

A STUDY OF WOMEN'S LANGUAGE VARIETIES IN FRENCH MOVIE

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RÉSUMÉ. Cette étude traite les variétés de langues féminines dans un film français. Les objets de cette étude sont les énoncés de personnages féminins, à la fois dans le dialogue et le monologue. Cette étude vise à décrire les types de variétés de langue de la femme contenues dans le film, et les variants de la langue des femmes les plus fréquentes. La recherche a été menée en utilisant une approche qualitative où les données sont recueillies en utilisant des techniques d'observation et de prise de notes. Les données obtenues ont été tabulées en cartes de données afin de faciliter le processus d'analyse. Les résultats montrent qu'il y a 10 types de variétés de langue féminine apparues, à savoir *lexical hedges or fillers, tag question, rising intonation on declaratives, 'empty' adjective, intensifiers, 'hypercorrect' grammar, super-polite forms, emphatic stress, gossip, and feedback*. La variété la plus fréquente est *intonation on declarative variety* (50.9%) et celle la moins fréquente est *lexical hedge or fillers* (0.9%). Ce résultat devrait contribuer positivement au développement de l'étude sociolinguistique, en particulier sur l'étude de la variété des langues chez l'homme et chez la femme.

Mots-clés : *film français, personnages féminins, sociolinguistique, variétés de langues féminines.*

ABSTRACT. This study investigates women's language varieties in a French movie. The objects of this study are the utterances of woman characters, both in dialogue and monologue. This study aims to describe the types of woman language varieties contained in the movie, and the most frequent variants of the woman language. The study was conducted using qualitative approach where the data gathered using observation and note-taking techniques. The obtained data were tabulated into data cards to facilitate the analysis process. The results show that there are 10 types of woman language varieties appeared, namely *lexical hedges or fillers, tag question, rising intonation on declaratives, 'empty' adjective, intensifiers, 'hypercorrect' grammar, super-polite forms, emphatic stress, gossip, and feedback*. The most appeared variety is *rising intonation on declarative variety* (50.9%) and the least appeared variety is *lexical hedge or fillers* (0.9%). This finding is expected to contribute positively in the development of sociolinguistics study, especially on the study of man and woman language variety.

Keywords: *French movie, sociolinguistic, women's language varieties, woman characters.*

INTRODUCTION

Studies on gender relationship in language have become one of sociolinguistics study for a long time, especially after the phenomenal works of Lakoff's *Language and Women's Place* (1975) that discusses about the differences language varieties between men and women. In relation to this, West, Zimmerman, and Quéré (2000, p.189) affirm that women tend to talk more than men, speak more politely, have doubts in her utterance, ask more questions, more cooperative, say empty praise, use standardized language, master color vocabularies, and like to talk about herself and others. On the contrary, men tend to curse, be more competitive, command more, interrupt often, and like to talk about their activities (Keith & Shuttleworth 2000, in Yulaelawati 2013,p.1; West, Zimmerman, Quéré, 2000, p.189; Cuellar, 2006, p.138).

In details, Lakoff (1975) classifies woman language into 12 varieties, as follows : (1) lexical hedges or fillers, (2) tag question, (3) rising intonation on declaratives, (4) empty adjectives, (5) precise color terms, (6) intensifiers, (7) hypercorrect grammar, (8) super polite forms, (9) avoidance of strong swear words; (10) emphatic stress, (11) gossip, and (12) feedback or interruption.

There has been numerous studies on language varieties between men and women in communication, such as: Haas (1979), Jakobsson (2010), Sundqvist (2005), Merchant (2012), Eliasoph (2014), and Hirschman (2016). Besides, some other studies emphasize on the differences of language varieties in 'artificial' communication, like a dialogue in a movie, such as: Wayan & Santi (n.d), Sundqvist (2005), Marvina (n.d), Schofield & Mehr (2016). This shows that studies on the differences of language varieties are still relevant to be conducted.

