

He looks at her. She looks -- devastated.

**BIG (CONT'D)**

See. That is the face I've been trying to avoid. Come here.

She stands there. He goes to her, hugs her.

**CARRIE**

You're a great man friend.

She buries her head in his chest; relieved. He exhales.

**64A INT. BUDDAKAN RESTAURANT -- LATER**

**64A**

The desserts are being served. Samantha stands and prepares to speak. Harry hits a glass with a spoon... people quiet down.

**SAMANTHA**

Now, I know it's tradition at the rehearsal dinner for the maid of honor to reveal embarrassing things about the bride. But in our group --

She looks at Carrie, Charlotte and Miranda

**SAMANTHA (CONT'D)**

... We never kiss and tell.

Carrie, Miranda and Charlotte WHOOP. Laughter.

**SAMANTHA (CONT'D)**

So, I'd like to make a toast to the groom.

From somewhere down the table, KARL (50) a Preppy Businessman CALLS OUT; joking.

**KARL**

There's a word he's heard before!

**50.**

The room LAUGHS. Big smiles; tight. Carrie leans in.

**CARRIE**

Who is that again?

**BIG**

Karl... a partner at the firm.

**CARRIE**

Karl's kind of a jerk.

**KARL**

(Calling)

You know what they say – three times a charm!

**SAMANTHA**

(Calling to Karl)

Hey "dick wad"... I'm speaking.

**CARRIE**

Whooo!

**SAMANTHA**

Now. There were times when we had our doubt about this gorgeous man. But after careful observation over the last hundred years, my doubts are over.

(Lifts glass high)

So... here's to the groom. A man who finally got "Carrie-d" away.

Big is touched. Then Karl feels the need to add:

**KARL**

Here's hopin', John!

Big smiles, he has no choice. He raises his glass.

**CARRIE**

(Soft)

Jackass.

**69 INT. BUDDAKAN RESTAURANT -- LATER**

Big is at the bar having a scotch. Carrie hurries over to him. She leans in and puts her arm on his back.

**CARRIE**

There you are. I thought you skipped out on me.

She smiles, kisses him. He smiles, sips his scotch.

**CARRIE (CONT'D)**

Well, the all-gal sleepover is about to commence. You gonna miss me?

**BIG**

Don't go. Spend the night with me.

**CARRIE**

Oh... One night won't kill you. And tomorrow you get to have me for the rest of your life.



70 INT. CHARLOTTE'S APARTMENT/BEDROOM -- LATER -- FALL

70

Carrie sits on the bed surrounded by Charlotte, Samantha, and Miranda all wearing matching robes. Lying on the floor near the bed -- three open gift boxes and ribbons. Lily sits in Carrie's lap playing with Carrie's cell phone -- in her PJ's.

**CARRIE (V.O.)**

There we sat... like a scene out of Louisa May Alcott's: "Not-so Little Women."

**CHARLOTTE**

I always knew she would marry Big.

**SAMANTHA/MIRANDA**

You did not!

**CHARLOTTE**

Yes I did! After every break-up I secretly thought: Nope. They belong together.

**SAMANTHA**

You thought that after the second break-up?

**CHARLOTTE**

Yep.

**MIRANDA**

After the fifteenth?

**CARRIE**

Ha ha -- hilarious -- we broke up a lot.

**SAMANTHA**

Yes, but... after the break-ups -- comes the hot make-up sex.

Charlotte pokes Samantha; indicates Lily. Samantha rolls her eyes. Carrie's cell phone RINGS. Lily wants to answer it.

**CARRIE**

You want to answer? Go ahead, sweetie... Open it up...

Lily opens it and holds it up to her face, silent.

**CARRIE (CONT'D)**

Say something.

**LILY**

Sex.

They are all shocked; then: LAUGHTER, even Charlotte.

**CARRIE**

Sweetie, that was your first bootie

call.

**SAMANTHA**

Are you sure she's not my child?

Carrie, still laughing, wipes a tear away as she takes the phone from Lily and answers it.

**CARRIE**

Hello?

72 INT. CHARLOTTE'S APARTMENT/STUDY -- CONTINUOUS -- FALL

72

Carrie leans against the door, her face now concerned.

**CARRIE**

What's the matter?

**BIG**

It's just -- everything is great as it is.

(beat)

I don't want to screw it up.

**CARRIE**

You won't.

**BIG**

I screwed it up twice before.

Big is silent. Carrie is thinking, thinking, thinking.

**CARRIE**

Here's the thing. This is me that you're marrying tomorrow. Me. Nobody else.

**BIG**

Yeah.

**CARRIE**

And I'm marrying you. It's me and you. And you want to know the good news there?

**BIG**

Yeah.

**CARRIE**

We've already both done everything we can to screw it up.

He smiles. She is very alert -- thinking, thinking.

**CARRIE (CONT'D)**

Is that a smile I'm hearing?

**BIG**

Yeah.

97



**CARRIE**

Now, it sounds to me like you've got a bit of writer's block on the vow front.

**BIG**

Yeah.

**CARRIE**

And I find - you know - as a professional writer- it's best to just, you know, stop thinking about it so much -- and go to bed. And in the morning...

**BIG**

You know what to do?

**CARRIE**

Exactly. And if not -- Just write this: "I will love you." Simple and to-the-point. And I swear I won't even try to take credit for it.

Silence. Deep silence.

**CARRIE (CONT'D)**

You're going to bed now, right?

**BIG**

Okay. Good night.

**CARRIE**

I'll see you tomorrow. Hey. Me and you.

He hangs up. She looks terrified.

**74 INT. CHARLOTTE'S APARTMENT/HALLWAY -- NEXT DAY -- FALL**

**74**

Miranda is standing in the hall putting on her earrings. The bedroom door opens -- Carrie stands there in the wedding gown. Carrie and Miranda catch eyes for a brief moment. There are no words.

Lily steps around from behind Carrie. She is wearing a long white dress and holding a **LITTLE PURSE**. She looks adorable.

**CARRIE**

There you are! Almost lost you under all that. Got your purse?

Charlotte takes Lily's hand as Anthony comes out of the dining room and spots Carrie for the first time.

**ANTHONY**

Now there's a bride! Flowers!

**75 INT. CHARLOTTE'S APARTMENT/DINING ROOM -- LATER**

**75**

A flurry of activity -- attaching the veil on Carrie. Stanford stands near Carrie ready to assist if

needed.

57A.

Harry stands in the pantry doorway watching -- eating a toasted bagel. Charlotte takes a bite -- carefully.

58.

**CARRIE**

Whose got a mirror?

**CHARLOTTE**

Behind you.

Carrie turns to move to the mirror. She is JERKED BACK.

**CARRIE**

Stanford, you're on my dress.

**ANTHONY**

Get off the dress!

**MIRANDA**

Is that a rip?

**CARRIE/ANTHONY**

Where?!

Carrie's CELL PHONE RINGS. Anthony reaches over and picks it up, distracted by the dress situation.

