

# Women's Language Features in *Jo March's* Dialogues from *Little Women* Movie

## Fitur Bahasa Wanita dalam Dialog *Jo March* dari Film *Little Women*

Ragilisna Dwi Ainurisanti\*

Universitas Negeri Malang, Jl. Semarang No. 5 Malang, Jawa Timur, Indonesia

\*Penulis korespondensi, Surel: ragilisna.dwi.1802226@students.um.ac.id

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### Abstract

This research explores the language features of women in the dialogues of *Jo March* from the *Little Women* movie using a sociolinguistic approach to identify the language features applied by the main character to understand the social factors and dimensions influencing women's language using the theory of women's language features proposed by Robin Lakoff. A qualitative descriptive method was used to analyze the data and direct observation of the film. Eight types of women's language features were found in the *Little Women* movie, along with several social factors influencing the language used by the main character, such as participants, background, topic, and function. The social factors of each feature are closely related to their usage context, in addition to the social dimensions associated with the analysis factors consisting of social distance, status, formality, and function.

**Keywords:** women language; gender; social dimensions; sociolinguistics

### Abstrak

Penelitian ini mengeksplorasi fitur bahasa wanita dalam dialog *Jo March* dari film *Little Women* dengan menggunakan pendekatan sosiolinguistik yang bertujuan untuk mengidentifikasi fitur bahasa yang diterapkan oleh karakter utama untuk mengetahui faktor dan dimensi sosial yang mempengaruhi bahasa wanita menggunakan teori fitur bahasa wanita yang dikemukakan oleh Robin Lakoff. Metode deskriptif kualitatif digunakan untuk menganalisis data dan observasi langsung terhadap film. Terdapat delapan jenis fitur bahasa wanita yang ditemukan dalam film *Little Women* dan beberapa faktor sosial yang mempengaruhi bahasa perempuan yang digunakan oleh tokoh utama, seperti partisipan, latar, topik, dan fungsinya. Faktor sosial dari setiap jenis fitur terkait erat dengan konteks penggunaannya selain dimensi sosial yang terkait dengan faktor analisis yang terdiri dari jarak sosial, status, formalitas, dan fungsi.

**Kata kunci:** bahasa wanita, gender, dimensi sosial, sosiolinguistik

## 1. Introduction

Various studies have shown that language and gender topics are among the most interesting issues to discuss. As Mesthrie & Wolfram (2011) says gender and language relations has long been a major concern for the general public as well as academics from various disciplines. Gender is considered as independent of other aspects of identity as well, so being male or female is generally considered to have the same effect on people's behavior, identities, etc. regardless of age, ethnicity, social class, etc. (Eckert, 1998). But as a social construct, gender varies from society to society and changes over time, living at the intersection of all other aspects of social identity. Nonetheless, it has become commonplace to speak of "men's language" and "women's language" (Wardhaugh, 1976). Gender-based language diversity arises because language as a social phenomenon is closely related to social attitudes. As society determines dif-

ferent social roles between women and men, and expects different behavior patterns. This pattern is generally accepted, applied, and considered as something "normal" and "natural" in the culture of the community.

As Wardhaugh (2006) says men and women not only learn, they mechanically produce, ways of speaking that are 'suitable' for their own sex. The different characteristics of the language used between women and men can be observed in various ways, whether the choice of words, intonation, emotional expression, or body language, and the features that make them so different. Jespersen (1922) writes that women are more polite at speaking, use less rude and bearish expressions, are uninventive, and that men who are restricted to women's speech style would quickly become bored due to the conversational nature of women. While men are described to speak more assertively, mature, and speak on point or direct forms (Lakoff, 1975). Moreover, Coates (2004) states that men were found to be more likely to interrupt others disruptively, and believe that men swear and use more taboo words than women.