Generally, this study aims at depicting the varieties of women language in a French movie. It specifically aims at describing kinds of women language varieties in a movie to know which variety appears the most. The result of this study is expected to positively contribute towards the development of sociolinguistics science, especially on the

studies on the differences of language varieties between men and women.

This study has some distinctive aspects compared to aforementioned similar studies. First, this study focuses only on language varieties of women and their utterances in French movie. Second, the movie script writer is a man. These two aspects become the main consideration in conducting this study.

METHOD

This study is an analysis of language varieties of women in *La Vie en Rose* movie that was directed by Olivier Dahan, which was released in 2007. It is an adoption of true story of a famous singer named Edith Piaf. Since the script of this movie was written by a man (Oliver Dahan), therefore the women's language varieties from the movie script written by a man is interesting and significant to be conducted.

This study employs qualitative method using descriptive design. The population involved in this study is the all of women utterances in *La Vie en Rose* movie. Meanwhile, the samples used are the utterances in both dialogue and monologue, spoken by main and supporting characters, which contain women's language varieties. The technique of data collection was done by observation and note-taking techniques in which the results were tabulated into data cards.

To ease the records of utterances data, the movie has been divided into some scenes. Data utterance gained from each scene was tabulated in order to obtain information needed. The analysis of this data was done based on Lakoff's theory (1975).

RESULTS AND DISCUSSION

The analysis results show that there are 75 scenes in the movie. There are 49 scenes of 75 scenes that contain language varieties, both women's language varieties and contradictive language varieties. From this analysis, the following data were found: (a) there are 1,200 utterances uttered by men and women, (b) there are 840 of 1,200 utterances that are uttered by women characters, (c) there are only 110 utterances

(13.09%) of 840 utterances that are uttered by women characters, which contained women language varieties, (d) besides that, there are 68% utterances (8.09%) that contain contradictive language varieties compared to women's, and (e) the rest 662 utterances

(78.82%) are general utterances or the utterances that usually used by men or women.

The detailed figures are presented in table 1 below:

Table 1. The Appearance of Women Language Varieties in *La Vie en Rose* movie

No.	Women Language Varieties	Number of Appearance	Percentage of Appearances	Rank
1.	Lexical Hedges or Fillers	1	0.9 %	9
2.	Tag Question	8	7.3%	5
3.	Rising Intonation on Declaratives	56	50.9%	1
4.	Empty Adjective	6	5.5%	6
5.	Precise Colour Terms	0	0%	10
6.	Intensifiers	10	9.1%	3
7.	Hypercorrect Grammar	2	1.8%	8
8.	Super-polite Forms	9	8.2%	4
9.	Avoidance of strong swear words	0	0%	10
10.	Emphatic Stress	13	11.8%	2
11.	Gossip	2	1.8%	8
12.	Feedback	3	2.7%	7
	Σ	110	100%	

The above data shows that rising intonation on declarative variety appears the most (50.9%). Meanwhile, the precise color terms and avoidance of strong swear words varieties do not appear in the movies (0%). A more detailed elaboration of language varieties of women in *La Vie en Rose* movie is presented below.

Lexical Hedges of Fillers

There is only one language variety that contains lexical hedges or fillers variety. It is only 0.9% of total utterances from women's language varieties in the movie. Following is an example of the scene in which its utterances contain lexical hedges or fillers variety.

[Scene 19]

Edith : Silence! Je trinque...

Man 1 : T'es con ou quoi?

Edith : Con toi-même! Allez, faut aider la malade. Toi, l'accordéoniste, fais gaffe à pas te retrouver avec un porte bonheur sur le coin de la gueule. Vous tombez à pic. Allez me chercher le

patron, je veux qu'il m'offre le champagne. Je m'appelle Edith Piaf, et j'ai fait des bêtises. Allez, tout le monde s'embrasse, même ceux qui peuvent pas se sentir. C'est qui, cette morue?

Man 2

: Je sais pas.