**ANTHONY**

(sharp; into phone)

What?

84 INT. BIG'S CAR -- CONTINUOUS -- FALL

84

Big is sitting in the car as it MOVES down a side street.

61A.

**BIG**

I've been calling you for an hour. Why haven't you been answering your phone?

62.

**CARRIE**

(anxiety escaping)

I don't know where my phone is!

(beat)

What is going on? Where are you?

**BIG**

(beat; then)

I was out front --but I just left. I can't do this.

**CARRIE**

99



(in pain)  
Oh my God --

Carrie drops the phone from her ear -- She's heard the words. The words on some level she was expecting.

**CARRIE (CONT'D)**

He's not coming. Oh my God.

The phone slips out of her hand and lands on the floor. Charlotte, Miranda, and Samantha don't know what to do.

**SAMANTHA**

What do you mean he's not coming?

**CARRIE**

Get me out of here.

(beat; a plea)

-- Get me out of here!

**SAMANTHA**

Go, go. You take her. I'll stay here and deal with this --

She gestures to the wedding area. Miranda and Charlotte take Carrie's arms and quickly start moving her away. Horror on all of their faces. Brady CALLS after them, his voice ECHOES off the marble.

**BRADY**

Where you going, Mommy?!

Samantha looks at Stanford and Anthony -- speechless.

**89 EXT. 41ST STREET -- CONTINUOUS -- FALL**

**89**

The limo SCREECHES to a halt. The back door flies open and Carrie almost leaps out. Big sees her, he looks relieved.

**64**

She hurries up the street to Big's car holding her bouquet. Big gets out of his car just as Carrie reaches him.

**BIG**

I freaked out for a minute -- but -- I'm ready now --

Carrie HITS him with her bouquet. It's a violent direct hit on his face. He recoils. She hits him again, hard... a wounded sound escaping her throat.

**BIG (CONT'D)**

Carrie!

She hits him again. He ducks back into the car for protection. She hits the bouquet on the roof of the car -- the flowers start breaking apart and flying everywhere.

100

**CARRIE**

I knew you would do this -- I knew it!

Miranda reaches Carrie and holds her back by her waist. Big gets back out of the car and starts over to her.

**BIG**

I'm sorry -- I just --

With all she has left, she throws the broken bouquet at him.

**CARRIE**

You left! I am humiliated!

Carrie starts crying. Charlotte has arrived. Carrie turns and falls into her arms. Miranda and Charlotte lead her away. Big starts over to follow.

**BIG**

Carrie, wait --

Charlotte whips her head around and stares him down.

**CHARLOTTE**

No!

He stops in his tracks. A WAITRESS (20's) at the Brant Park Cafe nearby "over-pours" water into a CUSTOMER'S glass -- riveted by the scene. Miranda and Charlotte move Carrie back into the limo. A CAB comes down the street and HONKS at Big standing in the road; dazed.

64A.

**90 INT. CHARLOTTE'S APARTMENT/STUDY -- LATER -- FALL**

**90**

Carrie sits in a chair. She is holding a glass and has an Hermes blanket wrapped around her.

Miranda sits nearby holding a bottle of vodka. Samantha paces, working on her IPHONE.

**CARRIE**

I thought I would still be in extreme pain but I'm feeling nothing.

Carrie reaches over and holds out her glass.

**CARRIE (CONT'D)**

I'd like a little more nothing.

Miranda nods and pours some more vodka into it...

**CARRIE (V.O.) (CONT'D)**

I had gone from Little Women to Little Drunk Women.

Charlotte enters and looks over at Carrie, soulfully.

**CARRIE (CONT'D)**



Yes, I'm still jilted.

**SAMANTHA**

What the hell got into him? He was perfectly fine at the dinner.

Miranda sips her vodka -- should she say anything?

**CARRIE**

I knew it when he called last night. I could tell.

**SAMANTHA**

Why didn't you say anything?

She shrugs and sips.

**CARRIE**

Didn't want to believe it. Didn't even want to say it out loud.

(beat)

And now I have nowhere to love --

(beat; then)

I meant live. I have nowhere to live.

**CHARLOTTE**

You'll stay here.

**CARRIE**

Forever.

She sips. Charlotte looks at her, concerned.

**CHARLOTTE**

Maybe you should eat something.

She shakes her head. Charlotte looks at the others.

**CHARLOTTE (CONT'D)**

Anyone hungry?

They shake their heads; no.

**CARRIE**

Well, if you change your minds, I know where we can get one hundred beef, seventy-five fish and twenty-five vegetarian meals.

She sips. Charlotte rubs her back. She sips.

**CARRIE (CONT'D)**

And my clothes. All my clothes. I can never go over there again. How am I going to get my clothes?

**SAMANTHA**

Oh, honey -- I can hire people to do all that. Anything you need.

**CARRIE**

A hit man?

(beat)

I have nothing to wear but a wedding gown.

**CHARLOTTE**

You have your honeymoon stuff here.

**CARRIE**

There's the silver lining. A honeymoon to a romantic Mexican resort that's pre-paid on my credit card because I wanted to surprise the man who jilted me.

**SAMANTHA**

I can get you out of that. Worse comes to worse -- I'll say there was a death or something.

**CARRIE**

Wasn't there?

She sips, looking sad.

**100 INT. MEXICAN RESORT HOUSE/MASTER BEDROOM -- DUSK**

**100**

Dark. Carrie is still asleep. Charlotte sits on the bed. She gently shakes Carrie. Carrie opens her eyes.

**CHARLOTTE**

Carrie, it's dinner time. You slept the whole day.

**CARRIE**

So?

Carrie closes her eyes. Charlotte exhales, concerned.

**102 EXT. MEXICAN RESORT HOUSE/PATIO -- LATER**

**71**

Samantha, Miranda and Charlotte are sitting having lunch. Charlotte opens a pre-packaged "snack pack" chocolate pudding. She peels the lid off, takes a spoon and starts eating.

The bedroom door opens. Carrie walks out. The sun hits her eyes. She squints.

**CHARLOTTE (CONT'D)**

Carrie!

**CARRIE**

Is there coffee?

**104 EXT. MEXICAN RESORT/HOTEL RESTAURANT -- LATER**

**104**

A romantic open-air restaurant on the beach. A MARIACHI BAND is serenading HONEYMOON COUPLES. A MALE HOST leads the girls across the small dance floor to their table. As they walk Miranda notices a slow dancing TWENTY-SOMETHING HONEYMOON COUPLE kissing -- very much in love.

**103**



**MIRANDA**

(to Carrie)

Don't look to your --

**CARRIE**

Too late.

They arrive at their table and the host places down MENUS. FELIX, (40) the waiter comes up to them.

**MAITRE' D**

Buenos notches. My name is Felix, I'll be your server.

**SAMANTHA**

(to Felix)

Felix -- We'll start with quatro margaritas.

**CHARLOTTE**

No, I'm not drinking. Just bottled water.

**CARRIE**

(to waiter)

I'll drink hers.

