

CHAPTER III

DATA PRESENTATION AND ANALYSIS

This chapter consists of three subchapters. The first subchapter is the presentation of the data, in which the writer presents the selected dialogues from the transcript. Then, the writer identifies and classifies the women's linguistic features in the selected data into a table using Lakoff's theory about women's linguistic features. The identification and classification of the women's linguistic features from the selected data are divided into each scene, so that the analysis would be more specific and easy to understand. The writer also gives bold type to the words or phrases in the selected dialogues, which indicates that, the bold type words or phrases are the women's linguistic features that will be discussed later in the analysis. As a note, the writer gives numbers in front of the utterances in the transcript (see the appendix) which indicates the line of each utterance. The writer uses this technique in order to make the readers able to find the utterances which contain women's linguistic features in the transcripts, based on the lines.

The second subchapter is the analysis of the data. In this section, the writer analyzes the data presentation in the previous subchapter by counting the percentage of each type of the women's linguistic features and the percentage of male characters and female characters in using the women's linguistics features.

In the third subchapter, the writer interprets the data analysis by summing up the analysis given in each scene. From here, the writer should be able to determine and to prove Lakoff's theory of women's linguistic features.

3.1. Presentation of the Data

3.1.1. Scene 1

OPEN IN LORELAI'S FRONT YARD

1. LORELAI: I thought we were gonna die on that van. → line 5
2. RORY: It seemed a good possibility. → line 6
3. BABETTE: Oh my God, you're back! → line 8
4. BABETTE: You're fine? → line 10
5. LORELAI: The itinerary that Rory gave you? → line 15
6. LORELAI: Hey, Morey, you ever thought about just staying out here at times like these? → line 20
7. BABETTE: By Sunday night, I was a complete basketcase. I thought you'd been kidnapped by some crazy Sandinistas or something. → line 21
8. LORELAI: 'Cause the Sandinista movement is so popular in France. → line 22
9. BABETTE: So, finally, I just started calling consulates. → line 23
10. RORY: Consulates? → line 24
11. BABETTE: Ah, jeez, all of 'em. → line 26
12. LORELAI: You gave her an itinerary? → line 28
13. RORY: I thought it would be good for someone to know where we were. → line 29
14. RORY: You were at a café, you met a guy, he was sweet-talking you, he put the stuff in your purse when you weren't looking. → line 33
15. LORELAI: At least tell me he was cute. → line 34
16. LORELAI: Well, everything. → line 42
17. LORELAI: Actually, I just touched his car. → line 45
18. LORELAI: And flirting with a guy in a pompom hat and a skirt is quite an accomplishment. → line 47
19. BABETTE: Well, it sounds like you had a terrific trip. → line 48
20. RORY: Yeah, I'm just a little sleepy. → line 51
21. BABETTE: Well, goodnight, sleep tight. → line 54
22. LORELAI: Oh my God, your bed feels good. → line 60
23. LORELAI: Oh man, smell this. → line 62
24. LORELAI: You know, I have to say, I think it's good I did this hostel thing in my thirties, and I'll tell you why. → line 64
25. LORELAI: Listen, since we slept on the plane, we should go to sleep now, but get up really early tomorrow. → line 68

Table 3.1.1. Scene 1

No.	Types of Women's Linguistic Features	Women's Linguistic Features (WLF) Uttered by the Characters				Total of WLF Uttered	
		Female			Male	Female	Male
		Lorelai	Rory	Babette	Morey		
1.	Lexical Hedges / Fillers	- I thought we were gonna die on that van. → line 5 - Well, everything. → line 42 - You know, I have to say, I think it's good I did this hostel thing in my	- It seemed a good possibility. → line 6 - I thought it would be good for someone to know where we were. →	- I thought you'd been kidnapped by some crazy Sandinistas or something. → line 21 - Well, it sounds like you had a terrific trip. →	-	10	0

		thirties, and I'll tell you why. → line 64	line 29	line 48 - Well, goodnight, sleep tight. → line 54			
2.	Tag Questions	-	-	-	-	-	-
3.	Rising Intonation on Declaratives	- The itinerary that Rory gave you? → line 15 - You gave her an itinerary? → line 28	Consulates? → line 24	- You're fine? → line 10	-	4	0
4.	'Empty' Adjectives	At least tell me he was cute. → line 34	You were at a café, you met a guy, he was sweet-talking you, he put the stuff in your purse when you weren't looking. → line 33	-	-	2	0
5.	Specialized Vocabularies (e.g. Precise Color Terms)	-	-	-	-	-	-
6.	Intensifiers	- Hey, Morey, you ever thought about just staying out here at times like these? → line 20 - 'Cause the Sandinista movement is so popular in France. → line 22 - Actually, I just touched his car. → line 45 - And flirting with a guy in a pompom hat and a skirt is quite an accomplishment. → line 47 - Listen, since we slept on the plane, we should go to sleep now, but get up really early tomorrow. → line 68	Yeah, I'm just a little sleepy. → line 51	So, finally, I just started calling consulates. → line 23	-	7	0
7.	'Hypercorrect' Grammar	-	-	-	-	-	-
8.	'Superpolite' Forms	-	-	-	-	-	-
9.	Avoidance of	- Oh my God, your	-	- Oh my God,	-	4	0

	Strong Swear Words (The Use of Expletives)	bed feels good. → line 60 - Oh man, smell this. → line 62		you're back! → line 8 - Ah, jeez, all of 'em. Anyhow, you're here. → line 26			
10.	Emphatic Stress	-	-	- By Sunday night, I was a complete basketcase. → line 21 - Well, it sounds like you had a terrific trip. → line 48	-	2	0
Total						29 (of 67).	0 (of 5).

From Table 3.1.1., we can see that there are six types of women's linguistic features occur in the dialogues in scene one. They are lexical hedges or fillers, rising intonation on declaratives, 'empty' adjectives, intensifiers, avoidance of strong swear words (the use of expletives), and emphatic stress. All the female characters (Lorelai, Rory, and Babette) use the women's linguistic features in their utterances, while the only male character, Morey, does not use any types of the women's linguistic features.

Feature number one (lexical hedges or fillers) appears ten times, they are *I thought* (three times), *well* (three times), *seemed*, *sounds like*, *you know* and *I think* (each of them appears once). Feature number three (rising intonation on declaratives) appears four times, they appear in lines 10, 15, 24, and 28, just like we can see in Table 3.1.1. Feature number four ('empty' adjectives) appears twice, they are *sweet* and *cute* (appears once each). Feature number six (intensifiers) appears seven times, they are *just* (four times), *so*, *quite*, and *really* (each of them appears once). Feature number nine (avoidance of strong swear

words) appears four times, they are *oh my God* (twice), *ah jeez* and *oh man* (appears once each). The last, feature number ten (emphatic stress), appears twice, they are *terrific* (once) and *complete* (once).

In this scene, we can see that the female characters utter the women's linguistic features 29 times from total 67 female utterances, while the only male character does not use any types of the tenth women's linguistic features proposed by Lakoff from total five male utterances. From here, the writer can conclude that in this scene the female characters use the women's linguistic features more often than the male character, just like has been predicted by Lakoff.

3.1.2. Scene 2

CUT TO LORELAI'S HOUSE

1. LORELAI: Well, very confusing or, in your case, extremely convenient. Uh, no, see, we were never missing, it was a big mistake. → line 1
2. LORELAI: She got our arrival dates mixed up and she was just worried, but we're fine, we're here. We just loved your fries. → line 5
3. RORY: She just loves us. → line 8
4. LORELAI: Well, be a little less lovable, would you, 'cause it's costing me a fortune. Hey, well, thin the herd." → line 9
5. RORY: Very nice. → line 10
6. LORELAI: They're cute. → line 13
7. LORELAI: Well, pray they match my blue suit? → line 15
8. RORY: They have just upgraded you to a queen-size bed, Jacuzzi tub, junior suite in hell. → line 16
9. LORELAI: Oh, Pieta placemat? → line 17
10. RORY: You know, not bad. Just a little spacy. → line 20
11. LORELAI: Like a cold medicine buzz? → line 21
12. RORY: Maybe we got lucky and missed the jet lag. → line 22
13. LORELAI: I hope so because we have a very big week ahead of us. → line 23
14. LORELAI: Uh, okay, the next day we hit New York, see your fancy art galleries, hit the Strand. → line 31
15. LORELAI: Monday is mani/pedi, facial, haircut, go to the psychic, and stock up for Tuesday, the day of all days - *Godfather I, II, and III*, with extra showings of the Sofia death scene over and over as long as the Mallomars hold out. → line 33
16. RORY: The perfect day! → line 34
17. RORY: And I think we have just enough of the biscotti that we brought back from Milan to last us the rest of the week. → line 36
18. LORELAI: Well, everything's in order, so, uh, let's get going and get this stuff out of here. → line 37

19. RORY: Maybe we're getting soft in our old age. → line 40
20. LORELAI: Okay, well, I guess we should get some tote bags. → line 41
21. RORY: What tote bags? → line 42
22. LORELAI: We must have tote bags. → line 43
23. RORY: Where would we get tote bags? → line 44
24. LORELAI: Excuse me, every woman who's ever purchased seventy-five dollars worth of Clinique products has some tote bags. → line 45
25. RORY: We don't have tote bags. → line 46
26. LORELAI: Well, how are we supposed to get this stuff out of here? → line 47