Woman 1

: Pour qui, le tartare bien relevé?

Edith

: Où que c'est qu'il est passé votre joli collègue?

Coquatrix

: Vous l'embarrassez.

Edith

: De quoi je me mêle, Coquatrix? On t'a pas sonné. Alors? Mademoiselle!

Maid (M)

: Mme Edith Piaf, quel plaisir. Que puis-je faire pour vous?

Edith

: Beaucoup. Je voudrais un cadeau.

Maid (M)

: Naturellement.

Edith

: **Bon, et ben... Je voulais du champagne mais**

Coquatrix

: Vous bilez pas, on va prendre le champagne. Merci.

Edith

: Je voudrais trinquer à l'amour que j'ai pour vous tous. Et pour ça mes enfants,

je me lève. Allez, aide-moi. Je voudrais qu'on trinque tous à Marguerite. Mon compositeur, et ma plus grande et plus fidèle amie dans ce métier. Faut pas rougir comme ça, tu vas nous faire pleurer. Tu te souviens de mes nippes, le 1er soir au Gerny's? Une clocharde. Mais elle me regardait comme si j'étais une princesse.

Marguerite : *Mais tu étais une princesse. Ma princesse!*

All : *A Marguerite!*

Edith : *Je porte un toast à ceux qui attendent de me voir chuter. A ceux qui me croient dupe! Santé.*

The word *...et ben..* in *"Bon, et ben... Je voulais du champagne mais finalement je vais prendre une bague"* is one of the form of lexical hedges or fillers variety. The use of this word is used as a pause that contains uncertainty towards the utterances spoken by interlocutor. This can be seen from Edith's utterances *"Je voulais du champagne mais finalement je vais prendre une bague"*, which means "I previously wanted to have champagne, but now I want a ring". In this sentence, the speaker feels uncertain about her utterances through *"Je voulais du champagne"*, which then emphasized using *"mais"* word after the sentences. Then, the *"finalement je vais prendre une bague"* sentence also contains uncertainty aspects, since the speaker is confused whether she wants *"champagne"* or *"une bague"*.

The above analysis indicates that Edith is temporarily uncertain or not confident. This is because that utterance contains language that is temporary, uncertain and shows social anxiety feeling (see Lakoff in Chouchane, 2016).

Tag Question

In the movie, there are eight utterances of women language under tag question variety. It is 7.3% from total women's language varieties. Following is an example of the scene in which its utterances contain tag questions variety.

[Scene 8]

Titine : *On l'emmène pas à la messe? On va rater l'office.*

Louis : *Bon, la terre va pas tourner autour d'elle, non ?*

Prostitute 1 : *Il paraît qu'on va garder un bébé? On peut la voir?*

Titine : *C'est pas un bébé, c'est une fille. Tu veux du pain?*

Louis : *Foutez le camp.*

Mom

The above excerpt shows that Louis Mom states a statement followed by question, which can be seen from *"la terre va pas tourner autour d'elle"* that means "the world is not only about him". This followed with *"non?"* which is question word in the end of sentence. This has function to ensure that the statement is similar to what others think about it, so the statement becomes stronger. The statement is stated because Titine always carries Edith wherever she goes, so it makes Louis Mom feels annoyed.

The above utterances contain tag question where Louis Mom statement needs to be emphasized by others' opinion. This shows that the character wants to state something in order to avoid assertion, to find opinions from the interlocutors and to give chances for the interlocutors in order to reject or accept their statement (see Haas, 1979; West, Zimmerman, and Quéré, 2000).

Rising Intonation on Declaratives

There are 55 utterances of language varieties of women under rising intonation on declarative variety. It is 50.9% from the total number of utterances that contain women language variety. Following is an example of the scene in which its utterances contain rising intonation on declarative varieties.