**FELIX**

May I have your room numbers?

**CARRIE**

We're staying in one of the private houses. Number three.

He looks down onto a list he is holding, then up to Carrie.

**MAITRE' D**

Very good, Mrs. Preston.

The waiter smiles and walks away.

**CARRIE**

That was like taking a bullet.

**104A EXT. MEXICAN RESORT/HOTEL RESTAURANT -- LATER**

**104A**

Food is on the table -- but Carrie, Miranda and Samantha are mostly drinking. Charlotte is eating her pudding.

**CARRIE**

After everything I know... After twenty years of everything we've learned -- I threw it all away for the thrill of putting his name on the honeymoon suite.

(beat)

If I met me now -- I wouldn't know me.

**SAMANTHA**

Well, as long as we're going down this road.

**74B.**

They look at her -- she sips her cocktail.

**SAMANTHA (CONT'D)**

I can't believe my life revolves around a man. On what planet did I allow that to happen?

**CHARLOTTE**

You love him.

**SAMANTHA**

Does that mean saying his name fifty times more a day than I say my own? Does it mean worrying about him and his needs before me and mine? Is it all about the other person? Is that love?

**MIRANDA**

No, that's marriage.

**CARRIE**

So, you're saying marriage is a bad thing? Good to know right about now.

Samantha looks down at her gardenia ring.

**SAMANTHA**

Even this ring. I wanted to buy this for myself. That meant something to me. To be able to do that. Then, he buys it for me.

**CHARLOTTE**

Because he knew how much you loved it.

**SAMANTHA**

Yes. But now, every time I look down at it... I see him. Not me.

**CHARLOTTE**

You could look at it and see a man who loves you and wants you to be happy.

**SAMANTHA**

No, you could look at it and see that. I'm Samantha.

**104B EXT. MEXICAN RESORT/HOTEL RESTAURANT -- LATER**

**104B**

The **GIRLS** are pretty much the only ones left in the restaurant. Empty drink glasses.

**CARRIE**

He couldn't get out of the car. After everything he'd already put me through -- he couldn't make the effort and get out of the car? I made the effort -- I put a bird on my head.

**MIRANDA**

Was that what that was?

**CARRIE**

Yes.

**MIRANDA**

I thought it was just feathers.



**CARRIE**

No. It was a bird.

**CHARLOTTE**

It was beautiful.

74D.

**CARRIE**

He's a bad guy. Always was. Bad guys do bad things.

**MIRANDA**

And good guys do bad things. The good guys screw you and the bad guys screw you.

**SAMANTHA**

And the rest of them don't know how to screw you. Trust me-- I've done the leg work.

**MIRANDA**

And that was all Steve had -- didn't have money -- didn't have a career. He was the good guy bartender with a big dick.

The all look over at her and react.

**SAMANTHA**

How big?

**CHARLOTTE**

I don't want to know this.

**SAMANTHA**

Eat your pudding.

**MIRANDA**

Nine. Like -- nine and change.

**CARRIE**

That's nice. Kinda balances off the one ball.

**SAMANTHA**

You can't forgive a man with a dick over nine inches?

(off Miranda's "no")

Well, honey, if you can't -- some other woman will.

Felix comes up to the table.

**FELIX**

Ladies -- the bar is closing.

**CHARLOTTE**

Thank God.

**CARRIE**

(to Felix)

Mrs. Preston will take the check.

**SAMANTHA**

And a bottle of tequila.

Charlotte's eyes widen. Felix nods.

**117. INT. STARBUCKS -- LATER -- FALL**

Louise (22) African-American -- she holds a LOUIS VUITTON DENIM PURSE.

**CARRIE**

So, you're from St. Louis?

**LOUISE**

That's right. Louise from St.Louis.

81.

Carrie smiles, looks down at her resume.

**CARRIE**

Have you ever been a personal assistant?

**LOUISE**

No, but I'm the oldest of six kids, so I can pretty much handle anything you got.

**CARRIE**

Six kids? What was that like?

**LOUISE**

Crowded. I had to move to New York just to get some room. And where'd I wind up? A one bedroom apartment with three roommates.

**CARRIE**

(laughs; then)

Aside from the space issue... why'd you move to New York?

**LOUISE**

To fall in love.

Carrie is taken aback.

**LOUISE (CONT'D)**

What? That's corny, right?

**CARRIE**

No, it's just -- so -- honest. I don't think I've ever heard anyone say that in a long time.

Louise looks at her, owns it. Carrie smiles, sold.

**CARRIE (CONT'D)**

Well... Louise from St. Louis... I have just one more question.

(beat)

How does an unemployed girl with three roommates afford the Patchwork Denim Bowley Louis Vuitton bag?

**LOUISE**



It's rented. "Bag, Borrow or Steal." It's like Netflix for purses.

82

**CARRIE**

No! How can I not know about this?

**LOUISE**

Girl, stick with me, I'll hook you up.

**131 EXT. NYC STREETS -- CONTINUOUS -- FALL**

131

Intercut with Carrie at a public pay phone.

**CARRIE**

Yeah, hi, can you put on Samantha?

**SAMANTHA**

Really. At first I was all: "You can't tell me what I can do" -- but then, I had to admit he had a point.

**CARRIE**

You people and your relationships.

**OPERATOR (V.O.)**

Please deposit another eighty-five cents.

**SAMANTHA**

Honey, a pay phone? Where's your cell?

**CARRIE**

At the bottom of the ocean in Mexico.

**SAMANTHA**

Want me to hook you up with a new one?

**CARRIE**

No, not yet. No phone -- no calls, no calls-- no questions, no questions-- no explaining no wedding.

Carrie puts coins into phone. She is wearing gloves.

**CARRIE (CONT'D)**

Plus, It's an excuse to break out the gloves.

**137 INT. CARRIE'S APARTMENT -- DAY -- FALL**

137

Carrie sips a latte while sorting through a stack of papers.

Louise is working on Carrie's computer.

**LOUISE**

Carrie Bradshaw's web page is a mess.

**CARRIE**

-- Interesting -- so is Carrie Bradshaw.

108

Louise laughs. Carrie sips her latte.

**CARRIE (CONT'D)**

Come on -- When are we going to get to the really important things like unpacking my closet?

**LOUISE**

One thing at a time. Are you ever going to answer these emails?

**CARRIE**

Yes.

**LOUISE**

When?

**CARRIE**

Now?

**LOUISE**

Okay -- I'll read -- you tell me what to do. (beat) Vitaminsforless. Delete. Right?

**CARRIE**

So right.

Louise deletes it -- Looks at next e mail.

**LOUISE**

Who's John@jppny.com?

Carrie freezes -- Louise looks up.

**LOUISE (CONT'D)**

Oh, shit -- that's him, right?

Carrie turns the lap-top around to face her and looks.

**JOHN@JPPNY.COM: "I'M SORRY."**

She clicks the email open; breathless. One sentence:

"I don't know what to say."

She swings the laptop back around to Louise.