Table 3.1.2. Scene 2

No.	Types of Women's Linguistic Features	Women's Linguistic Features Uttered by the Characters		Total of WLF Uttered
		Female		
		Lorelai	Rory	Female
1.	Lexical Hedges / Filters	<ul style="list-style-type: none"> - Well, very confusing or, in your case, extremely convenient. Uh, no, see, we were never missing, it was a big mistake. → line 1 - Well, be a little less lovable, would you, 'cause it's costing me a fortune. Hey, well, thin the herd." → line 9 - Well, pray they match my blue suit? → line 15 - Well, everything's in order, so, uh, let's get going and get this stuff out of here. → line 37 - Okay, well, I guess we should get some tote bags. → line 41 - Well, how are we supposed to get this stuff out of here? → line 47 	<ul style="list-style-type: none"> - You know, not bad. → line 20 - Maybe we got lucky and missed the jet lag. → line 22 - And I think we have just enough of the biscotti that we brought back from Milan to last us the rest of the week. → line 36 - Maybe we're getting soft in our old age. → line 40 	13
2.	Tag Questions	-	-	-
3.	Rising Intonation on Declaratives	<ul style="list-style-type: none"> - Well, pray they match my blue suit? → line 15 - Oh, Pieta placemat? → line 17 - Like a cold medicine buzz? → line 21 	-	3
4.	'Empty' Adjectives	<ul style="list-style-type: none"> - They're cute. → line 13 - Uh, okay, the next day we hit New York, see your fancy art galleries, hit the Strand. → line 31 	Very nice. → line 10	3
5.	Specialized Vocabularies (e.g. Precise Color Terms)	<ul style="list-style-type: none"> - Monday is mani/pedi, facial, haircut, go to the psychic, and stock up for Tuesday, the day of all days - <i>Godfather I, II, and III</i>, with extra showings of the Sofia death scene over and over as long as the Mallomars hold out. → line 33 - Okay, well, I guess we should get some tote bags. → line 41 - We must have tote bags. → line 43 - Excuse me, every woman who's ever purchased seventy-five dollars worth of Clinique products has some tote bags. → line 45 	<ul style="list-style-type: none"> - What tote bags? → line 42 - Where would we get tote bags? → line 44 - We don't have tote bags. → line 46 	9
6.	Intensifiers	- Well, very confusing or, in your case,	- She just loves us. → line 8	10

		<p>extremely convenient. → line 1</p> <ul style="list-style-type: none"> - She got our arrival dates mixed up and she was just worried, but we're fine, we're here. We just loved your fries. → line 5 - I hope so because we have a very big week ahead of us. → line 23 	<ul style="list-style-type: none"> - Very nice. → line 10 - They have just upgraded you to a queen-size bed, Jacuzzi tub, junior suite in hell. → line 16 - Just a little spacy. → line 20 - And I think we have just enough of the biscotti that we brought back from Milan to last us the rest of the week. → line 36 	
7.	'Hypercorrect' Grammar	-	-	-
8.	'Superpolite' Forms	<ul style="list-style-type: none"> - Well, be a little less lovable, would you, 'cause it's costing me a fortune. → line 9 	-	1
9.	Avoidance of Strong Swear Words (The Use of Expletives)	-	-	-
10.	Emphatic Stress	-	The perfect day! → line 34	1
Total				40 (of 47).

Scene two only contains the dialogues of two female characters, Lorelai and Rory. These two female characters use the women's linguistic features in their utterances. We can see in Table 3.1.2. that there are seven types of women's linguistic features occur in this scene. The features that occur are lexical hedges or fillers, rising intonation on declaratives, 'empty' adjectives, specialized vocabularies, intensifiers, 'superpolite' forms, and emphatic stress.

Feature number one (lexical hedges or fillers) appears thirteen times, they are *well* (seven times) and *maybe* (twice). While *see*, *you know*, *I think*, and *I guess* appear once. Feature number three (rising intonation on declaratives) appears three times, they are "*Well, pray they match my blue suit?*", "*Oh, Pieta Placemat?*" and "*Like a cold medicine buzz?*". Feature number four (empty adjectives) appears three times, they are *cute*, *fancy*, and *nice* (each of them appears once). Feature number five (specialized vocabularies) appears nine times.

They are *mani*, *pedi*, and *facial* (appears once each), in which *mani* is the short word from *manicure* (the care of the hands and finger-nails) and *pedi* is the short word from *pedicure* (almost the same with manicure but for feet). While *facial* is the term used for special treatment for face. These three words usually are only used by female because it's a kind of female activities (even though nowadays a lot of men do these activities too). The other specialized vocabulary found in this scene is *tote bags* (appears six time). The *tote bags* here mean a small bag for carrying cosmetic products, which usually used by women. Feature number six (intensifiers) appears ten times, they are *just* (six times), *very* (three times), and *extremely* (once). Feature number eight ('superpolite' forms) appears just once. The phrase *would you* in "*Well, be a little less lovable, would you, ...*" indicates that the speaker uses a polite form. The last, feature number ten (emphatic stress), appears once. The word *perfect* in "*The perfect day!*" stresses the meaning of the speaker's utterance.

We can see that, in this scene, the two female characters utter the women's linguistic features 40 times from total 47 utterances. Since there are no male characters in this scene, the use of women's linguistic features are clearly dominated by the female characters.

3.1.3. Scene 3

CUT TO SIDEWALK

1. LORELAI: Let's **just** be very efficient about this. It's quick, it's peppy, and everybody likes a nice Pope story. → line 3
2. RORY: I **thought** he was going. → line 8
3. LORELAI: **Well**, I don't know. → line 11
4. RORY: **Well**, I hope he went. **Plus**, he really **seems** to like Nicole. → line 12

5. LORELAI: What do you think, **biscotti moment?** → line 19
6. LUKE: You put a **giant window in my wall.** → line 22
7. LUKE: A **giant window!** → line 24
8. TAYLOR: **I think you came out a bitter surly killjoy.** → line 27
9. TAYLOR: If you could **just move it so you don't accidentally touch the candy.** → line 31
10. LUKE: Look at all the **pretty candy!** → line 32
11. LORELAI: **Oh my God!** → line 34
12. RORY: Well, so what do we do? → line 43
13. LORELAI: Well, we have to **just pick up something here and we'll tell him that we got it in Denmark.** → line 44
14. LORELAI: Well, we have to get him something. → line 48

Table 3.1.3. Scene 3

No.	Types of Women's Linguistic Features	Women's Linguistic Features Uttered by the Characters				Total of WLF Uttered	
		Female		Male		Female	Male
		Lorelai	Rory	Luke	Taylor		
1.	Lexical Hedges / Fillers	- Well, I don't know. → line 11 - Well, we have to just pick up something here and we'll tell him that we got it in Denmark. → line 44 - Well, we have to get him something. → line 48	- I thought he was going. → line 8 - Well, I hope he went. Plus, he really seems to like Nicole. → line 12 - Well, so what do we do? → line 43	-	I think you came out a bitter surly killjoy. → line 27	7	1
2.	Tag Questions	-	-	-	-	-	-
3.	Rising Intonation on Declaratives	What do you think, biscotti moment? → line 19	-	-	-	1	0
4.	'Empty' Adjectives	It's quick, it's peppy, and everybody likes a nice Pope story. → line 3	-	Look at all the pretty candy! → line 32	-	1	1
5.	Specialized Vocabularies (e.g. Precise Color Terms)	-	-	-	-	-	-
6.	Intensifiers	- Let's just be very efficient about this. → line 3 - Well, we have to just pick up something here and we'll tell him that we got it in Denmark. → line 44	-	-	If you could just move it so you don't accidentally touch the candy. → line 31	3	1
7.	'Hypercorrect' Grammar	-	-	-	-	-	-
8.	'Superpolite' Forms	-	-	-	-	-	-
9.	Avoidance of Strong Swear Words (The	Oh my God! → line 34	-	-	-	1	0

	Use of Expletives)						
10.	Emphatic Stress	-	-	- You put a giant window in my wall. → line 22 - A giant window! → line 24	-	0	2
Total						13 (of 35)	5 (of 16)

There are four characters in scene three, two of them are female (Lorelai and Rory), while the other two characters are male (Luke and Taylor). Both male and female characters utter the women's linguistic features in their utterances. From Table 3.1.3., we can see that in the dialogues of scene three, there are six types of women's linguistic features occur. The features that occur are lexical hedges or fillers, rising intonation on declaratives, 'empty' adjectives, intensifiers, avoidance of strong swear words (the use of expletives), and emphatic stress.

Feature number one (lexical hedges or fillers) appears eight times, they are *well* (five times), *I thought*, *seems* and *I think* (appears once each). Feature number three (rising intonation on declaratives) appears once, "..., *biscotti moment?*". Feature number four ('empty' adjectives) appears twice, they are *nice* and *pretty* (appears once each). Feature number six (intensifiers) appears four times, they are *just* (three times) and *very* (once). Feature number nine (avoidance of strong swear words) appears just once, *oh my God*. The last, feature number ten (emphatic stress), appears twice, *giant*.

In here, we can see that the female characters utter the women's linguistic features thirteen times from total 35 female utterances, whereas the male

characters utter the women's linguistic features five times from total sixteen male utterances.