[Scene 8]

Titine : *On l'emmène pas à la messe? On va rater l'office.*

Louis Mom : *Bon, la terre va pas tourner autour d'elle, non ?*

Prostitute 1 : *Il paraît qu'on va garder un bébé? On peut la voir?*

Titine : *C'est pas un bébé, c'est une fille. Tu veux du pain?*

Louis Mom : *Foutez le camp.*

In this scene, Titine enters the dining room while carrying little Edith, she looks out the window because she hears the sound of church bell. She talks to Louis Mom and her prostitute friend in that room. Titine says “*On va rater l’office*”, which means “we might be late”. This utterance is a statement that contains uncertainty. It can be seen from the word “*l’office*”, since the intonation is raised. The meaning of that sentence is either they will be late or not. Therefore, this statement is considered containing uncertainty.

The above analysis indicates that in Scene 8 Titine shows uncertainty in her statement. It is in line with the function of declarative sentence as the sign of improbability and uncertainty in statement (see Ehrlich, Holmes, and Meyerhoff, 2014, 2014).

‘Empty’ Adjective

There are six utterances under empty adjective variety. It is 5% from the total utterances that contained women language varieties. Following is an example of the scene where its utterances contain empty adjective.

[Scene 6]

Titine : *Qu’est-ce que tu fais là, toi? T’es si mignonne. Tu t’appelles comment?*

Louis : *T’as pas mieux à faire,*

Mom : *Titine?*

Titine : *Les toilettes du haut sont occupées. T’as de beaux yeux bleus, tu sais.*

In this scene, Titine passes with little Edith who is taken by her father and grandma from the house of prostitute. Then, Titine approaches Edith. From the above excerpt, Titine praises “*T’es si mignonne*” that means “You are so sweet” in the word *mignonne*. Then, she also says “*T’as de beaux yeux bleus, tu sais*” that means “Your blue eyes are beautiful”. Titine praises more than once. This shows that the praise is to exaggerate the statement. It can be seen from the second praise stated by Titine in the sentence “*T’as de beaux yeux bleus*” in the *beaux* word.

The analysis above shows that in Scene 6 Titine tries to boast the praise, as the

praised many times and tends to be exaggerated. There are some utterances spoken too much. That kind of utterance has intention to exaggerate and boast her statement (see Lakoff in Chouchane, 2016).

Intensifiers

There are 10 utterances of language varieties of women containing intensifiers. It is 9.09% from the total numbers of women language varieties. Following is an example of the scene in which its utterances contain intensifiers.

[Scene 59]

M. Lecien : *Vous étiez merveilleuse.*

Roupp : *M. Lucien Roupp, manager de M. Cerdan. M. Jameson, de la chaîne de télévision CBS*

Man 1 : *Cela fait longtemps que je n’ai pas vu Paris. Mais ce soir, tant que vous chantiez Edith j’étais là-bas. Dans ses rues, sous son ciel. Votre voix est comme l’âme de Paris. Vous m’avez fait voyager. Vous m’avez fait pleurer. Merci de tout mon cœur, Edith.*

Marlene : *Merci*

Edith : *Merci*

Besides, there are also five utterances that contain intensifiers varieties, but at the same time using language features that usually used by men. Following is one of the scene where the utterances contained intensifiers varieties, but using men language features.

[Scene 37]

Edith : *Je veux voir personne dans cette loge, laissez-moi. Mamie, reste. Il me faut une injection, j’ai trop mal. Appelle mon américain.*

Mamie : *Allez-y, vous pouvez entrer.*

Dough : *Quelle réussite. Edith, c’est magnifique.*

Edith : *Dough... J’ai besoin d’air. Je veux rentrer à Chalons,*

Dough : *On est à plus de 400 kilomètres.*

Edith : Vous m'emmerdez, tous! J'en ai marre et plus que marre!
 Dough : Vous êtes épuisée. On va pas faire 400 km en pleine nuit.
 Edith : "Non, non, non!" Toujours "non"! Merde avec vos "non"!