**CARRIE**

Delete.

Louise looks at her, unsure... then deletes.

**CARRIE (CONT'D)**

And -- isn't there some cyberspace place that you can send those so that I never have to see an email from him ever again?

(off her nod)

Do that please.



**LOUISE**

You sure you want to end all communication with him?

Carrie nods. Louise nods.

**139 INT. CHARLOTTE'S APARTMENT/HALL -- A LITTLE LATER**

**139**

Charlotte walks Carrie to the front door.

**CHARLOTTE**

Thanks for watching her while I went to the doctor.

**CARRIE**

(pulling on coat)

Sure. Everything okay?

**CHARLOTTE**

I'm pregnant.

Carrie looks at her. Charlotte smiles.

**CARRIE**

How?

**CHARLOTTE**

My doctor said sometimes when women stop trying -- it can happen. She knows other couples that adopt and then get pregnant.

**CARRIE**

Sweetie.

**CHARLOTTE**

Carrie -- I'm pregnant!

Happy, happy tears. Carrie hugs her.

**CARRIE (V.O.)**

I guess, in certain houses, fairy tales do come true.

**141 INT. DUANE READE DRUG STORE -- MOMENTS LATER -- FALL**

**141**

Carrie and Miranda stand looking at an open Vogue:

"The Last Single Girl: Carrie Bradshaw Gets Married."

**MIRANDA**

You look great, you look amazing. So. That's the worst of it.

Carrie flips a page. She noticed something.

**CARRIE**

Wait -- what's that say? In the box at the end?

**110**

**94.**

**MIRANDA**

(reading)

"Editor's note: The wedding of Carrie Bradshaw and John James Preston was cancelled as this issue went to press. Carrie Bradshaw is..."

Miranda stops reading. Carrie looks at her.

**CARRIE**

Is what?

Miranda doesn't want to respond. Carrie pushes the magazine further away so she can read it.

**CARRIE (CONT'D)**

(reads)

"Carrie Bradshaw is still single and living in Manhattan."

**143 INT. CARRIE'S APARTMENT -- LATER -- FALL**

**143**

Carrie's door opens. Charlotte stands in the hall with Lily.

**CHARLOTTE**

I saw it. The pictures are gorgeous.

**CARRIE**

Yes -- I'm a beautiful bride. Come in.

They walk in, Carrie closes the door.

**CHARLOTTE**

Look, the people who don't know -- will only see the beautiful pictures. The people who do know will only see what an asshole he is.

(beat; to Lily)

Mommy said a bad word.

**CARRIE**

(looks down to Lily)

Hi, honey.

Lily holds up a little baby pumpkin to Carrie.

**CARRIE (CONT'D)**

For me?

Lily nods. Carrie has to lighten up. She kneels to Lily.

**CARRIE (CONT'D)**

And what are you going to be for Halloween?

**LILY**

111

**95.**



Cinderella.

**CHARLOTTE**

Or -- we also brought Mulan.

Lily shakes her head: NO. Carrie smiles.

**CHARLOTTE (CONT'D)**

Would you like to go trick or treating with us?

**LILY**

Yea!

**CHARLOTTE**

Just in our building -- if you feel  
up to it.

**LILY**

Yea!

**CARRIE**

(How can I not?)

Yea!

**144 INT. CHARLOTTE'S APARTMENT/HALL -- NIGHT -- FALL**

**144**

Carrie knocks on Charlotte's front door. It opens. Charlotte stands there -- dressed as a cute cow.  
With udders on her belly. Harry is Uncle Fester. Lily is Cinderella in a MASK.

**HARRY**

No costume?

**CARRIE**

Look closer. I'm the scariest thing in New York. Jilted at Forty-one. Boo.

Harry Laughs. So does Charlotte...even Carrie smiles.

**145 INT. CHARLOTTE'S BUILDING/HALL -- LATER -- FALL**

**145**

They walk down the hall. Carrie is holding Lily's hand.

**CARRIE**

You know you have to give me some  
of your loot, right?

Lily nods Carrie smiles. Harry knocks on a door. It opens. A PARK AVE WOMAN (40), stylish  
-- stands there with treats.

**CHARLOTTE/HARRY/LILY**

Trick or treat!

The woman smiles -- then suddenly, her smile fades.

**WOMAN**

Oh, Carrie, I saw Vogue -- I'm so  
sorry.

Carrie reacts, mortified.

**148 INT. STARBUCKS -- LATER THAT DAY -- FALL**

Raining outside. Louise walks in, looks around.

**CARRIE**

Louise!

Double-take. Carrie is waving to her from a table.

**LOUISE**

Oh my Lord. I did not even recognize you.

**CARRIE**

That's the point. My head is the witness protection program.

**LOUISE**

I'm really feeling that look on you.

Louise reaches into her purse to get something --

**CARRIE**

And I am feeling that Balenciaga on you.

**LOUISE**

Mine till Tuesday.

Louise pulls out a cell phone and holds it out to her.

**LOUISE (CONT'D)**

Here -- time to re-join the world.

**CARRIE**

Already?

Louise nods. Carrie takes the phone.

**LOUISE**

Your new number... area code: 347 --

**CARRIE**

Hold, Hold. Hold. 347? No, no. I'm  
a 917 gal. Always have been.

**LOUISE**

No longer available. Now, you're **347**.

**CARRIE**

Great. Now even I don't recognize me.



149 EXT. BEACHHOUSE/DECK -- DAY -- FALL

149

Samantha sits on her deck. Her phone rings.

**SAMANTHA**

Samantha Jones.

**CARRIE (V.O.)**

Carrie Bradshaw --

150 EXT. NYC STREET -- CONTINUOUS -- FALL

150

Intercut with Carrie walking along.

**CARRIE**

-- Or I used to be.

**SAMANTHA**

Talk to me.

**CARRIE**

I'm a 347 area code. How tacky is that?

**SAMANTHA**

347 is the new New York.

**CARRIE**

I want the old New York with the old 917 and my old will to live.

**SAMANTHA**

Old New York, new New York -- honey -- at least it's New York.

She looks -- Dante is coming out of the surf in his wetsuit.

**SAMANTHA (CONT'D)**

Another hard thing about being in L.A? My "sex on a stick" next door neighbor, I can't stop looking at him.

**CARRIE**

Looking?

**SAMANTHA**

Just looking. After I saw Steve's face at the rehearsal dinner, I could never --

Dante notices her on the deck. He gives her a sexy smile. She doesn't acknowledge it -- turns away and walks inside.

**SAMANTHA (CONT'D)**

But you should see this guy. Every night sex with a different partner. He's like --  
(searching then realizing)  
--Me. Five years ago.

114

**CARRIE**

Yes. When I was a 212.

**154 INT. CARRIE'S APARTMENT -- NIGHT**

**154**

Carrie and Louise are in the closet unloading clothes from the boxes. Carrie opens a wardrobe box -- It's the WEDDING GOWN. They both look at it -- not knowing what to do.