In the case of women's languages, a theory by Lakoff (1975) divides women's language into ten features and aspects such as lexicon (color terms, particles, evaluative adjectives), and syntax (tag questions, and related aspects of intonation in answers to requests, and of requests and orders), those aspects are concerning of women's speech. Lakoff (1975) in Holmes (1995) asserts that women use language which reinforces their relatively lower position and that they are 'colluded in their own subordination' by how they communicate. Descriptions that women's speech displays more variation in intonation, use more euphemisms, use more expressive adjectives than men, use intonations that show uncertainty, are more indirect and polite, better grammar and fewer colloquialisms, and tend to be collaborative rather than competitive, are among the most frequently cited differences between the two varieties (Lakoff, 1975). Research conducted by Labov (1966) shows that the women are reported to use [in] more often than the men who tend to produce [ɪn] for the suffix -ing as in singing, dancing, talking, etc in English variety spoken in New England and New York City.

Despite that women's communication style may be seen as a weak form, it can be said that they are better at forming responsive relationships because of their empathy and connection skills. This statement is supported by Von, Wiryakusuma, Bowden, & Shochet (2011) which states that men's way of communicating usually revolves around their own independence, while women's way of communicating reflects their need for connectivity. As White (2003) states, women are claimed to come from a social world in terms of solidarity and intimacy, whereas men are more hierarchical and independent-minded. The powerless speech used by women helps them to maintain a subordinate status in society; while men's dominance is maintained through their linguistic behavior (White, 2003).

With regard to women's language features, extensive studies have been conducted to investigate the language used in various literary works, such as movies. There are several studies that discuss the women's language features that were proposed by Lakoff. Several studies were conducted prior to this study, which examined the use of women language features. A study by Megasari (2018), for example, analyzed the language features used by Rita O'Grady in *Made in Dagenham* movie and the frequency of language features used by Rita as well as the factors influencing the use of those features. Sanjaya's study (2018) also discussed women's languages that only focused on the speech of the main woman in the film *Moana* along with the context of the situation that influenced the use of feature languages using Lakoff's theory.

Lastly, Murti's research (2018) on *The Princess Diaries* examines the women language features used by female main characters, along with the function of each of the language features used in the movie. Thus, based on these previous studies, this study will continue to identify the features of women's language in a movie using Robin Lakoff's and Janet Holmes's theory.

This research is similar to previous studies in terms of the main topic used in the research. The researcher tries to investigate women language features used in a movie directed by Greta Gerwig titled *Little Women* (2019) that becomes the focus of the study which has not so far been investigated. The film was set in the 1800s United States Civil War. People still act in a classic style, whether it's the way of thinking, dressing, and others. The concept and social system at that time were questioned by the four March sisters, especially the second sister, Jo March, who became the focus of the study. Jo always gets warned to behave properly and speak polite so she can marry a rich person to live a better life. However, Jo refuses because she believes in her life and determines her own path; she was portrayed as a typical independent girl, stubborn, clever and persistent. The way Jo is depicted within the story in the movie attracted the researcher's interest to focus on the study in the movie *Little Women* to comprehend further the use of women language features. Therefore, to fill the gap of the previous studies, the exploration of women language features in the *Little Women* movie will utilize Robin Lakoff's theory and Janet Holmes's theory of Social Dimension. Among the three previous studies, none of them discussed the social dimensions in the main character's dialogues.

Regarding the women language features in the *Little Women* movie, there are two research objectives in this study. First, the study aims to explore the use of women language features in Jo March's dialogues in the *Little Women* movie. Then, the second one is that this study aims to identify the social dimensions of Jo March's dialogue in the movie. This study was expected to give different results from the previous studies even though these studies employed Lakoff's theory. The researcher expects to make a significant contribution, both theoretically and practically. First, in terms of theoretical functions, this study is expected to enhance sociolinguistic knowledge on the features of women's language in language gender differences and their significance to gender equality according to Lakoff. Second, the practical significance of this study is that the result of this research can be used by women as a reference and knowledge about language and gender in society nowadays, and is expected to help readers to be able to identify women language features in movies.

## **2. Method**

The data of this study were taken from a coming-of-age bildungsroman movie entitled *Little Women* (2019). The movie was produced by Columbia Pictures; Sony Pictures. Filmmaker Greta Gerwig's inspired reimagining of Louisa May Alcott's classic novel of the same name. This movie was about an independent woman named Jo March who wants to become a famous writer. Determined to make her own way in the 1860s, Jo looks back on the hard but tender times spent with her three passionate siblings and her close friend in Massachusetts.