3.1.4. Scene 4

CUT TO SOOKIE AND JACKSON'S HOUSE

1. SOOKIE: I missed you so much! → line 5
2. LORELAI: We missed you so much. → line 6
3. LORELAI: Hello, hi, nice to see you. → line 14
4. SOOKIE: And he's being completely stubborn. → line 30
5. RORY: But you know? → line 31
6. JACKSON: Hey, in the old days, the guys would pace back and forth in the waiting room until a pretty nurse in a nice white outfit would come out and say, "Congratulations - it's a 'insert your chosen sex here'." → line 37
7. LORELAI: Well, I wanna know. → line 38
8. JACKSON: We can be in that waiting room together, pacing, waiting, we'll get you a nice suit. → line 41
9. LORELAI: Well, I wanna know. → line 45

Table 3.1.4. Scene 4

No.	Types of Women's Linguistic Features	Women's Linguistic Features Uttered by the Characters				Total of WLF Uttered	
		Female			Male	Female	Male
		Lorelai	Sookie	Rory	Jackson		
1.	Lexical Hedges / Fillers	- Well, I wanna know. → line 38 - Well, I wanna know. → line 45	-	-	-	2	0
2.	Tag Questions	-	-	-	-	-	-
3.	Rising Intonation on Declaratives	-	-	But you know? → line 31	-	1	0
4.	'Empty' Adjectives	Hello, hi, nice to see you. → line 14	-	-	- Hey, in the old days, the guys would pace back and forth in the waiting room until a pretty nurse in a nice white outfit would come out and say, "Congratulations - it's a 'insert your chosen sex here'." → line 37 - We can be in that waiting room	1	3

					together, pacing, waiting, we'll get you a nice suit. → line 41		
5.	Specialized Vocabularies (e.g. Precise Color Terms)	-	-	-	-	-	-
6.	Intensifiers	We missed you so much. → line 6	- I missed you so much! → line 5 - And he's being completely stubborn. → line 30	-	-	3	0
7.	'Hypercorrect' Grammar	-	-	-	-	-	-
8.	'Superpolite' Forms	-	-	-	-	-	-
9.	Avoidance of Strong Swear Words (The Use of Expletives)	-	-	-	-	-	-
10.	Emphatic Stress	-	-	-	-	-	-
Total						7 (of 40)	3 (of 12)

There are four characters in this scene. Three are female (Lorelai, Sookie, and Rory), while the only male character is Jackson. Both male and female characters in this scene utter the women's linguistic features in their utterances. From Table 3.1.4., we can see that there are only four types of women's linguistic features occur in the dialogues of scene four, they are lexical hedges or fillers, rising intonation on declaratives, 'empty' adjectives, and intensifiers.

Feature number one (lexical hedges or fillers) appears twice (well). Feature number three (rising intonation on declaratives) appears just once, "*But you know?*". Feature number four ('empty' adjectives) appears four times, they are *nice* (three times) and *pretty* (once). Feature number six (intensifiers) appears three times, they are *so* (twice) and *completely* (once).

In this scene, we can see that the female characters utter the women's linguistic features seven times from total 40 female utterances, while the only male character utters the women's linguistic features three times from total twelve male utterances.

3.1.5. Scene 5

CUT TO OUTSIDE

1. LORELAI: So Jackson's really not gonna be in the delivery room with you? → line 1
2. LORELAI: My God, it's so exciting. → line 10
3. LORELAI: Man, you're prepared, aren't you? → line 12
4. LORELAI: It's so nice to be home. → line 14
5. SOOKIE: It's nice to have you home. → line 15
6. LORELAI: I guess he went on that cruise, huh? → line 18
7. SOOKIE: You know, I think something happened on that trip of his. → line 21
8. SOOKIE: Well, the day he got back, Jackson and I went into the diner and I asked him how his trip went. → line 23
9. SOOKIE: Luke just seemed kind of freaked out about something. → line 25
10. LORELAI: You think he and Nicole had a fight or something? → line 28
11. SOOKIE: He just walked around acting weirder than normal. → line 31

Table 3.1.5. Scene 5

No.	Types of Women's Linguistic Features	Women's Linguistic Features Uttered by the Characters		Total of WLF Uttered
		Female		
		Lorelai	Sookie	Female
1.	Lexical Hedges / Fillers	I guess he went on that cruise, huh? → line 18	- You know, I think something happened on that trip of his. → line 21 - Well, the day he got back, Jackson and I went into the diner and I asked him how his trip went. → line 23 - Luke just seemed kind of freaked out about something. → line 25	6
2.	Tag Questions	- Man, you're prepared, aren't you? → line 12 - I guess he went on that cruise, huh? → line 18	-	2
3.	Rising Intonation on Declaratives	- So Jackson's really not gonna be in the delivery room with you? → line 1 - You think he and Nicole had a fight or something? → line 28	-	2

4.	'Empty' Adjectives	It's so nice to be home. → line 14	It's nice to have you home. → line 15	2
5.	Specialized Vocabularies (e.g. Precise Color Terms)	-	-	-
6.	Intensifiers	- My God, it's so exciting. → line 10 - It's so nice to be home. → line 14	- Luke just seemed kind of freaked out about something. → line 25 - He just walked around acting weirder than normal. → line 31	4
7.	'Hypercorrect' Grammar	-	-	-
8.	'Superpolite' Forms	-	-	-
9.	Avoidance of Strong Swear Words (The Use of Expletives)	- My God, it's so exciting. → line 10 - Man, you're prepared, aren't you? → line 12	-	2
10.	Emphatic Stress	-	-	-
Total				18 (of 34)

In scene five, there are only two characters, Lorelai and Sookie. Both of them are female and they use the women's linguistic features in their utterances. From Table 3.1.5., we can see that in this scene, there are six types of women's linguistic features occur in the dialogues. The features that occur are lexical hedges or fillers, tag questions, rising intonation on declaratives, 'empty' adjectives, intensifiers, and avoidance of strong swear words (the use of expletives).

Feature number one (lexical hedges or fillers) appears six times, they are *I guess, you know, I think, well, seemed, and kind of* (each of them appears once). Feature number two (tag questions) appears twice, they are "*Man, you're prepared, aren't you?*" and "*I guess he went on that cruise, huh?*". The first sentence is a simple tag question, while the second sentence is an implicit kind of tag question. The word *huh* in the second sentence indicates the tag question in informal way. Feature number three (rising intonation on declaratives) appears twice also, they are "*So Jackson's really not gonna be in the delivery room with*

you?" and *"You think he and Nicole had a fight or something?"*. Feature number four ('empty' adjectives) appears twice (*nice*). Feature number six (intensifiers) appears four times, they are *so* and *just* (both of them appear twice). The last, feature number nine (avoidance of strong swear words), appears twice, they are *my God* and *man* (both of them appear once).

In this scene, we can see that the female characters utter the women's linguistic features eighteen times from total 34 utterances. From here, we can conclude that the use of women's linguistic features are dominated by the female characters since there are no male characters in this scene.

3.1.6. Scene 6

CUT TO SIDEWALK

1. LORELAI: It's the perfect gift for Luke. Fine fancy jam from France. → line 2
2. RORY: Fine fancy jam from Jackson's pantry. → line 3
3. LORELAI: I am looking right here at this beautiful hand-crafted label and it says "Fruits de la Terre." → line 4
4. LORELAI: Yes, well, I think it adds an authentic touch. See, in my world, the person who made this jam was an illiterate orphan. . .Sochelle. → line 5
5. RORY: Well, as much as I would like to be there when you give Luke your heartfelt gift, I'm gonna go give Lane her gift. → line 13

Table 3.1.6. Scene 6

No.	Types of Women's Linguistic Features	Women's Linguistic Features Uttered by the Characters		Total of WLF Uttered
		Female		Female
		Rory	Lorelai	
1.	Lexical Hedges / Fillers	Well, as much as I would like to be there when you give Luke your heartfelt gift, I'm gonna go give Lane her gift. → line 13	Yes, well, I think it adds an authentic touch. See, in my world, the person who made this jam was an illiterate orphan. . .Sochelle. → line 5	4
2.	Tag Questions	-	-	-
3.	Rising Intonation on Declaratives	-	-	-
4.	'Empty' Adjectives	Fine fancy jam from Jackson's pantry. → line 3	- Fine fancy jam from France. → line 2 - I am looking right here at this	3

			beautiful hand-crafted label and it says "Fruits de la Terre." → line 4	
5.	Specialized Vocabularies (e.g. Precise Color Terms)	-		-
6.	Intensifiers	-	-	-
7.	'Hypercorrect' Grammar	-	-	-
8.	'Superpolite' Forms	-	-	-
9.	Avoidance of Strong Swear Words (The Use of Expletives)	-	-	-
10.	Emphatic Stress	-	It's the perfect gift for Luke. → line	1
Total				8 (of 18 utterances)

This scene contains female characters only, i.e. Rory and Lorelai. Both of them use the women's linguistic features in their utterances. We can see in Table 3.1.6. that there are only three types of women's linguistic features occur in the dialogues in scene six. The features that occur in this scene are lexical hedges or fillers, 'empty' adjectives, and emphatic stress.

Feature number one (lexical hedges or fillers) appears four times, they are *well* (twice), *I think* (once), and *see* (once). Feature number four ('empty' adjectives) appears three times, they are *fancy* (twice) and *beautiful* (once). The last, feature number ten (emphatic stress), appears just once. The word *perfect* in "the *perfect* gift" stresses the meaning of the speaker's utterance.

In here, we can see that the female characters utter the women's linguistic features eight times from total eighteen utterances. Since there are no male characters in scene six, this scene is obviously dominated by the female characters in the use of the women's linguistic features.