In that scene, Edith is shaking and hurt. She asks her personal guard to inject sedative drug to her body. In her utterance, the *trop mal* word means 'very hurt'. It is contradictive with the function of intensifiers in the language varieties of women, since women tend to use intensity words to exaggerate the objects being talked, while men use it to show their feeling (see Lakoff, 1975). Meanwhile, *mal* in that utterance is statement of feeling or condition.

The above analysis shows that in Scene 59 Marlene tends to emphasize her statement. It can be seen from the praise that emphasizes intensify words in the exaggerated words. This indicates that speaker tends to boast and emphasizes their praise in order to make it looks good (see Jespersen and Lakoff, in Chouchane, 2016). Meanwhile, in Scene 37 Edith shares her feeling exaggeratedly. This can be seen from her utterances that use emphasizing words in their emotional feelings.

Hypercorrect Grammar

There are two utterances containing hypercorrect grammar. It is 1.18% from the total numbers of language varieties of women. Following is an example of the scene in which its utterances containing hypercorrect grammar.

[Scene 59]

M. Lecien : Vous étiez
 Roupp merveilleuse.
 Man 1 :M. Lucien Roupp,
 manageur de M.
 Cerdan. M. Jameson, de
 la chaîne de télévision
 CBS
 Marlene : Marlene. **Bonsoir. Je suis désolée, je venais juste dire un petit mot.** Cela fait longtemps que je n'ai pas vu Paris. Mais ce soir, tant que vous chantiez Edith j'étais là-

bas. Dans ses rues, sous son ciel. **Votre** voix est comme l'âme de Paris. **Vous** m'avez fait voyager. **Vous** m'avez fait pleurer. Merci de tout mon cœur, Edith.

Edith : Merci

The above data indicates that in Scene 59, Marlene is a character who has high status and social class. It can be seen from her utterances that contain hypercorrect grammar, in which its speaker uses good language standard and high language level. From that utterance, it can be said that using standardized language is one of the characteristics of language varieties of women. The use of good, correct, and high level standardized language is related to their social status and classes, which refer to the women role in the society (see Holmes in Mazidah, 2013; Trudgill in Chouchane, 2016).

Super-polite Forms

There are nine utterances containing super-polite forms language varieties of women in the movie. It is 8.2% from the total numbers of language varieties. Following is an example of the scene in which its utterances contain super-polite forms varieties.

[Scene 27]

Momone :Dans une semaine, c'est le 21. 5 ans qu'on est
 Edith : Tu préfères la vie avec moi ou à l'usine?
 Momone : Je préfère un coup de surin plutôt que l'usine. Et toi?
 Edith : Et moi, quoi?
 Momone : Tu trimais dans ta crèmeriede merde.
 Edith :Arrête Mômone, j'ai pas envie de parler de ça. On mange.
 Café owner (M) : Anetta, pas de scandale.
 Momone : Tiens, voilà ta poireaute.
 Anetta :Edith... **T'aurais peut-être une petite pièce?** C'est tout?
 Edith : J'ai que ça. Je suis pas la fille à Crésus, comme

tu sais.

Anetta : Allez, lâche-moi un billet.

Edith : J'ai pas.

Anetta : Je suis ta mère.

Edith : **Sors!**

Anetta : Tu veux que je te chante une chanson?

Edith : **Etienne, fais-la sortir.**

Anetta : Je suis une artiste. Et toi, t'es quoi? Tu verras! Tu verras!

Edith : Quoi?

Anetta : Quand tu seras en vrac!

Café owner (M) : Du calme, ou dégage.

Anetta : Quand tu seras comme une merde!

Edith : **Dégage!**

Anetta : En tout cas, c'est pas ta fille qui te nourrira non plus.

Momone : Tu la laisses tranquille avec ça!

Edith : Je me casse. Tu peux finir mes patates.

Anetta : T'es pas une chanteuse! T'es un trou de chiottes

Edith : Lâche-la ou je t'en mets une! Tirons-nous de ce bar de

Momone : Mange-merde, va!