The descriptive qualitative methods are used to analyze various types of the women's language features. The methods and techniques of collecting data in this study is the documentation method. Data collection is done through documentary methods by conducting library studies and direct observation of the movie. There were three steps carried to collect the data. First, watching and observing language features such as words, phrases, or sentences, which occurred in Jo March's utterance in the *Little Women* movie. Second, reading the printed movie

script and underlining utterances which contain the women language features. Then, listening and comparing the script and the spoken dialogues from Jo's utterance in the movie.

The data were selected up to a certain amount for the types of women's language features used in the *Little Women* movie. It is all taken from the spoken dialogues of the main characters in the movie. The first scene is taken when Jo visits the New York Publishing Office, in this scene it shows how Jo talks to a stranger for the first time. The second data is taken from the scene when Jo attended a night party in 1861, the first time Jo met Laurie. The scene that was chosen next was when Amy almost drowned in the ice lake because she was chasing Jo and Laurie to ice skating together. Through the collecting data, the researcher took more data from the scene in March House when she talked to the other sisters, Marmee, Hannah, or even her friend, Laurie. Those scenes were taken because they show many signs of the use of women's language in Jo's utterance.

To explore the use of women's languages in Jo March's dialogues, this study uses the theory of Robin Lakoff (1975) about language and woman's place. This theory is chosen as Lakoff focuses primarily on the 'language discrimination' women experienced in society. She also identified ten language features that involve the language style which she labels as 'women's language', as she believes this style dominates the language of most women. Then, a theory by Janet Holmes (1995) used to identify social dimensions in Jo March's dialogues. Holmes stated that there are four different dimensions for language analysis which relate to the social factors. It consists of a social distance, a status, a formality, and two functional which consist of referential and affective function.

### **3. Result and Dissuasion**

The section consists of the result analysis of the women language features in Jo March's dialogues in the *Little Women* movie, and social dimensions behind the language features in Jo March's dialogue. The exploration of women language in the *Little Women* movie is conducted to show how language features are used by the female main character in the movie, Jo March. Based on the study using Lakoff's and Holmes's theory, eight features of women's language and four social dimensions are found.

#### **3.1. Women Language Features in Jo March's Dialogues**

##### **3.1.1. Lexical Hedges or Fillers**

According to Lakoff, most expressions of uncertainty in women's speech are classified as hedges or fillers. When women use hedging, the speaker is actually avoiding herself from stating something definitively and leaving the decision open (Coates, 1996). Lakoff distinguishes hedges into four types. The first is to express uncertainty,

Jo : "What does Amy call you?"  
Laurie : "My Lord."  
Jo : "That's like her..."  
"Well, you look deserving of it." (Aurthur, 2019, 01:47:22 – 01:47:28)

Jo used the filler word 'well' in her utterance to stall for time when talking to Laurie. These features are used when the speakers fill in the silence of their conversations or are unable to precisely state the accuracy of their statement. In this situation, Jo doesn't know how to respond after she finds out that Laurie will marry Amy, because previously Laurie said that she loves Jo but she turned down Laurie's feelings. Eventually Jo realized that he liked Laurie too.

The second type is hedges that are used for courtesy such as *sorta/sort of* and this type cannot be found in Jo's utterance. If it is associated with politeness, Lakoff states that these words are used to hedge off that an utterance does not seem direct or "rough". The third type is to express that the speaker is unsure of the truth of a statement, the example of this type as shown when Jo danced freely along with some strangers in the night party when she was in New York in 1868 and she recalled the conversation with her siblings in the past.

Amy : "Who will you dance with, Jo?"  
Jo : "You know I never dance." (Aurthur, 2019, 00:12:11 – 00:12:13)

The use of the hedge 'you know' in front of the speaker's sentence is due to the speaker's desire to emphasize what she or he was about to say. In the conversation that happened in 1861, Jo's usage of hedges form 'you know' indicated that she wanted to assert that she did not know her dancing skills before; she had never tried dancing with anyone before. The function of hedge in this context is as a signal to remind the listener to remember what they have or have never done before. The last type of hedges is a preamble to declarations or questions such as *I guess, I wonder*. This type of lexical hedges are not found in Jo March's dialogue in the movie.