3.1.7. Scene 7

CUT TO LUKE'S DINER

1. LUKE: Very good. → line 4
2. LORELAI: The trip was incredible, we had the best time. → line 11
3. LORELAI: So then we jumped on a train and we headed to Ireland - incredibly beautiful, by the way - and we sat in a bar for two days and did nothing but eat soda crackers and funky cheese and he never showed. → line 19
4. LUKE: You did? → line 24
5. LORELAI: Yes, fancy French jam. → line 29
6. LUKE: Very impressive. → line 30
7. LORELAI: It's handmade by this woman in Paris who has the most amazing story. → line 31
8. LORELAI: Just had nothing in her life, you know, except this burning desire to be the world's greatest jamstress. And she's famous now and, uh, you know, she only makes three bottles of that stuff a year and that's one of 'em, and I brought it all the way across the, uh. . . I got it from Sookie's house. → line 37
9. LUKE: Just a wild guess. → line 40
10. LUKE: Oh, it was. . .you know. → line 44
11. LORELAI: So, you and Nicole had fun then? → line 47
12. LUKE: You want more coffee? → line 48
13. LORELAI: On the boat? → line 51
14. LUKE: Oh, uh, you know, we fluttered around and ate, and there was a magic show and a singer and pillow mints, and you know, that's it. → line 52

Table 3.1.7. Scene 7

No.	Types of Women's Linguistic Features	Women's Linguistic Features Uttered by the Characters		Total of WLF Uttered	
		Female	Male	Female	Male
		Lorelai	Luke		
1.	Lexical Hedges / Fillers	Just had nothing in her life, you know, except this burning desire to be the world's greatest jamstress. And she's famous now and, uh, you know, she only makes three bottles of that stuff a year and that's one of 'em, and I brought it all the way across the, uh. . . I got it from Sookie's house. → line 37	- Oh, it was. . .you know. → line 44 - Oh, uh, you know, we fluttered around and ate, and there was a magic show and a singer and pillow mints, and you know, that's it. → line 52	2	3
2.	Tag Questions	-	-	-	-
3.	Rising Intonation on Declaratives	- So, you and Nicole had fun then? → line 47 - On the boat? → line 51	- You did? → line 24 - You want more coffee? → line 48	2	2
4.	'Empty' Adjectives	- So then we jumped on a train and we headed to Ireland - incredibly beautiful, by the way - and we sat in a bar for two days and did nothing but eat soda crackers and funky cheese and he never showed. → line 19 - Yes, fancy French jam. →	-	3	0

		line 29			
5.	Specialized Vocabularies (e.g. Precise Color Terms)	-	-	-	-
6.	Intensifiers	<ul style="list-style-type: none"> - So then we jumped on a train and we headed to Ireland – incredibly beautiful, by the way – and we sat in a bar for two days and did nothing but eat soda crackers and funky cheese and he never showed. → line 19 - Just had nothing in her life, you know, except this burning desire to be the world's greatest jamstress. → line 37 	<ul style="list-style-type: none"> - Very good. → line 4 - Very impressive. → line 30 - Just a wild guess. → line 40 	2	3
7.	'Hypercorrect' Grammar	-	-	-	-
8.	'Superpolite' Forms	-	-	-	-
9.	Avoidance of Strong Swear Words (The Use of Expletives)	-	-	-	-
10.	Emphatic Stress	<ul style="list-style-type: none"> - The trip was incredible, we had the best time. → line 11 - It's handmade by this woman in Paris who has the most amazing story. → line 31 	-	2	0
Total				11 (of 28)	8 (of 27)

There are only two characters in this scene. The female character is Lorelai and the male character is Luke. Both of them use the women's linguistic features in their utterances. From Table 3.1.7., we can see that there are five types of women's linguistic features occur in the dialogues. They are lexical hedges or fillers, rising intonation on declaratives, 'empty' adjectives, intensifiers, and emphatic stress.

Feature number one (lexical hedges or fillers) appears five times (you know). Feature number three (rising intonation on declaratives) appears four times, they are "You did?", "So, you and Nicole had fun then?", "You want more coffee?", and "On the boat?". Feature number four ('empty' adjectives)

appears three times, they are *beautiful*, *funky*, and *fancy* (appears once each). Feature number six (intensifiers) appears five times, they are *very* and *just* (both of them appear twice), and *incredibly* (once). The last, feature number ten (emphatic stress), appears twice, they are *incredible* (once) and *amazing* (once).

In here, we can see that the female character utter the women's linguistic features eleven times from total 28 female utterances, while the male character utters the women's linguistic features eight times from total 27 male utterances.

3.1.8. Scene 8

CUT TO SIDEWALK

1. KIRK: I just put that there. → line 3

Table 3.1.8. Scene 8

No.	Types of Women's Linguistic Features	Women's Linguistic Features Uttered by the Characters		Total of WLF Uttered	
		Female	Male	Female	Male
		Rory	Kirk		
1.	Lexical Hedges / Fillers	-	-	-	-
2.	Tag Questions	-	-	-	-
3.	Rising Intonation on Declaratives	-	-	-	-
4.	'Empty' Adjectives	-	-	-	-
5.	Specialized Vocabularies (e.g. Precise Color Terms)	-	-	-	-
6.	Intensifiers		I just put that there. → line 3	0	1
7.	'Hypercorrect' Grammar	-	-	-	-
8.	'Superpolite' Forms	-	-	-	-
9.	Avoidance of Strong Swear Words (The Use of Expletives)	-	-	-	-
10.	Emphatic Stress	-	-	-	-
Total				0 (of 1)	1 (of 2)

Scene eight contains two characters, they are Rory (female) and Kirk (male). From Table 3.1.8., we can see that there is only one type of women’s linguistic features occur in the dialogues in scene eight. The feature that occur in this scene is feature number six, intensifiers. This feature appears once (just). In this scene, we can see that the female character does not utter any types of women’s linguistic features from total only one utterance. On the other hand, the male character utters the women’s linguistic features only once from total two utterances. From here, we can conclude that the male character dominates the use of the women’s linguistic features in this scene.

3.1.9. Scene 9

CUT TO TAYLOR'S SODA SHOP

1. TAYLOR: Very good, Ginger. Nice symmetrical balls there, Joshua. → line 1
2. RORY: I was just walking by when I - → line 4
3. TAYLOR: Would you like an extra cherry? → line 7
4. RORY: You just put my picture on a flier and stuck it up all over town. → line 12
5. TAYLOR: Well, I couldn't very well ask you when you were traipsing all over Europe, now could I? → line 13
6. TAYLOR: Just wear a nice simple sage-colored floor-length dress and you'll be fine. → line 15
7. RORY: I only have a couple days left before I go off to school, and my mom and I have every moment planned, so I'm just going to have to pass on this one. → line 18
8. TAYLOR: Just consider yourself passed. → line 19
9. TAYLOR: You can find time in your busy day to come by and eat my free ice cream and take my free balloon and get yourself a free glitter hand stamp? You can swing that? You don't have to pass on that, huh? → line 21
10. RORY: Yes, well, that's for charity. → line 26
11. TAYLOR: I just assumed you liked taking part in town events. → line 29
12. RORY: I do like it, but I just can't this time. → line 30

Table 3.1.9. Scene 9

No.	Types of Women's Linguistic Features	Women's Linguistic Features Uttered by the Characters		Total of WLF Uttered	
		Female	Male	Female	Male
		Rory	Taylor		
1.	Lexical Hedges / Fillers	Yes, well, that's for charity. → line 26	Well, I couldn't very well ask you when you were traipsing all over	1	1

2.	Tag Questions	-	Europe, now could I? → line 13 - Well, I couldn't very well ask you when you were traipsing all over Europe, now could I? → line 13 - You don't have to pass on that, huh? → line 21	0	2
3.	Rising Intonation on Declaratives	-	You can find time in your busy day to come by and eat my free ice cream and take my free balloon and get yourself a free glitter hand stamp? You can swing that? → line 21	0	2
4.	'Empty' Adjectives	-	- Nice symmetrical balls there, Joshua. → line 1 - Just wear a nice simple sage-colored floor-length dress and you'll be fine. → line 15	0	2
5.	Specialized Vocabularies (e.g. Precise Color Terms)	-	-	-	-
6.	Intensifiers	- I was just walking by when I - → line 4 - You just put my picture on a flier and stuck it up all over town. → line 12 - I only have a couple days left before I go off to school, and my mom and I have every moment planned, so I'm just going to have to pass on this one. → line 18 - I do like it, but I just can't this time. → line 30	- Very good, Ginger. → line 1 - Well, I couldn't very well ask you when you were traipsing all over Europe, now could I? → line 13 - Just wear a nice simple sage-colored floor-length dress and you'll be fine. → line 15 - Just consider yourself passed. → line 19 - I just assumed you liked taking part in town events. → line 29	4	5
7.	'Hypercorrect' Grammar	-	-	-	-
8.	'Superpolite' Forms	-	Would you like an extra cherry? → line 7	0	1
9.	Avoidance of Strong Swear Words (The Use of Expletives)	-	-	-	-
10.	Emphatic Stress	-	-	-	-
Total				5 (of 17)	13 (of 18)

There are two characters in scene nine, they are Rory (female) and Taylor (male). Both male and female characters use the women's linguistic features in their utterances. From Table 3.1.9., we can see that there are six types of women's

linguistic features occur in the dialogues in this scene. They are lexical hedges or fillers, tag questions, rising intonation on declaratives, 'empty' adjectives, intensifiers, and 'superpolite' forms.

Feature number one (lexical hedges or fillers) appears twice (well). Feature number two (tag questions) appears twice also, they are "*Well, I couldn't very well ask you when you were traipsing all over Europe, now could I?*" and "*You don't have to pass on that, huh?*". The first sentence is a kind of regular tag question, whereas the second sentence is an implicit kind of tag question because the word *huh* indicates the tag question in an informal way. Feature number three (rising intonation on declaratives) appears twice, they are "*You can find time in your busy day to come by and eat my free ice cream and take my free balloon and get yourself a free glitter hand stamp?*" and "*You can swing that?*". Feature number four ('empty' adjectives) appears twice (nice). Feature number six (intensifiers) appears nine times, they are *very* (twice) and *just* (seven times). The last, feature number eight ('superpolite' forms), appears only once, i.e. the phrase *would you* in "*Would you like an extra cherry?*" indicates that the speaker uses a polite form.

In here we can see that the female character utters the women's linguistic features five times from total seventeen female utterances, while the male character utters the women's linguistic features thirteen times from total eighteen male utterances. Consequently, the writer can infer that the male character uses women's linguistic features more often than the female character.