**LOUISE**

Do you want me to get rid of it?

**CARRIE**

No, it's too beautiful. I'll just bury it deep in the back -- like I did my feelings.

Carrie closes the box back up. Louise watches; then.

**LOUISE**

Do you miss him?

**CARRIE**

(beat; then)

Every day. You know, it's weird -- I haven't cried very much at all. Maybe you're only allotted a certain amount of tears per man -- and I used mine up.

Carrie gently pushes the box away. Opens another.

**LOUISE**

Yeah. I know how you feel 'cause, my college boyfriend broke up with me last year. And I miss him all the time.

**CARRIE (V.O.)**

Suddenly, it dawned on me -- there were two broken hearts in my-walk in.

**CARRIE (CONT'D)**

Louise -- we need a cocktail. Grab your rental.

Carrie starts out. Louise grabs her purse and follows.

**155 INT. THE CARLYLE HOTEL/BAR -- A LITTLE LATER -- FALL**

**155**

Carrie and Louise are having cocktails.

**101.**

**LOUISE**

And it threw me so hard 'cause, you know, I thought Will -- that's his name... was the love of my life.

**CARRIE**

What happened?

**LOUISE**

He said he loved me and all -- but didn't think I was "the one".

Carrie looks at her, nods.

**115**



**LOUISE (CONT'D)**

And that hurt. But -- you know -- whatever. I'm not going to give up on love.

**CARRIE**

Good.

**LOUISE**

Love is the thing, you know.

She holds up her key chain. The word "Love" in gold.

**LOUISE (CONT'D)**

See that. I'm bringing it to me all day long.

Louise gets a "text". She reaches over and looks. She smiles as she reads it. Carrie raises her eyebrow.

**CARRIE**

Oh, I remember that smile. Who's the guy?

**LOUISE**

Someone I just met. He wants me to meet him for a drink.

**CARRIE**

At 11:30? That's a bootie call.

**LOUISE**

No, it's not like that... he just got off work -- he's a waiter.

**CARRIE**

Louise, I may not get texts and I may not send texts -- but trust me: The sub-text of that text:

Bootie.

**101A.**

Louise nods, then starts texting him.

**LOUISE**

But it's not a bootie call if he meets me.... right?

**CARRIE**

All right, then. You kids enjoy. That's what your twenties are for. Your thirties are to learn the lessons.

Carrie stands up, throws some money on the bar.

**CARRIE (CONT'D)**

And your forties are to pay for drinks.

**157 INT. UPSCALE FURNITURE STORE -- DAY -- FALL**

**157**

Carrie and Charlotte walk looking at furniture.

**CARRIE**

It's all about the desk. If I find the desk, the writing will come. And it better 'cause I'm using my

116

new book advance to pay the fancy decorator.

**CHARLOTTE**

I think it's so great that you are re-doing your entire apartment.

**CARRIE**

Out with the old -- (looks at price tag)-- In with the overpriced.

Charlotte smiles. Carrie links arms with her.

**CARRIE (CONT'D)**

Hey, Harry called me and mentioned you're not running.

**CHARLOTTE**

Why'd he do that?

**CARRIE**

Cause he loves you... and he's concerned.

**CHARLOTTE**

There is nothing to be concerned about.

**CARRIE**

Did the doctor say it wasn't safe or something?

**CHARLOTTE**

No, she said because I'm already a runner -- it's fine.

**CARRIE**

So, why are you not --

**CHARLOTTE**

I'm afraid something bad will happen. It's a miracle that I'm even pregnant.

**CARRIE**

But if the doctor said --

**CHARLOTTE**

It's not rational, Carrie... it's irrational. I know that.

**CARRIE**

Okay.

**CHARLOTTE**

I've got everything I ever wanted. I'm so happy -- I'm terrified.

(beat)

No one gets everything they want. Look at you. Look at Miranda. You're such good people and look what happened to you. Of course, something bad is going to happen to me.

**CARRIE**

Sweetie, you shit your pants this year. Maybe you're done.

Charlotte laughs a little. Carrie moves her along.



**CARRIE (CONT'D)**

You run every day -- that's what you do. You can't stop being who you are -- just because you're afraid. Right?

Charlotte nods, they walk on, linked together.

**CARRIE (CONT'D)**

Now let's get down to business. I've got to have my apartment done in time for that baby shower.

**159 INT. CARRIE'S APARTMENT -- DAY -- WINTER**

**159**

Carrie sits at her card table "temp" desk. Louise is sorting through a stack of mail.

**LOUISE**

You sure you don't want me to RSVP to some of these holiday parties?

**CARRIE**

Yep. I'm perfectly happy spending time home alone.

(beat)

And speaking of home -- you're going to miss your plane.

Louise takes a gift wrapped present out of her purse

**LOUISE**

Merry Christmas. It's just something silly.

Carrie opens it. A DVD of "MEET ME IN ST. LOUIS."

**CARRIE**

Oh... Louise from St. Louis.

**LOUISE**

You said you never saw it -- so.

**CARRIE**

Now, I feel bad. If I had known we were going to exchange gifts --

Carrie gets up and RUNS to her closet.

**CARRIE (O.C.) (CONT'D)**

I would have bought you one two weeks ago and hidden it in here.

She comes back out with a large circular BOX tied with satin ribbons. It says: Louis Vuitton.

**LOUISE**

No! That is not what I think it is.

**CARRIE**

Open it.

**LOUISE**

118

Oh my Lord. Oh my --

She opens it and SCREAMS as she pulls out a gorgeous purse.

**CARRIE**

No more rent girl for you.

Louise throws it over her shoulder and walks "runway."

**LOUISE**

Look who's home from the big city!

**CARRIE (V.O.)**

It was the best money I'd ever spent.

**159B INT. BUDDAKAN/RED ROOM -- CONTINUOUS -- WINTER**

Stanford sits in a festive booth with festive FRIENDS.

**STANFORD**

Happy New Year -- We're having a fabulous time. The only thing missing is you. Come.

**CARRIE**

That's sweet but I can't, I'm writing.

**STANFORD**

Oh... Okay. (beat; then) You're not really writing are you?

**CARRIE**

No. You're not really having a fabulous time are you?

**STANFORD**

No. Rescue me. It's very forced festive.

**CARRIE**

Oh yes, that's just what every New Year's Eve party needs: a visit from the lost Bronte sister.

**STANFORD**

Well... Better a Bronte sister than a Hilton sister.

**CARRIE**

(laughs; then)

Thanks but -- by ten PM I'll be in bed asleep and blissfully unaware of how fabulous this night is supposed to be.

**159D INT. MIRANDA'S APARTMENTS -- CONTINUOUS -- WINTER**

**159D**

Intercut with Miranda -- sitting on her couch watching the New Year's Eve coverage on television. Chinese take-out is on the table in front of her.

**MIRANDA**

I thought one of the perks of having a family is you don't have to spend New Year's Eve alone with Chinese food.



(beat)

I'm alone with Chinese food.