### 3.1.2. Rising Intonation on Declaratives

Women prefer to use rising tone even in a declarative sentence, so their uncertainty and indecision are expressed in a rising tone (Lakoff, 1975). She also added that the effect of the typical rising intonation use of a yes-no question is to suggest that the speaker is seeking confirmation, despite the fact that the speaker may be the only one with the necessary information. Here are examples of conversations that are identified as rising intonations.

Jo : "Did she bother you all the way from Europe with her preening?"  
Laurie : "Yes, but I love it." (Aurthur, 2019, 01:46:08 – 01:46:12)

This situation happened in the March house. Jo was overjoyed to see her best friend she's been missing for so long. Jo's utterance is categorized as rising intonation on declaratives since Jo pronounces her statement declaratively but sounds uncertain and requires a confirmation from Laurie. For rising declaratives, the existence of informative uses becomes less mysterious (Gunlogson, 2002), because at the same time Jo may already know how her sister's behavior; has known Amy much longer than Laurie.

### 3.1.3. Empty Adjectives

Lakoff explains that some adjectives were neutral for the speaker's gender; either women or men may use them. However, in figurative use it is mostly confined to women's speech (Lakoff, 1975). As Arvidsson (2009) says empty adjectives are affective adjectives that express emotions without significant meaning. The parts of Jo's dialogue in the movie that contain empty adjectives are shown below.

Laurie : "I'll be hanged if I do!"  
Jo : "You'll find some lovely accomplished girl, who will adore you, and make a fine mistress for your fine house. I wouldn't. ..." (Aurthur, 2019, 01:38:12 – 01:38:25)

So, the word 'lovely' was used by Jo March to compare herself to being 'homely and odd'. The statement is expressed by Jo to Laurie since she can't accept Laurie's proposal and she does not believe she will ever marry. It is shown from Jo's utterance that the feature includes

an expression function because it only concerns the emotional reaction words of certain information. Jo uses empty adjectives to convey her emotional expression through her words rather than giving specific information to the listeners. Lakoff also explains that when a woman has a choice to use between the neutral words and the 'women' words, she might suggest using the words for things very different from her own personality and views on the subject matter with her choice of first set words or the second words.

#### 3.1.4. Intensifiers

Women used intensifier features to express their feelings or to convey a more emotional touch. Lakoff puzzlingly calls the intensifiers so as a hedge too. It was subsequently seen as a booster device, such as very (Talbot, 1998). Indeed, there seems to be no reason to call 'so' a hedge, as it is used for strengthening and not any way of weakening. The examples of intensifiers from the movie are shown in the following bellow.

Laurie : "You can't?"  
Jo : "I can't change the feeling and it would be a lie to say I do when I don't.  
I'm so sorry, Teddy, so desperately sorry, but I can't help." (Aurthur,  
2019, 01:37:23 – 01:37:29)

The conversation above happened when Laurie and Jo had a quarrel while walking through the woods. After Laurie confesses his love for Jo, she utters the phrase 'I'm so sorry' which has a booster in it. The use of 'so' has a function to intensify the word afterwards to make people certain of its meaning. Jo uses the intensifiers 'so' in her utterance to boost her statement and to convince Laurie to believe what she has said. Moreover, Fuchs (2017) states that the use of intensifiers is also thought to be associated with a positive polite style, which in turn is said to be characteristic of women's language.

#### 3.1.5. Hypercorrect Grammar

Hypercorrect grammar is women's tendency to speak using English standard form and clear grammar (Lakoff, 1975). It means that slang and vulgar or rude words or expressions are avoided. Holmes (1995) added that the forms of language used by women and men are at different levels in all speech environments. The example of hypercorrect grammar can be seen below.

Jo : "Then why are you acting like it?"  
Friedrich: "Your reaction indicates that you must think there is some truth in it."  
(Aurthur, 2019, 00:23:25 – 00:23:30)

The formal expressions found are used by Jo March, both when she speaks to someone who has a high or low social status. It is marked with the consistency of the pronunciation of the sound [ɪŋ] at the end of the verb or adjective that ending in -ing (V-ing). The function of hypercorrect grammar in Jo's utterance is to show her manners, it could be seen that she using standard grammatical forms. Since she was a foreigner there, she used a standard form to speak decently in front of Friedrich despite being a little bit upset with Friedrich's word. On contrary, it is stated that the male group tends to pronounce the final sound [ɪn] instead of [ɪŋ] in swimming, typing, speaking, walking, killing, and others than women (Holmes, 1995).