3.1.10. Scene 10

CUT TO LORELAI'S HOUSE

1. RORY: So we'll just buy everyone a big crate of Fruits de la Terre. → line 2
2. RORY: Maybe I am different. Maybe I do have an attitude. → line 6
3. LORELAI: I think you do. → line 7
4. RORY: I mean, I've always had time for the town in the past, and now suddenly I don't? → line 8
5. LORELAI: Taylor is just messing with your mind, which is one of his specialties. → line 9
6. RORY: I guess. → line 10
7. RORY: Well, I'll just look through my mail. → line 12
8. LORELAI: Uh, hey, kid, you're kind of freaking me out here. → line 19
9. RORY: Well, I wrote the date down wrong. → line 30
10. RORY: Well, I wrote it down before we left and I wrote it down wrong. → line 34
11. RORY: Well, we don't. → line 36
12. RORY: Well, I'm not ready. → line 44
13. LORELAI: We just need to revise our plan. → line 45

Table 3.1.10. Scene 10

No.	Types of Women's Linguistic Features	Women's Linguistic Features Uttered by the Characters		Total of WLF Uttered
		Female		
		Lorelai	Rory	Female
1.	Lexical Hedges / Fillers	- I think you do. → line 7 - Uh, hey, kid, you're kind of freaking me out here. → line 19	- Maybe I am different. Maybe I do have an attitude. → line 6 - I guess. → line 10 - Well, I'll just look through my mail. → line 12 - Well, I wrote the date down wrong. → line 30 - Well, I wrote it down before we left and I wrote it down wrong. → line 34 - Well, we don't. → line 36 - Well, I'm not ready. → line 44	10
2.	Tag Questions	-	-	-
3.	Rising Intonation on Declaratives	-	I mean, I've always had time for the town in the past, and now suddenly I don't? → line 8	1
4.	'Empty' Adjectives	-	-	-
5.	Specialized Vocabularies (e.g. Precise Color Terms)	-	-	-
6.	Intensifiers	- Taylor is just messing with your mind, which is one of his specialties. → line 9 - We just need to revise our plan. → line 45	- So we'll just buy everyone a big crate of Fruits de la Terre. → line 2 - Well, I'll just look through my mail. → line 12	4
7.	'Hypercorrect' Grammar	-	-	-
8.	'Superpolite' Forms	-	-	-
9.	Avoidance of Strong	-	-	-

	Swear Words (The Use of Expletives)			
10.	Emphatic Stress	-	-	-
Total				15 (of 53)

Scene ten contains female characters only. i.e. Lorelai and Rory. Both of them use the women's linguistic features in their utterances. From Table 3.1.10, we can see that there are three types of women's linguistic features occur in the dialogues. The features that occur are lexical hedges or fillers, rising intonation on declaratives, and intensifiers.

Feature number one (lexical hedges or fillers) appears ten times, they are *well* (five times), *maybe* (twice), and the other, *I think*, *I guess*, and *kind of* appears once Feature number three (rising intonation on declaratives) appears once, "*I mean, I've always had time for the town in the past, and now suddenly I don't?*". And the last, feature number six (intensifiers), appears four times (just).

In this scene, we can see that the female characters utter the women's linguistic features fifteen times from total 53 female utterances. Since there are no male character in this scene, scene ten is obviously dominated by the female characters in the use of the women's linguistic features.

3.1.11. Scene 11

CUT TO SIDEWALK

1. LORELAI: I'm so wiped. → line 1
2. RORY: Third? → line 2
3. LORELAI: Oh, well, uh, originally I took two, then somewhere around four in the morning. I woke up and had a major Marilyn moment. → line 3
4. RORY: Well, I hear Kerry's available. → line 6
5. LORELAI: God, Mr. Jet Lag wants to be my best friend. → line 7
6. RORY: Well, do you wanna go home and rest? → line 8
7. LORELAI: We just need to split up. → line 17
8. RORY: Oh, boy. → line 18

9. RORY: Well, I'm gonna walk right past that stupid grand opening. → line 20
 10. LORELAI: Well, I would take the stationery store, but you're so weird about what kind of pens you like. → line 21
 11. RORY: I'll just. . .I'll walk really fast. Maybe Taylor won't notice me. → line 22
 12. LORELAI: You better walk really fast, like warp speed Mr. Sulu kind of fast. → line 23
 13. TAYLOR: Now, originally we were supposed to have our Ice Cream Queen here. but unfortunately, kids, she was just too busy. She just couldn't find time in her busy queen schedule to come play with all of you here today. → line 26

Table 3.1.11. Scene 11

No.	Types of Women's Linguistic Features	Women's Linguistic Features Uttered by the Characters			Total of WLF Uttered	
		Female		Male	Female	Male
		Lorelai	Rory	Taylor		
1.	Lexical Hedges / Fillers	<ul style="list-style-type: none"> - Oh, well, uh, originally I took two, then somewhere around four in the morning, I woke up and had a major Marilyn moment. → line 3 - Well, I would take the stationery store, but you're so weird about what kind of pens you like. → line 21 - You better walk really fast, like warp speed Mr. Sulu kind of fast. → line 23 	<ul style="list-style-type: none"> - Well, I hear Kerry's available. → line 6 - Well, do you wanna go home and rest? → line 8 - Well, I'm gonna walk right past that stupid grand opening. → line 20 - Maybe Taylor won't notice me. → line 22 	-	7	0
2.	Tag Questions	-	-	-	-	-
3.	Rising Intonation on Declaratives	-	Third? → line 2	-	1	0
4.	'Empty' Adjectives	-	-	-	-	-
5.	Specialized Vocabularies (e.g. Precise Color Terms)	-	-	-	-	-
6.	Intensifiers	<ul style="list-style-type: none"> - I'm so wiped. → line 1 - We just need to split up. → line 17 - Well, I would take the stationery store, but you're so weird about what kind of pens you like. → line 21 - You better walk really fast, like warp speed Mr. Sulu kind of fast. → line 23 	I'll just. . .I'll walk really fast. → line 22	Now, originally we were supposed to have our Ice Cream Queen here, but unfortunately, kids, she was just too busy. She just couldn't find time in her busy queen schedule to come play with all of you here today. → line 26	6	2
7.	'Hypercorrect'	-	-	-	-	-

	Grammar					
8.	'Superpolite' Forms	-	-	-	-	-
9.	Avoidance of Strong Swear Words (The Use of Expletives)	God, Mr. Jet Lag wants to be my best friend. → line 7	Oh, boy. → line 18	-	2	0
10.	Emphatic Stress		-	-	-	-
Total					16 (of 25)	2 (of 2)

There are three characters in scene eleven. Two of them are female, Lorelai and Rory, while the other is male, Taylor. We can see in Table 3.1.11. that there are four types of women's linguistic features occur in the dialogues in scene eleven. They are lexical hedges or fillers, rising intonation on declaratives, intensifiers, and avoidance of strong swear words (the use of expletives).

Feature number one (lexical hedges or fillers) appears seven times, they are *well* (five times), *kind of* and *maybe* (each of them appears once). Feature number three (rising intonation on declaratives) appears once, "*Third?*". Feature number six (intensifiers) appears eight times, they are *just* (four times), *so* (twice) and *really* (twice). The last, feature number nine (avoidance of strong swear words), appears twice, they are *God* and *oh boy* (appears once each).

From the table, we can conclude that the female characters utter the women's linguistic features sixteen times from total 25 female utterances, while the only male character utters the women's linguistic features twice from total two male utterances. From here, the writer can make a conclusion that the male character uses women's linguistic features more often than the female characters, different with what has been predicted by Lakoff.

3.1.12. Scene 12

CUT TO THE BEAUTY SUPPLY STORE

1. KIRK: This one is light with a fresh citrus scent and it is completely natural. → line 10
2. KIRK: You know, I heard you got back from your trip. → line 16
3. KIRK: And Pete seemed to really enjoy the Tower of London nutcracker you brought him. → line 22
4. KIRK: A nutcracker's a very useful thing to have around. → line 24
5. LORELAI: Okay, Kirk, I'm really sorry, we got a little messed up on the presents. It just got so crazy over there. → line 25
6. LORELAI: You know what, I'm gonna make this up to you, okay? → line 29
7. KIRK: Okay, well, sure. → line 32
8. LORELAI: Ooh, well, lucky me. → line 35

Table 3.1.12. Scene 12

No.	Types of Women's Linguistic Features	Women's Linguistic Features Uttered by the Characters		Total of WLF Uttered	
		Female	Male	Female	Male
		Lorelai	Kirk		
1.	Lexical Hedges / Fillers	<ul style="list-style-type: none"> - You know what, I'm gonna make this up to you, okay? → line 29 - Ooh, well, lucky me. → line 35 	<ul style="list-style-type: none"> - You know, I heard you got back from your trip. → line 16 - And Pete seemed to really enjoy the Tower of London nutcracker you brought him. → line 22 - Okay, well, sure. → line 32 	2	3
2.	Tag Questions	-	-	-	-
3.	Rising Intonation on Declaratives	-	-	-	-
4.	'Empty' Adjectives	-	-	-	-
5.	Specialized Vocabularies (e.g. Precise Color Terms)	-	-	-	-
6.	Intensifiers	Okay, Kirk, I'm really sorry, we got a little messed up on the presents. It just got so crazy over there. → line 25	<ul style="list-style-type: none"> - This one is light with a fresh citrus scent and it is completely natural. → line 10 - And Pete seemed to really enjoy the Tower of London nutcracker you brought him. → line 22 - A nutcracker's a very useful thing to have around. → line 24 	3	3
7.	'Hypercorrect' Grammar	-	-	-	-
8.	'Superpolite' Forms	-	-	-	-
9.	Avoidance of Strong Swear Words (The Use of Expletives)	-	-	-	-
10.	Emphatic Stress	-	-	-	-

Total	5 (of 21)	6 (of 21)
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This scene contains two characters, Lorelai (female) and Kirk (male). Both of them use the women's linguistic features in their utterances. From Table 3.1.12., we can see that there are only two types of women's linguistic features occur in the dialogue, i.e. lexical hedges or fillers and intensifiers.

Feature number one (lexical hedges or fillers) appears five times, i.e. *you know* and *well* (twice), and *seemed* (once). While feature number six (intensifiers), appears six times, they are *really* (twice), *completely*, *very*, *so*, and *just* (once).

We can see in the table that the female character utters the women's linguistic features five times from total 21 female utterances, while the male character utters the women's linguistic features six times from total 21 male utterances. From here, we can conclude that the male character uses women's linguistic features more often than the female character, different with Lakoff's prediction.