**CARRIE**

I was sleeping.

**MIRANDA**

Oh, shit -- I'm sorry.

**CARRIE**

That's okay. Where's Brady?

**MIRANDA**

It's Steve's night.

**CARRIE**

Right.

**MIRANDA**

Go back to sleep -- don't wake up.

**CARRIE**

It's okay. Are you alright?

**MIRANDA**

I'm fine -- I was just getting a little choked-up watching the stupid New Year's Eve stuff on TV alone.

**CARRIE**

Want me to come over?

**MIRANDA**

I'm all the way downtown --

**CARRIE**

I can grab a cab --

**MIRANDA**

On New Year's Eve? No way. I'm fine... really.

(MORE)

**105E.**

**MIRANDA (CONT'D)**

I just wanted to talk a little. Go back to sleep. Good night.

Miranda hangs up. Carrie lays there -- holding the phone. She looks over at her bedside table clock: 11:12. She thinks then -- throws back the covers and gets out of bed. **START**

**178 INT. FASHION TENT -- A LITTLE LATER -- WINTER**

The room is filling up and buzzing with FASHIONISTAS as the girls make their way. Samantha spots her name on four chairs in the front row and leads the way.

**SAMANTHA**

120

There we are.

**CHARLOTTE**

We're in the front row?!

**SAMANTHA**

I pulled some strings.

**CARRIE**

Very nice.

**SAMANTHA**

I should go thank them --

Samantha throws her coat on her chair back.

**CHARLOTTE**

Decide where we want to go for lunch -- I'll make the call.

(beat; excited)

It's like old times.

Samantha hurries off, excited. Carrie, Miranda and Charlotte settle into their seats.

**MIRANDA**

So, this is how you all spent your Saturdays while I was with Brady and Steve at the Brooklyn

Aquarium.

**CARRIE**

Well... Not every Saturday.

**MIRANDA**

Just so you know -- We always had front row at the mammal show.

(beat; then)

Steve does the funniest dolphin impression. Actually, it's more Steve as a dolphin --

A smile escapes her -- they look at her. Her smile fades.

**CHARLOTTE**

You really can't forgive him?

**MIRANDA**

Are you suggesting something?

**CHARLOTTE**

I like Steve. I've always liked Steve -- He's apologized a hundred times -- he's not seeing anyone else. What's it going to take?

**MIRANDA**

And are you also suggesting that she forgive Big?

**CHARLOTTE**

No. I could kill Big. Sometimes when I'm running -- I imagine what I'd say if I ever saw him again. I have the perfect opening sentence. Want to hear it?



**CARRIE**

(duh?)

Ah... yes.

**CHARLOTTE**

I curse the day you were born.

**CARRIE**

Impressive. Better work up a hand gesture to go with it.

Elaine comes up to Carrie, squats down in front of her.

**ELAINE**

Thank god you're here. They have me covering this Mercedes-Benz fashion week and I'm desperate for a Carrie Bradshaw-esque quote.

**CARRIE**

Well, I'll do my best. We'll talk after?

**ELAINE**

Great. And -- ooh -- my back --

**186 INT. CARRIE'S APARTMENT -- A LITTLE LATER -- WINTER**

**186**

Carrie opens the door, holding the valentine. Her phone is ringing. She answers it.

**CARRIE**

Hello?

**187 INT. BEACHOUSE/KITCHEN -- LATER -- WINTER**

**187**

Intercut with Samantha in her kitchen attempting to make sushi. Her hands covered in rice. The DOG, wearing a sweater with a "heart" on it sits on the floor watching.

**SAMANTHA**

I'm just calling to make sure you aren't hanging from your shower rod.

**CARRIE**

You called an hour too early.

**SAMANTHA**

So, what's the V-day plan?

**CARRIE**

Miranda and I are going to dinner and then a really violent slasher movie.

**SAMANTHA**

Perfect.

**CARRIE**

And you?

**SAMANTHA**

I am making Smith sushi. Pause for reaction.

**CARRIE**

Wow. Do you make sushi?

**SAMANTHA**

We took a class a while back – and when he walks in the door at seven- thirty, I am going to surprise him by laying on the dining room table --- covered with homemade sushi.

**CARRIE**

Boy, you do have time on your hands.

**190 INT. VILLAGE RESTAURANT -- LATER -- WINTER**

**190**

The wine bottle is now empty. Carrie and Miranda eat.

**MIRANDA**

Why would you look at the Vogue today of all days?

**CARRIE**

'Cause -- I'm an emotional cutter.

(Beat;then)

I deserve what I got. Running all over New York believing that I'm finally getting my happy ending. "See everyone, love does conquer all. Look at me in my one of a kind wedding gown marrying the love of my life."

Waitress stops at the table. She picks up the bottle.

**WAITRESS**

Would you like another bot --

**CARRIE/MIRANDA**

Yes.

She leaves.

**CARRIE**

And Miranda... in that article – I did not say "we" once. It was all: "I" want and "I" think.

**MIRANDA**

It was from your point of view.

**CARRIE**

My point of view... Exactly. The whole wedding was my point of view. I let the wedding get bigger than Big. I am the reason he didn't get out of that car.

**116A.**

**MIRANDA**

You can't put this all on yourself.

(beat; then)

Okay. I said something I shouldn't have said to Big at the rehearsal dinner.

**117.**

**CARRIE**

What do you mean?



**MIRANDA**

I was really upset after Steve showed up and I bumped into Big and -- I said that you two were crazy to get married.

Carrie is stunned. The waitress arrives with the new bottle of wine.

**WAITRESS**

Here we go. Your Shiraz.

She is opening the bottle. Tension. She pops the cork -- starts to pour.

**MIRANDA**

Stop -- It's fine -- Thanks.

The Waitress puts the bottle down and walks away.

**MIRANDA (CONT'D)**

I'm sorry, I was upset-- Steve had--

**CARRIE**

I have been going over this and over this in my mind for five months -- and -- for five months you kept a secret like that?

**MIRANDA**

I tried to tell you once but the Vogue article came out --

**CARRIE**

Once? You tried to tell me once? You should have tried to tell me every single day!

**MIRANDA**

I know, I was looking for the right time.

**CARRIE**

There is no right time to tell me you ruined my marriage!

The Room is now at "attention."

**202 EXT. CENTRAL PARK -- DAY -- SPRING**

**202**

Forsythia bushes are in bloom. Carrie and Miranda walk. They carry sandwiches.

**MIRANDA**

So, we're done with our last session and we're not allowed to talk for two weeks while we figure out if being together again is something we really want. And then -- we had to pick a place to meet -- and if we both show up on that day -- the past no longer exists. Showing up is the promise we make to each other that we're willing to let it all go and move forward.

**CARRIE**

Can you do that?

**MIRANDA**

I don't know. I have a lot of thinking to do.

**CARRIE**

Thinking -- or feeling?

**MIRANDA**

What do you mean?

