

CHAPTER I

INTRODUCTION

1.1 Background of the study

Men and women in most societies are expected to be divided in a certain way (Eckert and McConnell-Ginet 2003, 16-17). There are certain dissimilar rules must be followed by societies to respect the applied norms. Eventually, this belief leads the society to treat women and men differently that also contributes to the inequality of social treatment and expectation. Starting from childhood, boys and girls are treated and expected to act differently. These circumstances have a root in the way adults treat them as well. Based on a study conducted by Condry and Condry (1976), adults tend to assume that the cry made by a boy as anger, while the cry made by a girl as a fear. Also, Eckert and McConnell-Ginet (2003, 131) discovered the teachers' gaze at school was more focused on the boys than on the girls. They also found that the teachers tend to swap their gaze more often from the girls to boys when a boy raised his hand than vice versa. It is commonly presumed that the attention boys get in school is representative of their control. Even, this situation usually occurs unconsciously, this circumstance also denotes that boy is being noticed and called more often.

According to this differential perception from adults to infants, boys and girls learn to form themselves contrarily. Eventually, the children have a strong instinct related to their gender which also teaches them to differentiate themselves, since this message is everywhere around them (Eckert and McConnell-Ginet 2003, 16-17).

This phenomenon forms such a habit relating to our norms that women are expected to act more polite than men (Holmes 2013, 159). The distinction made by the society also relates to power relation towards to interlocutors. In society, women are assumed as the marginal side of the world which is dominated by men (Lakoff 2004, 45). Eckert and McConnell-Ginet (2003, 117) found in such an observation class that girls looked doubtful in raising their hands unless they were sure they had the correct answer, which made them look a bit slower. It cannot be assumed that the girls were less confident than men academically, but they were less hurried as the social demand expected their powerlessness.

The marginality and powerlessness of women can be seen in the moments when they are demanded to speak, and when they are talked about. This ultimate distinction brings some linguists to gain information about how languages can represent this differential situation among societies related to their gender and sex. Since gender is something we do instead of something we are born with or have (Eckert and McConnell-Ginet 2003), gender can also be formed based on how a child is treated by adults in his/her surrounding. Later, it builds a habit that passes to another generation. Meanwhile, sex is simply taken from a biological sign that someone receives as he/she was born. Moreover, society tries to match up that gender is the social standardization of biological sex. In fact, this idea brings biological differences into areas in which it is irrelevant.

Such a phenomenon can also be found in the various forms of media, for instance, movies. The representation of this distinction usually occurs from the language used by the character. Thus, in a certain way, the character tries to emphasize some elements to create a strong statement through the language used. Lakoff (2004), who conducted a study about 'women's language', found that American women were inhibited to moderate their use of language. The point was on the 'powerlessness' and that their position was considered weak. While Eckert and McConnell-Ginet (2003) called the phenomenon of women's language as powerless language. At the same moment, this issue leads us further to treat people unequally because of the perspective that their capabilities, right, and responsibility are far more diverse than what is frequently assumed.

Hereinafter, Coates (2013) asserted the study of Jane Pilkington at a bakery in Wellington, New Zealand how dissimilar the women's and men's talk was when they have a conversation with members of their sex. The female workers tended to use intersecting turns, co-constructed talk, and positive feedback in their conversation with each other. While in men's talk showed playful conflict and competition. Moreover, Coates (2013) also added Nicola Woods's (1989) findings "even where a woman has a high-status position in the workplace, she is more likely to be interrupted by a male subordinate than to interrupt him. And, as the following example from a meeting of colleagues in a government department shows." This situation is also supported by Eckert and McConnell-Ginet (2003) that men interrupt more often than women.

Moreover, this situation becomes a common belief for some people. From some instances above, how women and men declare or speak to the same or cross-sex is different and unavoidable. Even the position in the workplace showed that female workers are higher than males, the powerlessness of women's status still occurs in the way they deliver messages.

These dissimilarities between women and men in the use of language also have become an outstanding topic since a while ago. These can be seen from previous studies such as Nisa (2017) and Subyantari (2018) who did their research in animated movies titled *Frozen* (2012) and *Brave* (2012), respectively. In those two movies the character(s) being analyzed were Ana and Elsa, and Merida. The social backgrounds were also similar, as a noble family. In Rahadiyanti (2017) and Ramadhani (2017), the source of the data was from a play titled *A Streetcar Named Desire* written by Tennessee William and a movie *Mona Lisa Smile* (2003). Both stories took the 1950's era. The focus of Rahadiyanti's (2017) study was on the female characters' speech, Blanche and Stella DuBois. The two characters represented a family from the middle class. Ramadhani (2017) focused on the characters named *Kathrine Watson* and *Betty Waren*, a teacher and a student. Mazidah (2013) focused on the movie *The Iron Lady*. The analyzed character was a female prime minister of United Kingdom *Margaret Thatcher* who was portrayed as a mother, wife and prime minister.