3.1.13. Scene 13

CUT TO OUTSIDE

1. LORELAI: You know, I think the only way we're gonna get this all done is if we prioritize. → line 7
2. LORELAI: I think we should bail on Friday night dinner. → line 11
3. RORY: Cancel on Grandma? → line 12
4. LORELAI: Well, the first part was true. → line 15
5. LORELAI: You go and you eat really fast and then get out of there. → line 29
6. TAYLOR: Now just picture her sitting here just like this, smiling and waving. 'Hello kids, I'm the Ice Cream Queen.' → line 35
7. RORY: I humiliate myself at least six times a year for this town, and just because I'm going to Yale, that's not going to stop. Now I love this town, I will be back in that ridiculous pilgrim outfit at Thanksgiving, so everybody just get off my back. → line 36

Table 3.1.13. Scene 13

No.	Types of Women's Linguistic Features	Women's Linguistic Features Uttered by the Characters			Total of WLF Uttered	
		Female		Male	Female	Male
		Lorelai	Rory	Taylor		
1.	Lexical Hedges / Fillers	- You know, I think the only way we're gonna get this all done is if we prioritize. → line 7 - I think we should bail on Friday night dinner. → line 11 - Well, the first part was true. → line 15	-	-	4	0
2.	Tag Questions	-	-	-	-	-
3.	Rising Intonation on Declaratives	-	Cancel on Grandma? → line 12	-	1	0
4.	'Empty' Adjectives	-	-	-	-	-
5.	Specialized Vocabularies (e.g. Precise Color Terms)	-	-	-	-	-
6.	Intensifiers	You go and you eat really fast and then get out of there. → line 29	I humiliate myself at least six times a year for this town, and just because I'm going to Yale, that's not going to stop. Now I love this town, I will be back in that ridiculous pilgrim outfit at Thanksgiving, so everybody just get off my back. → line 36	Now just picture her sitting here just like this, smiling and waving. 'Hello kids, I'm the Ice Cream Queen.' → line 35	3	2
7.	'Hypercorrect' Grammar	-	-	-	-	-
8.	'Superpolite' Forms	-	-	-	-	-
9.	Avoidance of Strong Swear Words (The Use of Expletives)	-	-	-	-	-
10.	Emphatic Stress	-	-	-	-	-
Total					8 (of 33)	2 (of 3)

In scene thirteen, there are three characters, two females (Lorelai and Rory) and one male (Taylor). All of them use women's linguistic features. From Table 3.1.13., we can see that, in this scene, there are three types of women's

linguistic features occur in the dialogues. The features that occur in this scene are lexical hedges or fillers, rising intonation on declaratives, and intensifiers.

Feature number one (lexical hedges or fillers) appears four times, they are *I think* (twice), *you know* and *well* (once). Feature number three (rising intonation on declaratives) appears once, "*Cancel on Grandma?*". And feature number six (intensifiers) appears five times, they are *just* (four times) and *really* (once).

In this scene, we can see that the female characters utter the women's linguistic features eight times from total 33 female utterances, while the male character utters the women's linguistic features twice from total three male utterances. From here, we can conclude that the male character uses women's linguistic features more often than the female characters.

3.1.14. Scene 14

CUT TO ELDER GILMORE RESIDENCE

1. RORY: Nice to see you. → line 4
2. EMILY: It's nice to see you, too. → line 5
3. EMILY: Well, you're here now and that's all that matters. Shall we go into the living room? → line 7
4. EMILY: My present? Well, that sounds very interesting. → line 9
5. EMILY: Oh my, it's lovely, Rory, really. Just beautiful. → line 13
6. RORY: She just had some things to do. → line 18
7. RICHARD: Rory, how lovely to see you. Well, how was the first European excursion? → line 23
8. RORY: It was perfect. → line 24
9. RICHARD: Chores? → line 26
10. EMILY: Errands, you know. → line 27
11. RICHARD: Errands? → line 28
12. RICHARD: I suppose. → line 30
13. EMILY: I think so, too. Would you like to see my present? → line 31
14. RICHARD: Well, that's very nice. → line 32
15. RICHARD: Well, I guess you're not the only one who gets a treat tonight. → line 35
16. EMILY: Oh, and just when I thought I was special. → line 36
17. RICHARD: That's beautiful. → line 37
18. RORY: We found this amazing pipe store in Copenhagen and the man there can carve anything you want. And they had a whole set of *Alice in Wonderland* pipes that Mom wanted to get, but they were way too expensive so we just got the Queen of Hearts. → line 38

19. RICHARD: Well, I love it. → line 39

20. EMILY: Well, I guess we should go in and eat. → line 48

Table 3.1.14. Scene 14

No.	Types of Women's Linguistic Features	Women's Linguistic Features Uttered by the Characters			Total of WLF Uttered	
		Female		Male	Female	Male
		Emily	Rory	Richard		
1.	Lexical Hedges / Fillers	<ul style="list-style-type: none"> - Well, you're here now and that's all that matters. → line 7 - Well, that sounds very interesting. → line 9 - Errands, you know. → line 27 - I think so, too. → line 31 - Oh, and just when I thought I was special. → line 36 - Well, I guess we should go in and eat. → line 48 	-	<ul style="list-style-type: none"> - Well, how was the first European excursion? → line 23 - I suppose. → line 30 - Well, that's very nice. → line 32 - Well, I guess you're not the only one who gets a treat tonight. → line 35 - Well, I love it. → line 39 	8	6
2.	Tag Questions	-	-	-	-	-
3.	Rising Intonation on Declaratives	My present? → line 9	-	<ul style="list-style-type: none"> - Chores? → line 26 - Errands? → line 28 	1	2
4.	'Empty' Adjectives	<ul style="list-style-type: none"> - It's nice to see you, too. → line 5 - Oh my, it's lovely, Rory, really. Just beautiful. → line 13 	Nice to see you. → line 4	<ul style="list-style-type: none"> - Rory, how lovely to see you. → line 23 - Well, that's very nice. → line 32 - That's beautiful. → line 37 	4	3
5.	Specialized Vocabularies (e.g. Precise Color Terms)	-	-	-	-	-
6.	Intensifiers	<ul style="list-style-type: none"> - Well, that sounds very interesting. → line 9 - Just beautiful. → line 13 - Oh, and just when I thought I was special. → line 36 	<ul style="list-style-type: none"> - She just had some things to do. → line 18 - And they had a whole set of <i>Alice in Wonderland</i> pipes that Mom wanted to get, but they were way too expensive so we just got the Queen of Hearts. → line 38 	Well, that's very nice. → line 32	5	1
7.	'Hypercorrect' Grammar	-	-	-	-	-
8.	'Superpolite' Forms	<ul style="list-style-type: none"> - Shall we go into the living room? → line 7 - Would you like to see my present? → line 31 	-	-	2	0

9.	Avoidance of Strong Swear Words (The Use of Expletives)	Oh my, it's lovely, Rory, really. → line 13	-	-	1	0
10.	Emphatic Stress	-	- It was perfect. → line 24 - We found this amazing pipe store in Copenhagen and the man there can carve anything you want. → line 38	-	2	0
Total					23 (of 41)	12 (of 10)

There are three characters in this scene, they are Emily and Rory (female), and Richard (male). From Table 3.1.14., we can see that there are seven types of women's linguistic features occur in the dialogues in scene fourteen. They are lexical hedges or fillers, rising intonation on declaratives, 'empty' adjectives, intensifiers, 'superpolite' forms, avoidance of strong swear words (the use of expletives), and emphatic stress.

Feature number one (lexical hedges or fillers) appears fourteen times, they are *well* (seven times), *I guess* (twice), and the other are *sounds*, *you know*, *I think*, *I thought*, and *I suppose* (each of them appears once). Feature number three (rising intonation on declaratives) appears three times, they are "*My present?*", "*Chores?*", and "*Errands*". Feature number four ('empty' adjectives) appears seven times, they are *nice* (appears three times), and the other two are *lovely* and *beautiful* (appears twice). Feature number six (intensifiers) appears six times, they are *just* (four times) and *very* (twice). Feature number eight ('superpolite' forms) appears twice. The phrase *shall we* and *would you* in "*Shall we go into the living room?*" and "*Would you like to see my present?*" indicate that the speaker uses a polite form. Feature number nine (avoidance of strong swear words) appears just

once, *oh my*. The last, feature number ten (emphatic stress), appears twice, they are *perfect* (once) and *amazing* (once).

From the table, we can see that the female characters utter the women's linguistic features 23 times from total 41 female utterances, while the male character utters the women's linguistic features twelve times from total ten male utterances. From here, we can conclude that the male character uses women's linguistic features more often than the female characters.