**CARRIE**

Miranda -- you're a lawyer. You can argue both sides of any case -- but, why we feel what we feel -- isn't logical. It's emotional. Sorry, Harvard -- I'm afraid you're going to have to make this decision based on your emotions.

**MIRANDA**

Well, then -- I'm screwed. I don't know what I feel.

**CARRIE**

You will. There will come a moment when you'll know. And if it's: yes -- all that brilliant logic will go out the window... with the past.

**MIRANDA**

And I thought picking the place to meet was a challenge.

**CARRIE**

Where is it?

**MIRANDA**

The Brooklyn Bridge. Halfway between both our places.

**CARRIE**

Very logical. And yet poetic.

**MIRANDA**

Poetic -- if we both show up. Otherwise -- you're on a bridge -rejected. Not a good plan.

125.

**203 INT. CARRIE'S APARTMENT -- LATER -- SPRING**

Carrie walks in carrying a Starbucks cardboard caddy with two coffee. Louise is sitting at her desk, working.

**LOUISE**

I have two pieces of good news.

**CARRIE**

And I have two coffees.

**LOUISE**

I just got a heads-up from your realtor. The apartment on Fifth finally sold.

Carrie sips coffee. Nods.

**LOUISE (CONT'D)**

125



You have sixty days before the new owner takes possession and you are out of there.

**CARRIE**

What's the other news?

Louise holds up her hand. There is a diamond ring on it.

**CARRIE (CONT'D)**

Oh my God --

**LOUISE**

I'm moving back to St. Louis -- we are getting married in the fall.

Louise beams. Carrie hugs her.

**217 INT. CARRIE'S APARTMENT -- LATER -- SPRING**

Everyone has left. Samantha is sitting with Charlotte and Miranda and Carrie. They are having coffee.

**SAMANTHA**

I eat -- so I won't cheat.

**MIRANDA**

What exactly are you eating?

**SAMANTHA**

Everything except Dante's dick.

**CARRIE**

Language, please -- this is a grown- up apartment now.

**SAMANTHA**

I guess I didn't realize how big I was until I saw it on your faces.

**CARRIE**

How -- and I say this with love -- How could you not realize it?

**SAMANTHA**

I've been avoiding mirrors.

**CHARLOTTE**

I'm proud of you for not cheating.

**SAMANTHA**

I don't know if there's anything to be proud of. I stuff my face to stop myself from doing something that feels natural to me.

Carrie reaches over and rubs Samantha's back.

**CARRIE**

Why didn't you say something?

**SAMANTHA**

I guess I didn't want to admit it. And when you're in denial -- you don't dial.

**CARRIE**

Now, listen -- this isn't about the weight. You'd be gorgeous at any size. But are you happy?

132.

**SAMANTHA**

(Silence; then)

Relationships aren't always about being happy, right?

(beat)

How often do you feel happy in your relationship?

**CARRIE**

(to Charlotte)

I'm pretty sure that's to you.

**CHARLOTTE**

Every day.

**SAMANTHA**

You feel happy ever day?

**CHARLOTTE**

Not all day -- everyday -- but everyday.

**MIRANDA**

When was the last time you felt happy?

**SAMANTHA**

Six months ago.

They react.

**SAMANTHA (CONT'D)**

What am I going to do?

**CARRIE**

What does your gut tell you?

**SAMANTHA**

I know but --

(beat; hard)

Smith stayed with me through chemo. If he could stay with me through that, I should be able to stay in this relationship for him.

**CARRIE**

Sweetie... You just compared your relationship to chemo.

Samantha looks at her, then Charlotte, then Miranda.

133.

**CARRIE (V.O.) (CONT'D)**

There we were...the three mirrors Samantha couldn't avoid.

**CARRIE (CONT'D)**

127



And Samantha?

Samantha looks. Carrie points. The dog is humping a pillow on Carrie's furniture.

**CARRIE (CONT'D)**

That pillow cost three hundred dollars.

**226 INT. HOSPITAL ROOM -- CONTINUOUS**

Carrie enters. Harry stands there. Beaming.

**CARRIE**

Hi. Congratulations... A girl!

**HARRY**

It's my lot in life to be surrounded by beautiful women.

She kisses him and walks over to the bed where Charlotte is holding ROSE, a beautiful baby with thick dark hair.

**CARRIE**

Oh my God. She's gorgeous.

**CHARLOTTE**

Say hello to Rose.

Carrie kisses Charlotte on the head.

**CARRIE**

What a beautiful name.

**CHARLOTTE**

After Harry's "Bubbie."

**HARRY**

Now, we got a Lily and a Rose.

Carrie sits on the edge of the bed.

**CARRIE**

Well, I have to say you two are very cool customers -- just making the "baby's here" call without all the "I'm in labor" drama.

**HARRY**

Oh -- there was plenty of drama.

**CHARLOTTE**

My water broke in front of a restaurant.

**CARRIE**

Very dramatic.

**HARRY**

Wait -- she's not done.

**CHARLOTTE**

It broke while I was talking to Big.

**CARRIE**

What?

**HARRY**

See. Drama.

**CHARLOTTE**

I bumped into him and I got so upset I started crying and then -- my water broke.

**HARRY**

He brought her to the hospital. Stayed until the baby was born.

**CHARLOTTE**

I think he was hoping to see you.

Silence. Carrie is having a hard time with this.

**CARRIE**

Well -- today is not about him. It's about beautiful baby Rose.

(beat; forced up)

So -- we know she has Charlotte's hair -- what else do we know?

Harry and Charlotte give each other a sad glance.

**227 INT. HOSPITAL CORRIDOR -- LATER**

Carrie walks out of Charlotte's room with Harry.

**CARRIE**

She's a doll. Mazel tov!

She kisses Harry on the cheek and starts away.

**HARRY**

He asked me to ask you to call him.

Carrie stops. Turns around. Looks at him.

**HARRY (CONT'D)**

I know! It's none of my business. But I felt bad for the poor schmuck hanging around the hospital waiting room hoping to see you. I swear every time he heard someone in heels coming down the hall -- his heart stopped.

**CARRIE**

Harry -- it's so much more complicated than you can imagine.

**HARRY**



I know it is -- and you have every right to never call him -- but I'm just a big pile of love today --  
and I feel bad for the guy. He said he's been writing you -- but you never responded.

**CARRIE**

(beat; then)

He's never written me.

**HARRY**

He said he wrote because he didn't have your phone number.

141.

**CARRIE**

No. He's never written me. Ever.

**HARRY**

Then, why would he say that he had?

Carrie looks at Harry. Lost. Confused.

**229 INT. CARRIE'S APARTMENT -- LATER**

Carrie is still at her desk, lost in thought.

**CARRIE (VO)**

Two hours, two manila envelopes and countless emails later, I was just about to give up on the  
Big riddle when --

She looks back at her computer screen and notices:

"CB-assistant." Carrie sits up. Clicks on it.

**CARRIE (V.O.) (CONT'D)**

I had told Louise to put Big in a place where I would never have to hear from him again.