Most of the studies above analyzed women's linguistic features of female characters that have similar social backgrounds. Moreover, the number of characters in

each study was mostly two characters. In other words, there has been no study that uses many characters to represent different social and even different ethnic backgrounds. In this current study, the writer analyzed women's linguistic features of many female characters and used a theory of Lakoff (2004), also supported by some other sources (Holmes 2013) and (Coates 2013). Lakoff (2004) declared that there are ten linguistic features appeared on women's speech. Those features are often used by women to stress their character as expected by society since childhood.

This study was conducted to add more sources about women's linguistic features found in the movie. The writer selected women's linguistic features of the female characters that arise in the movie entitled *Ocean's 8*. Regarding the decision to pick '*Ocean's 8*' as the object study is based on several reasons. This movie has eight stunning female characters who also come from different backgrounds and ethnicities. Those eight female characters also run splendid roles which are usually played by males (Rose 2018). Another motivation was that this work similarly acquires 6.2 out of 10 ratings and earned \$ 297,718,711 in the cumulative worldwide gross (IMDB 2019). This fact represents the greatness of the movie, that this movie is watched by a lot of people around the world since the actresses are also famous.

This movie tells about a main female character, *Debbie Ocean*, who plans to heist a \$150,000,000 necklace with her team. She intends to revenge her hatred for her former boyfriend. In this film, she and her team form such a genuine strategy to accelerate their mission. Here, the female characters are portrayed as self-dependent

women who can manage all their matters by themselves and run a job as teamwork too. Furthermore, at the end of the story, this movie has an unpredicted plot.

The general aim of this study is actually to analyze women's linguistic features that occur in the movie *Ocean's 8* which has eight outstanding characters, which seems rare in the previous studies and Hollywood industry. Moreover, since the characters portrayed in the movie are uncommon, hopefully, this research may contribute to other fields of study related to language and gender, film and discourse studies.

1.2 Statement of the problems

1. What types of women's linguistic features are found in the female characters' utterances in the movie *Ocean's 8*?
2. What is the most frequently used of the women's linguistic features by the female characters in the movie *Ocean's 8*?

1.3 Objectives of the study

1. To discover the women's linguistic features used by the female characters in the movie entitled *Ocean's 8*
2. To identify the most frequently used feature by the female characters in the movie *Ocean's 8*

1.4 Scope and limitation of the study

This study focused on language and gender, specifically on women's linguistic features in the movie *Ocean's 8* (2018). The theory used to analyze this study is Robin

Lakoff's women's linguistic features. The utterances in English of the eight female characters are the ones being analyzed by the writer here. Especially, the type of women's linguistic features and the type that mostly occurs in the utterances of the female characters. The data source was gained from the utterances of the female characters: Debbie Ocean, Lou, Constance, Tammy, Daphne Kluger, Rose Weil, Nine Ball, and Amita in the whole movie.

1.5 Significance of the study

This study is expected to obtain and add information about language and gender, particularly in women's linguistic features. Also, it can produce results that may have importance in the theoretical aspect. Theoretically, this study may become one of the studies conducted to other fascinating objects such as movie, play, drama or other discourse. The results may contribute more to the field of discourse studies and film studies as an illustration of how the representation of women's characters through their language. Practically, the results of this study can inform students who want to learn more about women's language and highlight the understanding of women's language in women's utterances so that it can be a guidance for their speaking practice.

1.6 Definition of Key Terms

1. Film A set of events of moving pictures, usually presented in a cinema or on

- television and often telling a story.
(Cambridge Dictionary n.d.)
2. Gender A precise way to separate people on the basis of their socio-culture (Holmes 2013).
3. Women's Language A specific term to indicate certain features of language used by women only (Lakoff 2004)
4. Women's Linguistic Features A set of features contained of ten; *“lexical hedges or fillers, tag questions, rising intonation on declaratives, ‘Empty’ adjectives, precise color terms, intensifier, ‘Hypercorrect’ grammar, ‘Super-polite’ forms, avoidance of strong swear words and emphatic stress”*