#### 3.1.6. Super Polite Forms

Super polite features are applied in women's speech to show their identity that women tend to speak politely to create the impression that women are more concerned about their

behavior in society. Lakoff emphasizes super polite forms in three ways; avoid strong swear words, use extensive euphemism, and use more particles in a request sentence. The example of super polite forms can be seen below.

Jo : "Should I tell my friend that you'll take another if she had better than this?"  
Mr. Dashwood : "We'll look at it. Tell her to make it short and spicy. And if the main character's a girl make sure she's married by the end. Or dead, either way."  
Jo : "Excuse me?" (Aurthur, 2019, 00:03:45 – 00:03:59)

As seen above, Jo utterance is using more particles to request and make it more polite when talking to Mr. Dashwood. She wanted Mr. Dashwood to take another story but he always said that people want to be amused, not entertained; morals do not sell at that time. Even though Jo does not want the story to end as Mr. Dashwood says, she could not directly refute Mr. Dashwood. As women did use more super polite form constructions than men did, this feature supports the belief of women's language being more powerless than men's language (Olsson, 2000).

### 3.1.7. Avoidance of Strong Swear Words

Swearing is considered as a rude or offensive language that the speaker uses due to a particular condition the speaker likes or dislikes (Walter, 2005). Lakoff says that women should not speak harshly. Men and women have different forms of expression for something, for example expressions like shit, hell, damn, and so on have a tendency to be used more by men, while women will use good heavens, oh my goodness, dear God, and so on (Hidayati, 2016). An example of Jo's utterances identified as avoiding strong swear words.

Jo : "Oh God! Oh God! Dear God please... No... No..."  
Laurie : "Jo! Get a branch!" (Aurthur, 2019, 00:51:16 – 00:51:19)

Jo expressed her emotional feelings when she found Amy coming to the surface and screaming and going back underwater. The brief speech makes everyone who hears that hurry. Her feeling was mixed up when trying to reach Amy's hand but she still kept her words by saying 'Oh God! Dear God' rather than rude words. Society forms a woman to say politely in various circumstances, whereas men do not. As Lakoff explains that the ability to use powerful words like 'shit' and 'hell', has only related with the existing gender inequality rather than its cause.

### 3.1.8. Emphatic Stress

Lakoff states that emphatic stress is a term to emphasize an expressed idea. This is a distinctive feature of special stress that a woman puts on a few words in a sentence. Women like to use words that can emphasize their speech or reinforce the meaning of their speech. The parts of Jo' utterance in the movie that contain emphatic stress are shown below.

Amy : "Marmee! Marmee! Aunt March is going to Europe and –"  
Jo : "– wants me to go with her! How wonderful! Now I know why I spent all those BORING hours reading to her!" (Aurthur, 2019, 01:35:17 – 01:35:23)

Jo used the emphatic stress 'boring' in her utterance to emphasize the word 'hours' so the interlocutor becomes more convinced. In this situation, Jo tried to get attention from the interlocutor, this indicates that they want other participants to listen to what they say and ap-

preciate it (EL-Zouka, 2013). From Jo's utterance it shows the joy of the struggles she has endured whilst spending her precious time just reading books to Aunt March. She stresses her words because it proved that she appreciates what Aunt March has done to her. The word 'wonderful' in Jo's utterance also used to strengthen the meaning of her utterance because she is really surprised and delighted.

### **3.2. Social Dimensions in Jo March's Dialogues**

As stated by Trudgill (1974), society exerts some influence on language. He added that the physical, social and political environment in which a society lives as well as the values that are held in high esteem in society are reflected in its language. In addition to these components, the social dimension is related to the social factors which are related to the participant, the setting, the topic, and function for further analysis. The social dimension is a characteristic context that affects how language is used. According to Holmes (1995) there are four dimensions of social context as measured by analysis through the use of five scales; social distance, status, formality, and functional (which includes a referential and affective function).

#### **3.2.1. Social Distance**

Holmes (1995) states that social distance is an indicator of how well we know the person we are talking to. According to Marjohan (1988), social distance can be distinguished into vertical and horizontal dimensions.