3.1.15. Scene 15

CUT TO THE DINING ROOM

1. RORY: Well, I - → line 11
2. RICHARD: You did go to Zurich, didn't you? → line 12
3. RORY: Yes, but, you know, Zurich was so crazy for us that we just figured, 'Ah, we'll just catch 'em next time.' → line 13
4. RICHARD: You didn't call them? → line 14
5. RORY: You know, there really wasn't time. → line 15
6. RICHARD: Well, what about the Egerholms in Denmark? → line 16
7. RORY: Well, if you think Zurich was hectic, then Denmark was just. . . whooh! → line 17
8. RICHARD: You didn't call them? → line 18
9. RICHARD: The Rezoscos in Florence? → line 20
10. RICHARD: The Talbots in London? → line 22
11. RICHARD: Well, who did you look up when you went to Europe? → line 24
12. RICHARD: You didn't look up one of our friends? → line 26
13. RORY: I know, but we got so caught up in the backpacking aspect of it that it just kind of slipped our minds. → line 27
14. RICHARD: You know what that means, Emily. → line 28
15. EMILY: Rory, would you like another piece of chicken? → line 29
16. EMILY: Well, just take it and nibble at it if you want to. → line 33
17. RORY: Soufflé? → line 34
18. RICHARD: Well, why didn't she put it in the oven when we sat down to dinner? → line 36
19. EMILY: You know, every time we go to Paris, I marvel at their ability to turn a simple meal into a three or four hour event. Makes every day seem like a party. So tonight, I thought we'd be European. I thought maybe we'd have a cheese plate before dessert and coffee. Bon? → line 37
20. RORY: Very. . . bon. → line 38
21. EMILY: It's nice to mix it up once in awhile. Oh, I have a wonderful idea. → line 39
22. EMILY: It is so exciting, and the costumes are beautiful. → line 41
23. EMILY: We'll just start at the beginning and see how far we get. Perfect, here's the cheese. → line 43

Table 3.1.15. Scene 15

No.	Types of Women's Linguistic Features	Women's Linguistic Features Uttered by the Characters			Total of WLF Uttered	
		Female		Male	Female	Male
		Rory	Emily	Richard		
1.	Lexical Hedges / Fillers	<ul style="list-style-type: none"> - Well, I - → line 11 - Yes, but, you know, Zurich was so crazy for us that we just figured, 'Ah, we'll just catch 'em next time.' → line 13 - You know, there really wasn't time. → line 15 - Well, if you think Zurich was hectic, then Denmark was just . . .who! → line 17 - I know, but we got so caught up in the backpacking aspect of it that it just kind of slipped our minds. → line 27 	<ul style="list-style-type: none"> - Well, just take it and nibble at it if you want to. → line 33 - You know, every time we go to Paris, I marvel at their ability to turn a simple meal into a three or four hour event. Makes every day seem like a party. So tonight, I thought we'd be European. I thought maybe we'd have a cheese plate before dessert and coffee. → line 37 	<ul style="list-style-type: none"> - Well, what about the Egerholms in Denmark? → line 16 - Well, who did you look up when you went to Europe? → line 24 - You know what that means, Emily. → line 28 - Well, why didn't she put it in the oven when we sat down to dinner? → line 36 	11	4
2.	Tag Questions	-	-	You did go to Zurich, didn't you? → line 12	0	1
3.	Rising Intonation on Declaratives	Soufflé? → line 34	Bon? → line 37	<ul style="list-style-type: none"> - You didn't call them? → line 14 - You didn't call them? → line 18 - The Rezoscos in Florence? → line 20 - The Talbots in London? → line 22 - You didn't look up one of our friends? → line 26 	2	5
4.	'Empty' Adjectives	-	<ul style="list-style-type: none"> - It's nice to mix it up once in awhile. Oh, I have a wonderful idea. → line 39 - It is so exciting, and the costumes are beautiful. → line 41 	-	3	0
5.	Specialized Vocabularies (e.g. Precise Color Terms)	-	-	-	-	-
6.	Intensifiers	<ul style="list-style-type: none"> - Yes, but, you know, Zurich was so crazy for us that we just figured, 'Ah, we'll just catch 'em next time.' → line 13 - Well, if you think Zurich was hectic, then Denmark was just . . .who! → line 	<ul style="list-style-type: none"> - Well, just take it and nibble at it if you want to. → line 33 - It is so exciting, and the costumes are beautiful. → line 41 - We'll just start at the beginning and see 	-	10	0

		17 - I know, but we got so caught up in the backpacking aspect of it that it just kind of slipped our minds. → line 27 - Very...bon. → line 38	how far we get.. → line 43			
7.	'Hypercorrect' Grammar	-	-	-	-	-
8.	'Superpolite' Forms	-	Rory, would you like another piece of chicken? → line 29	-	1	0
9.	Avoidance of Strong Swear Words (The Use of Expletives)	-	-	-	-	-
10.	Emphatic Stress	-	Perfect, here's the cheese. → line 43	-	1	0
Total					28 (of 26)	10 (of 17)

Scene fifteen consists of three characters: Emily, Rory and Richard. From Table 3.1.15., we can see that there are seven types of women's linguistic features occur in the dialogues in scene fifteen. The features that occur are lexical hedges or fillers, tag questions, rising intonation on declaratives, 'empty' adjectives, intensifiers, 'superpolite' forms, and emphatic stress.

Feature number one (lexical hedges or fillers) appears fifteen times, they are *well* (six times), *you know* (four times), and *I thought* (twice), whereas *kind of*, *seem like*, and *maybe* appears once. Feature number two (tag questions) appears just once, "*You did go to Zurich, didn't you?*". Feature number three (rising intonation on declaratives) appears seven times, they are "*You didn't call them?*" (appears twice), "*The Rezoscas in Florence?*", "*The Talbots in London?*", "*You didn't look up one of our friends?*", "*Soufflé?*", and "*Bon?*". Feature number four ('empty' adjectives) appears three times, they are *nice*, *wonderful*, and *beautiful* (appears once each). Feature number six (intensifiers) appears ten times:

just (six times), *so* (three times), and *very* (once). Feature number eight ('superpolite' forms) appears once. The phrase *would you* in "*Rory, would you like another piece of chicken?*" indicates that the speaker uses a polite form. The last, feature number ten (emphatic stress), appears once, *perfect*.

In this scene, we can see that the female characters utter the women's linguistic features 28 times from total 26 female utterances, while the male character utters the women's linguistic features ten times from total seventeen male utterances. From here, we can see that Lakoff's opinion is supported.

3.1.16. Scene 16

CUT TO LORELAI'S FRONT YARD

1. LUKE: Jeez, you think you go to a fancy school like Yale there'd be a mattress in the room. → line 1
2. LUKE: You packed her stuff in Hefty bags? → line 3
3. LORELAI: You have luggage? → line 6
4. LUKE: I just went on a seven-country cruise. → line 9
5. LORELAI: Oh my God, you proposed? → line 20
6. LORELAI: There's more? Okay, well, what? → line 24
7. LORELAI: And there's more after you proposed and she said yes? → line 28
8. LORELAI: You got married? → line 30
9. LORELAI: And that's legal? → line 32
10. LORELAI: So you're married? You're legally married? → line 34
11. LORELAI: Oh my God, you finally reproduced. → line 36
12. LUKE: It just all happened so fast. → line 39
13. LORELAI: Well, yeah. → line 40
14. LUKE: We tried to ignore it for awhile, you know, went snorkeling, but by the time we hit land, we were separated, and now we're getting divorced. → line 43
15. LORELAI: Okay, well, my jet lag and your love life is making me dizzy. → line 44
16. LORELAI: Well, look on the bright side. → line 48
17. LORELAI: You know, a single man of a certain age who lives alone. → line 50
18. LORELAI: You haven't left yet? → line 58
19. LORELAI: Well, first we have to lose the Jimmy Carter comparison, and second, I have to come get you. → line 60
20. RORY: Okay, but come quickly because she's got a lot of tapes and they rewind really slow. → line 61
21. LUKE: Everything okay? → line 63
22. LORELAI: You know. my mother's a psycho, so. . .business as usual. → line 64

Table 3.1.16. Scene 16

No.	Types of Women's Linguistic Features	Women's Linguistic Features Uttered by the Characters			Total of WLF Uttered	
		Female		Male	Female	Male
		Lorelai	Rory	Luke		
1.	Lexical Hedges / Fillers	<ul style="list-style-type: none"> - Okay, well, what? → line 24 - Well, yeah. → line 40 - Okay, well, my jet lag and your love life is making me dizzy. → line 44 - Well, look on the bright side. → line 48 - You know, a single man of a certain age who lives alone. → line 50 - Well, first we have to lose the Jimmy Carter comparison, and second, I have to come get you. → line 60 - You know, my mother's a psycho, so. . .business as usual. → line 64 	-	We tried to ignore it for awhile, you know, went snorkeling, but by the time we hit land, we were separated, and now we're getting divorced. → line 43	7	1
2.	Tag Questions	-	-	-	-	-
3.	Rising Intonation on Declaratives	<ul style="list-style-type: none"> - You have luggage? → line 6 - Oh my God, you proposed? → line 20 - There's more? → line 24 - And there's more after you proposed and she said yes? → line 28 - You got married? → line 30 - And that's legal? → line 32 - So you're married? You're legally married? → line 34 - You haven't left yet? → line 58 	-	<ul style="list-style-type: none"> - You packed her stuff in Hefty bags? → line 3 - Everything okay? → line 63 	9	2
4.	'Empty' Adjectives	-	-	Jeez, you think you go to a fancy school like Yale there'd be a mattress in the room. → line 1	0	1
5.	Specialized Vocabularies (e.g. Precise Color Terms)	-	-	-	-	-
6.	Intensifiers	-	Okay, but come quickly because she's got a lot of tapes and they rewind really slow. → line 61	<ul style="list-style-type: none"> - I just went on a seven-country cruise. → line 9 - It just all happened so fast. → line 39 	1	3
7.	'Hypercorrect' Grammar	-	-	-	-	-
8.	'Superpolite' Forms	-	-	-	-	-

9.	Avoidance of Strong Swear Words (The Use of Expletives)	- Oh my God, you proposed? → line 20 - Oh my God, you finally reproduced. → line 36	-	Jeez, you think you go to a fancy school like Yale there'd be a mattress in the room. → line 1	2	1
10.	Emphatic Stress	-	-	-	-	-
Total					19 (of 38)	8 (of 32)

There are three characters in this scene, two of them are female (Lorelai and Rory) and one of them is male (Luke). From Table 3.1.16., we can see that there are five types of women's linguistic features occur in the dialogues in scene sixteen. They are lexical hedges or fillers, rising intonation on declaratives, 'empty' adjectives, intensifiers, and avoidance of strong swear words (the use of expletives).

Feature number one (lexical hedges or fillers) appears eight times: *well* (five times) and *you know* (three times). Feature number three (rising intonation on declaratives) appears eleven times: "*You have luggage?*", "*Oh my God, you proposed?*", "*There's more?*", "*And there's more after you proposed and she said yes?*", "*You got married?*", "*And that's legal?*", "*So you're married?*", "*You're legally married?*", "*You haven't left yet?*", "*You packed her stuff in Hefty bags?*", and "*Everything okay?*". Feature number four ('empty' adjectives) appears just once, *fancy*. Feature number six (intensifiers) appears four times, they are *just* (twice), *so* and *really* (once). The last, feature number nine (avoidance of strong swear words), appears three times, they are *oh my God* (twice) and *Jeez* (once).