Anetta : Ouais, allez- va tapiner ! Avant que plus personne veuille de ton cul!

In that scene, Anetta as Edith's mother, asks for some money from Edith. The sentence is "T'aurais peut-être une petite pièce?" that means "Do you have some money?". It is a form of polite utterance because it uses *conditionnel present* mode. Moreover, the communication goal is not directly conveyed since it uses question sentence. It can be said that the above utterances contain very careful sentences that tend to avoid direct statement (see Wood in Haas, 1979; Quellette, 1999).

On the contrary, the utterance spoken by Anetta "lâche-moi un billet" that means "give me some money" is replied by Edith 'Sors!' that means 'Go away!'; and "Dégage!" that means "Get lost!". These utterances are

conveyed directly and impolitely, since they are a bit ranted using high tone. This is not in line with super-polite varieties where women should speak more polite and careful.

Avoidance of strong swear words

The avoidance of strong swear words variety could not be found in the movie. However, there are 36 utterances containing swear words and rude words in which women should avoid. Following is an example of the scene in which its utterances contain avoidance of strong swear words variety.

[Scene 12]

Titine : C'est Jeanne! Jeanne! Qu'est-ce qui se passe?

Prostitute 1 : Y a du sang...

Titine : Vas-y, parle!

Prostitute 1 : Il a voulu jouer au docteur, avec ses outils.

Titine : **Salopard!**

Edith : Titine!

Titine : Faut le dire à la patronne.

Prostitute 1 : Elle va me tuer. J'ai mal!

Edith : J'y vois plus.

The above utterances show a swear word "Salopard!" than means "bastard". This is the word that is not supposed to be spoken by women. This utterance is in contrary with the Lakoff's theory of women language varieties.

The above analysis indicates that in Scene 12, Titine is a rude woman as she says something rude that is not supposed to be said by woman. This is in contrary with the avoidance of strong swear words variety, since women is supposed to soften the words.

Emphatic Stress

There are 13 utterances of women language variety containing emphatic stress. It is 11.8% from the total utterances number. Following is an example of the scene in which its utterances contain emphatic stress.

[Scene 69]

Edith : Danielle, une chaise.

Bruno : Edith

Danielle : Tiens, Edith. Assieds-toi.
 Edith : Bruno. Y aura pas d'Olympia.
 Bruno : Je comprends, Edith.
 Edith : Non!
 Danielle : Je veux te présenter. Charles Dumont, compositeur, et Michel Vaucaire, parolier. Tes rendez-vous d'hier. Ils
 Edith : Vite. Je suis fatiguée.
 Composer : *Sings*
 Edith : Arrêtez. Ça me plaît. Reprenez.
 Composer : *Sings again*
 Edith : Vous êtes épatant! C'est **exactement** ce que j'attendais. C'est **incroyable**. C'est moi! C'est ma vie! C'est moi.

In this scene, Edith praises the song sung for her. She praises many times by emphasizing her words like "exactment" that means "really" and "incroyable" that means "incredible". The speaker uses emphatic stress in that sentence with facial expression. Emphatic stress is an exaggerating statement. Its objective is to boast statement (see Holmes in Chouchane, 2016).

Gossip

There are two utterances contain gossip variety. It is 1.81% from the total woman utterances. Following is an example of the scene where its utterances contain gossip.

[Scene 51]
 Edith : T'entends ça, Mômone?
 Momone : C'est vrai, t'as des jolis doigts.
 Edith : Ecoute.
 Momone : Il puait du bec?
 Edith : Ce que t'es conne.
 Momone : Après l'histoire des cochons...
 Edith : Il a dit....
 C'est la façon de le dire.
 On aurait dit un enfant.
 Et puis il a dit...
 C'est un peu exagéré.
 Momone : Tu l'as embrassé?
 Edith : J'ai pas osé.
 Momone : Et lui, il a essayé de t'embrasser?