142.

She types in her password. Nothing. Picks up her phone. Dials a number.

**CARRIE (CONT'D)**

Hey, Louise -- it's me. What's the password to get into your assistant file? Call me.

She hangs up and places the phone on a pile of mail -- which causes the mail to fall over onto the  
floor.

**CARRIE (CONT'D)**

Shit.

Carrie reaches down to pick-up the mail -- she notices the "LOVE" key chain has fallen as well.

She picks it up and looks at it, has a hunch.

**CARRIE (CONT'D)**

Oh my God.

**JUMP CUT TO:** Carrie types the password: "L-O-V-E." Yes! The file opens -- her eyes widen.

There on the screen are many, many, many emails -- all from [JJP@JJP.com](mailto:JJP@JJP.com).

**CARRIE (V.O.) (CONT'D)**

As soon as I typed in "love" -- there he was.

**230 INT. BRIDAL SHOP -- CONTINUOUS -- SPRING**

**230**

Intercut with Louise, standing in a wedding gown. Her MOTHER (45), GRANDMOTHER (65), and SISTERS (20 15, 8) sit watching.

**LOUISE**

We are shopping for my wedding gown.

ANGELA, her youngest sister calls out.

**ANGELA**

That one makes you look weird.

**LOUISE**

(calls over)

Momma -- can you please -- This is a work call.

The Mother motions for Angela to sit down. She does.

**CARRIE**

No, it's okay I figured it out.

**LOUISE**

Well, I was going to call you anyway -- today is the final day on the Fifth Avenue apartment.

You have till six before they change the locks.

**CARRIE**

I don't need to go over there.

**LOUISE**

And do you NOT want those never-worn shoes?

**CARRIE**

Oh -- I completely forgot about --

**LOUISE**

Cause if you don't -- send them on to me. I'll squeeze my feet into them.

**CARRIE**

It's already five o'clock.

**LOUISE**

Hello? There are never been worn four hundred dollar shoes!

**CARRIE**

Five twenty-five.

(beat; hears herself)

Bye.

Carrie drops the phone and jumps up.



235 INT. PENTHOUSE APARTMENT/WALK-IN CLOSET -- LATER -- SPRING 235

Carrie and Big are nestled up next to each other on the carpeted floor of the empty walk-in closet.  
His suit jacket is off. Her shoes are off.

**CARRIE**

Why did we ever decide to get married?

**BIG**

(beat; then)

I guess we were afraid it meant something if we didn't.

She looks at him and nods. It's true.

**BIG (CONT'D)**

I'm sorry to have done that to you.

Silence. She touches his lips.

**CARRIE**

I'm sorry to have done that to you...

(beat)

And you know the funny part?

**BIG**

Is there a funny part?

**CARRIE**

We were perfectly happy before we decided to live happily ever after.

**BIG**

Yep. The jokes on us.

She nods... she looks around.

**CARRIE**

Good closet.

**BIG**

Thanks.

**CARRIE**

Comfortable. Is this what you had in mind when you installed the carpet?

**BIG**

I'd like to think I was that smooth.

**CARRIE**

We better get up before the new owner bust in on us.

They start to get up. Carrie rises first. He starts to get up, first -- sitting on his side...

**BIG**

And the way we decided to get married -- All business... No romance. That's not the way you

propose to someone.

He moves further up -- onto one knee -- where he stops.

**BIG (CONT'D)**

This is.

She looks down at him -- Is this happening? He holds out his hand. She places her hand in his.

147.

**BIG (CONT'D)**

Carrie Bradshaw -- love of my life -- will you marry me?

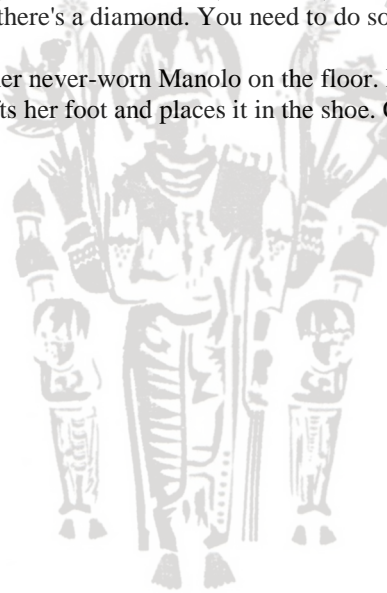
It is everything Carrie Bradshaw had convinced herself would never happen. Could never happen. And here it is.

She nods. Speechless. Overcome. He smiles.

**BIG (CONT'D)**

See, this is why there's a diamond. You need to do something to close the deal.

She laughs. He notices her never-worn Manolo on the floor. He picks it up. Holds it out to her.  
She lifts her foot and places it in the shoe. Cinderella style.







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## BERITA ACARA BIMBINGAN SKRIPSI

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4. Judul Skripsi : Positioning Ideas of American Women  
Represented by Carrie as The Main Character  
in The "Sex and The City" Movie Script
5. Tanggal Mengajukan : 02/03/2011
6. Tanggal Selesai : 28/07/2011
7. Nama Pembimbing : I. Nurul Chojimah, M.Pd.  
II. Eni Maharsi, SS.
8. Keterangan Konsultasi\*)

No	Tanggal	Materi	Pembimbing	Paraf
1	2 Maret 2011	Pengajuan dan Persetujuan Judul	Pembimbing I	
2	4 Maret 2011	Pengajuan dan Persetujuan Judul	Pembimbing II	
3	11 Maret 2011	Konsultasi Bab I	Pembimbing I	
4	21 Maret 2011	Konsultasi Bab I	Pembimbing II	
5	25 Maret 2011	Konsultasi Bab II dan III	Pembimbing I	
6	27 Maret 2011	Konsultasi Bab II dan III	Pembimbing II	
7	13 April 2011	Seminar Proposal	Pembimbing I	
8	13 April 2011	Seminar Proposal	Pembimbing II	
9	29 April 2011	Konsultasi Bab IV	Pembimbing I	
10	4 Mei 2011	Revisi Bab IV dan Konsultasi Bab V	Pembimbing I	
11	26 Mei 2011	Konsultasi Bab IV dan V	Pembimbing II	
12	15 Juni 2011	Seminar Hasil	Pembimbing I	

No	Tanggal	Materi	Pembimbing	Paraf
13	15 Juni 2011	Seminar Hasil	Pembimbing II	
14	22 Juni 2011	Revisi setelah seminar hasil	Pembimbing I	
15	28 Juni 2011	Revisi setelah seminar hasil	Penguji II	
16	5 Juli 2011	Revisi setelah seminar hasil	Penguji I	
17	13 Juli 2011	Ujian Skripsi	Pembimbing I	
18	13 Juli 2011	Ujian Skripsi	Pembimbing II	
19	26 Juli 2011	Acc Skripsi	Pembimbing II	
20	26 Juli 2011	Acc Skripsi	Penguji II	
21	26 Juli 2011	Acc Skripsi	Penguji I	

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