The first is the concern with the relative position of someone as compared with others. So we have people who are above and those who are below others. If someone is above you, in terms of status, age, marital status, you have to respect him. If he is below you, in terms of these variables, you probably will not respect him. However, a ruler can be a contemptible person, a beggar or a saint. (Marjohan, 1988).

For example, when Jo March talks to an older person like Mr. Laurence or Aunt March, she speaks formally and uses super polite forms more. As seen on her utterance,

Aunt March : "You mind yourself, dearie, one day you'll need me and I'll wish you had behaved better."  
Jo : "Thank you, Aunt March, for your employment and many kindnesses, but I intend to make my own way in the world." (Aurthur, 2019, 00:35:17 – 00:35:26)

Jo used the super polite forms to show her politeness by using more particles in her sentence, this happened because Jo March has a not-so-close relationship with Aunt March. She tried to stay calm and talk politely even though they had slight differences of opinion about how women have to live their life at that time. Yuan et al. (2006) studies found the effect of social distance on communication is that people tend to speak more slowly when talking to strangers than with friends or family. This situation happened when Jo meet Mr. Dashwood for the first time. Regardless of the stranger's status, Jo March speaks formally and slowly to give a good first impression to Mr. Dashwood.

The Horizontal dimension is concerned with the relative closeness of someone with others. If he is close to you, in terms of degree of friendship, sex, ethnic background, religious background, educational background and the nearness of place where he and you stay, you tend to use a low code, the code of familiar personal relationship, when speaking to him. (Marjohan, 1988)

Jo March might say informal words to her siblings. Although they are siblings which means they have different ages, still they talk casually to each other. In the movie it is also shown that Jo also talks casually to Laurie,

- Jo : “I scorched my dress, see? Meg told me to keep still, so no one would see it. You can laugh if you want to. It’s funny, I know.”  
Laurie : “Never mind that; I’ll tell you how we can manage.” (Aurthur, 2019, 00:15:04 – 00:15:14)

It is because of their closeness and long-standing friendship, even though they have different educational backgrounds and Laurie has spent most of his life in Europe. Unlike Friedrich, although they are close friends, Jo uses a neutral code when talking to him because Jo did not want to show that she is below him in terms of status.

### 3.2.2. Status

The status depends on things like wealth, nobility, education, occupation, age, kinship, and nationality (Marjohan, 1988). The way Jo talks to her friends or her siblings is different from the way she talks with older people. Jo calls her friends and her siblings by their first names or by a nickname, since it is known that social status becomes less important as people become more familiar with each other (Bell 1984). While in some cultures, older people are referred to as Mr. /Mrs. or sir/madam (Holmes, 1995). It is shown in the beginning of the movie, when Jo wished to see Mr. Dashwood from Weekly Volcano publishing office she called Dashwood with the title ‘Mr.’.

- Jo : “I was looking for the Weekly Volcano office... I wished to see Mr. Dashwood?” (Aurthur, 2019, 00:01:44 – 00:01:48)  
Jo : “No, sir; she has sold to “Olympic” and “Scandal” and got a prize for a tale in the “Blarney Stone Banner.”” (Aurthur, 2019, 00:02:02 – 00:02:07)

It is because Mr. Dashwood is older and has a high position in the Weekly Volcano publishing office. She even used the form 'sir' in her utterance, which means a respectful form of address for a man or a term for a gentleman. Society creates different lexical items to distinguish the degree of respect for the person being addressed or referred to (Trudgill, 1974). However, the rules for title in status can be a little bit confusing. Often child would refer to call their parents as mom/mommy or dad/daddy but never called them Mr. /Mrs.. Jo and her siblings even called their mother with Marmee as shown when Jo had an argument with Aunt March about women life and no one could make their own way, least of all a woman, other than to marry well.

- Aunt March : “No, so you can live a better life than your poor mother has.”  
Jo : “Marmee loves her life.” (Aurthur, 2019, 00:36:05 – 00:36:10)

Although Mr./Mrs. are a sign of respect to older people it violates the intimacy of the parent-child relationship (Holmes, 1995). Therefore, parents often get upset when their children call them with the title Mr. /Mrs. because their relationship does not seem close enough. So by calling their mother with ‘Marmee’ it shows their intimate relationship.