Edith : Je sais même pas s'il y a pensé.
 Momone : Tu parles. Mon œil, ouais.
 Edith : C'est l'homme de ma vie.

Seen from dialogue context, the above utterance contains gossip language variety, since Edith talks about her admiration to Marcel and how Marcel behaves towards her. These utterances contain gossip as women tend to talk about herself and others personally.

The dialogue context between Edith and Momone show an interpersonal relationship. This indicates that gossip as language variety of women, in which the content being discussed tends to be personal, such as personal problems, family, someone, and others (see Komarovskiy in Haas, 1979).

Feedback or Interruption

There are four interruptions and three feedbacks found in the all of the utterances. The interruption is 5.9% from the total number of utterances that is in contrary from language variety of women, meanwhile, the feedback is 2.7% from the total number of language varieties of women. Following is an example of the scene where its utterances contain feedback.

[Scene 2]
 Woman : *Qu'est-ce que tu fais là? Pourquoi tu pleures? T'es toute seule? Elle est où, ta maman? Vous êtes sa mère? Vous méritez pas la corde pour vous pendre.*
 Anetta : *Faut bien que je gagne ma vie. Je suis chanteuse. Mais regardez votre fille! Je m'en occupe bien, de ma fille!*

In that scene, the woman says something but do not get any response from the interlocutor. The speaker is curious about her interlocutor so she does feedback by keep asking questions. This shows that the woman has interest to the topic, since she repeats the same questions or statements. Its function is to fulfill the curiosity about something that they find interesting (see Cuellar, 2006).

However, it is also interesting that women also interrupts during their conversation. The following scene contains utterances of interruption.

- [Scene 25]
 Edith : *J'en ai ma claque du jus de carotte.*
 Simone : *Tant que je serai ton infirmière, ce sera jus de carotte.*
 Simone : *Regarde ce beau temps. Le soleil va te faire du bien.*
 Edith : *Y a plus rien à faire. Moins je me fais mal au cœur, plus je suis étourdie, tu sais. Ces 3 dernières années sont un désastre*
 Simone : *Edith, tu es une artiste.*
 Edith : *Simone? Je ne chanterai plus, hein?*

The utterances “Simone : *Ton mari a appelé ce matin...*” that means “Your husband has called you this morning ...” is interrupted by statement “Edith : *Y a plus rien à faire*” that means “It’s no use”. It can be seen that Edith interrupts Simone before she finishes speaking. This indicates that speaker dominate the dialogue. Meanwhile, woman is considered weak and has no power in conversation. This variety is usually used by man (see Holmes, 2013).

CONCLUSION

From the results of data analysis, it can be concluded that 10 out of 12 Lakoff’s (1975) women’s language appear in this film, namely lexical hedges or fillers, question tags, rising intonation on declaratives, ‘empty’ adjectives, intensifiers, hypercorrect grammar, super-polite forms, emphatic stress, gossip, and feedback. These show that women’s language varieties is not completely eliminated even though the manuscript is written by male.

However, the authors also found other findings regarding the use of language varieties, namely the emergence of men’s language variants used by female, such as other functions of intensive, contradictory super-polite forms and avoidance of strong swear words, and interruptions.

In addition to the above findings, it can be stated that the most common women’s language varieties appeared in this movie is rising intonation on declaratives (50,9%); while the least appear is the range of

precise color terms (0%) and avoidance of strong swear words (0%).

Furthermore, the accuracy of women’s language varieties is found only in a variety of languages that emphasize the aspects of tone and intonation. This happens because the speaker is a female character who tends to use the tone and intonation naturally as a woman. While the variety of languages that emphasize the characteristics of language such as word choice, sentence or context of speech is not entirely accurate. This indicates that the utterances in the script of this film are influenced by the writer who is a male, where there are some utterances whose choice of words or sentences tend to use the men’s language. While in tone and intonation, there is no influence from the scriptwriter of the film.

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