### 3.2.3. Formality

Holmes (1995) states that formality is useful in assessing the influence of social environment, or types of interactions on language choices. In formal conversation such as when Jo

came to the Weekly Volcano publishing office, the language used by Jo is influenced by the formality of the place. As said by Berruto (2010), formality is influenced by many parameters, such as the topic, the listeners, etc. In high formality, contractions may disappear and idioms can be reduced (Holmes, 1995). For example,

Jo : “What do you - that is, what compensation -” (Aurthur, 2019, 00:02:02 – 00:02:07)

When Jo is at a publishing office in New York, she uses English Standard forms and polite words when talking to Mr. Dashwood. Apart from meeting Mr. Dashwood, who is older than her, it was also the first time Jo had been there. Also it is known that people become nervous when talking to other people in a formal situation and as a result can make more speech errors (Carroll, 1986). As seen from the example above, Jo nervously asks about the payment she will receive after Mr. Dashwood says he will take Jo’s story.

Therefore, when spending time with her siblings or family at home, in the woods or even seashore, a more leisurely style of speech will emerge. Jo does not use standard language and looks more relaxed. The way Jo expresses herself when talking to their siblings shows that their relationship is intimate and harmonious, rather than a formal or courteous relationship. Her words choices also tell how she feels about their relationship which can use informal words compared when talking to Mr. Dashwood or Aunt March.

#### 3.2.4. Functional

Although language has many functions, Holmes (1995) says that the two types identified in this scale are particularly useful in the analysis. Referential is a measurement of the number of information that is shared in discourse, whereas the affective type relates to the emotional content of communication and shows how a person perceives the topic being discussed (Social Dimensions of Language, 2017).

Jo : “You’re more family than wicked old Aunt March.” (Aurthur, 2019, 00:27:11 – 00:27:12)

Jo’s utterance, simultaneously expresses both information about how upset she is with Aunt March while also conveying her feelings about Hannah’s utterance referred to. However, the speaker’s emotions were highly negative towards Aunt March as she calls Aunt March as ‘wicked old.’ It is because Jo was upset with Aunt March’s treatment of her.

Conversely, interactions that are more focused on expressing feelings often have little new information to communicate (Holmes, 1995). For instance, conversations between Jo and her siblings on the street on weekends about their day are more likely to be affective in functions, and are meant to convey compassion toward their relationship rather than provide important information. The level of closeness between speakers and listener can make conversation goals become more intimate, but this also depends on the social closeness that exists in society.

## 4. Conclusion

To sum up, women language features may be used in everyday conversation, but it is also possible that they will appear in a movie, such as in the movie *Little Women*. To explore the use of women language in this movie, the researcher uses a theory by Lakoff (1975) that provides ten features of women language. Based on the analysis and discussion that uses a

qualitative approach in descriptive form, the researcher finds that the movie which is based on Louisa May Alcott's famous novel entitled *Little Women* which has been reimagined in different ways over the years has eight features of women language features. They are lexical hedges, rising intonation on declaratives, empty adjectives, intensifiers, hypercorrect grammar, super polite form, avoidance of strong swear words, and emphatic stress. The researcher finds that the dominant types of women language features used by Jo March in her utterances are intensifiers. It is because of the tendency in women's utterances to show their feeling in stating their utterance and to strengthen its meaning. However, there are two features which are question tags and precise color terms that were not found in terms of processes. The social factors and dimensions that influence the women's language used by Jo March in her utterance. As a result, Jo March used the features of women's language based on certain reasons which are caused by several social factors. When Jo March wants to deliver the aims in her utterances, she uses language features depending on who she talks to, where communication takes place, what topic is being discussed, and what the purposes she wants the listener to understand. The researcher found that social dimension is also related to the factors above for the analysis, which consists of social distance, status, formality, and functional. The social distance shows the relationship between Jo and the participants she talks to in the movie. The status scale shows the social role in society, it shows how Jo speaks based on the social context and the setting. High formality is used by Jo March when speaking in formal places and events, while low formality conversations occur in informal settings and occasions. The referential involves speech that reveals new information, whereas affective relates Jo's feelings or emotions in the conversation.

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