From the table, we can see that the female characters utter the women's linguistic features nineteen times from total 38 female utterances, while the only

male character utters the women's linguistic features eight times from total 32 male utterances.

3.1.17. Scene 17

CUT TO ELDER GILMORE RESIDENCE

1. EMILY: Now I think you're really going to see quite a difference from the early eighties. → line 1
2. EMILY: Oh, see right there, see that move? → line 3
3. EMILY: Ballroom dancing can be very harsh. I love them, they are so talented. → line 5
4. LORELAI: Well, you know, it's funny, I just happen to be in the neighborhood and I thought to myself, I wonder what's doing at the Gilmore house. → line 11
5. LORELAI: You are? Well, that sounds fun. Mind if I watch with you? → line 13
6. EMILY: Well, you've already missed the beginning. → line 16
7. EMILY: Rory, would you go ask Gerta if she would make me some tea? → line 18
8. EMILY: Well, you obviously weren't just in the neighborhood, so why don't you tell me what you're doing here? → line 21
9. LORELAI: Uh, you know, I came to see you. → line 22
10. EMILY: You're very busy, I understand. → line 29
11. LORELAI: Well, she's not gonna hurt your feelings by asking to leave. → line 34
12. LORELAI: Mom, why do you always make everything so hard? → line 36
13. EMILY: I know, which is why I was so surprised you didn't want to spend the evening with her. → line 37
14. EMILY: Well, it was getting late. → line 45
15. LORELAI: Um, you know, you've got Rory locked in here with the Mambo Kings, and, um, and Dad went to bed. → line 47
16. LORELAI: Because. . .you know, she's here and he's there and. . .God, I'm so tired. → line 49
17. RORY: What's so funny? → line 50
18. RORY: Mom? → line 52
19. LORELAI: Oh my God. → line 53
20. LORELAI: I just got the Jimmy Carter reference. → line 55

Table 3.1.17. Scene 17

No.	Types of Women's Linguistic Features	Women's Linguistic Features Uttered by the Characters			Total of WLF Uttered
		Female			Female
		Emily	Rory	Lorelai	
1.	Lexical Hedges / Fillers	- Now I think you're really going to see quite a difference from the early eighties. → line 1 - Well, you've already missed the beginning. → line 16 - Well, you obviously weren't just in the neighborhood, so why don't you tell me what you're doing here? → line 21	-	- Well, you know, it's funny, I just happen to be in the neighborhood and I thought to myself, I wonder what's doing at the Gilmore house. → line 11 - Well, that sounds fun. → line 13 - Uh, you know, I came to see you. → line 22 - Well, she's not gonna hurt	13

		- Well, it was getting late. → line 45		your feelings by asking to leave. → line 34 - Um, you know, you've got Rory locked in here with the Mambo Kings, and, um, and Dad went to bed. → line 47 - Because. . .you know, she's here and he's there and. . .God, I'm so tired. → line 49	
2.	Tag Questions	-	-	-	-
3.	Rising Intonation on Declaratives	Oh, see right there, see that move? → line 3	Mom? → line 52	You are? → line 13	3
4.	'Empty' Adjectives	-	-	-	-
5.	Specialized Vocabularies (e.g. Precise Color Terms)	-	-	-	-
6.	Intensifiers	- Now I think you're really going to see quite a difference from the early eighties. → line 1 - Ballroom dancing can be very harsh. I love them, they are so talented. → line 5 - Well, you obviously weren't just in the neighborhood, so why don't you tell me what you're doing here? → line 21 - You're very busy, I understand. → line 29 - I know, which is why I was so surprised you didn't want to spend the evening with her. → line 37	What's so funny? → line 50	- Well, you know, it's funny, I just happen to be in the neighborhood and I thought to myself, I wonder what's doing at the Gilmore house. → line 11 - Mom, why do you always make everything so hard? → line 36 - Because. . .you know, she's here and he's there and. . .God, I'm so tired. → line 49 - I just got the Jimmy Carter reference. → line 55	11
7.	'Hypercorrect' Grammar	-	-	-	-
8.	'Superpolite' Forms	Rory, would you go ask Gerta if she would make me some tea? → line 18	-	Mind if I watch with you? → line 13	2
9.	Avoidance of Strong Swear Words (The Use of Expletives)	-	-	- Because. . .you know, she's here and he's there and. . .God, I'm so tired. → line 49 - Oh my God. → line 53	2
10.	Emphatic Stress	-	-	-	-
Total					31 (of 56)

Scene seventeen only consists of female characters: Lorelai, Rory, and Emily. All of them use the women's linguistic features in their utterances. From Table 3.1.17., we can see that there are five types of women's linguistic features

occur in the dialogues in scene seventeen. The features that occur are lexical hedges or fillers, rising intonation on declaratives, intensifiers, 'superpolite' forms, and avoidance of strong swear words (the use of expletives).

Feature number one (lexical hedges or fillers) appears thirteen times, they are *well* (six times) and *you know* (four times). While *I think*, *I thought*, and *sounds* appears once. Feature number three (rising intonation on declaratives) appears three times, they are "*See that move?*", "*You are?*", and "*Mom?*". Feature number six (intensifiers) appears eleven times, they are *so* (five times), *just* (three times), *very* (twice), and *quite* (once). Feature number eight ('superpolite' forms) appears twice. The phrase *would you* and *mind if* in "*Rory, would you go ask Gerta if she would make me some tea?*" and "*Mind if I watch with you?*" indicate that the speakers use a polite form. Feature number nine (avoidance of strong swear words) appears twice, they are *oh my God* and *God* (appears once each).

From here, we can see that the female characters utter the women's linguistic features 31 times from total 56 female utterances. Since there are no male characters in this scene, scene seventeen is clearly dominated by the female characters in the use of the women's linguistic features.

3.1.18. Scene 18

CUT TO ELDER GILMORE RESIDENCE

1. RORY: This part's really good. → line 1
2. RORY: Cool, huh? → line 3
3. LORELAI: Extremely. Plus, the whole matching haircut thing adds a level of commitment to their act that the other acts just lack. → line 4

4. RORY: You know they rehearse every night, plus they have classes, plus they go to the gym four times a week? → line 5
5. LORELAI: Oh my God, she's balancing on his hand. Either way, he's very strong. → line 6
6. LORELAI: It's a really big day. → line 10
7. RORY: I just hope it's everything I've been imagining it to be. → line 11
8. LORELAI: I just hope you actually get there. → line 12
9. LORELAI: You know, if Sofia could just die during a fox trot, that would be perfect. → line 13
10. RORY: Biscotti? → line 14

Table 3.1.18. Scene 18

No.	Types of Women's Linguistic Features	Women's Linguistic Features Uttered by the Characters		Total of WLF Uttered
		Female		Female
		Rory	Lorelai	
1.	Lexical Hedges / Fillers	You know they rehearse every night, plus they have classes, plus they go to the gym four times a week? → line 5	You know, if Sofia could just die during a fox trot, that would be perfect. → line 13	2
2.	Tag Questions	Cool, huh? → line 3	-	1
3.	Rising Intonation on Declaratives	- You know they rehearse every night, plus they have classes, plus they go to the gym four times a week? → line 5 - Biscotti? → line 14	-	2
4.	'Empty' Adjectives	-	-	-
5.	Specialized Vocabularies (e.g. Precise Color Terms)	-	-	-
6.	Intensifiers	- This part's really good. → line 1 - I just hope it's everything I've been imagining it to be. → line 11	- Extremely. Plus, the whole matching haircut thing adds a level of commitment to their act that the other acts just lack. → line 4 - Either way, he's very strong. → line 6 - It's a really big day. → line 10 - I just hope you actually get there. → line 12 - You know, if Sofia could just die during a fox trot, that would be perfect. → line 13	8
7.	'Hypercorrect' Grammar	-	-	-
8.	'Superpolite' Forms	-	-	-
9.	Avoidance of Strong Swear Words (The Use of Expletives)	-	Oh my God, she's balancing on his hand. → line 6	1
10.	Emphatic Stress	-	You know, if Sofia could just die during a fox trot, that would be perfect. → line 13	1
Total				15 (of 17)

Scene eighteen, the last scene of this episode, only consists of female characters, Lorelai and Rory. We can see from Table 3.1.18., there are six types of women's linguistic features in the dialogues. They are lexical hedges or fillers, tag questions, rising intonation on declaratives, intensifiers, avoidance of strong swear words (the use of expletives), and emphatic stress.

Feature number one (lexical hedges or fillers) appears twice, *you know*. Feature number two (tag questions) appears just once, "*Cool, huh?*". The word *huh* in this sentence indicates the implicit kind of tag question. In a form of tag question, this sentence would be like this: "*It's cool, isn't it?*" or "*That's cool, isn't that?*". Feature number three (rising intonation on declaratives) appears twice, they are "*You know they rehearse every night, plus they have classes, plus they go to the gym four times a week?*" and "*Biscotti?*". Feature number six (intensifiers) appears eight times, they are *just* (four times), *really* (twice), *extremely* and *very* (once). Feature number nine (avoidance of strong swear words), appears just once, *oh my God*. The last, feature number ten (emphatic stress), appears also once, *perfect*.

In this scene, we can see that the female characters utter the women's linguistic features fifteen times from total seventeen female utterances. From here, we can conclude that female characters dominate the use of women's linguistic features since there are no male characters in this scene.

3.2. Analysis of the Data

3.2.1. Scene 1

There are six types of women's linguistic features found in scene one, they are lexical hedges or fillers, rising intonation on declaratives, 'empty' adjectives, intensifiers, avoidance of strong swear words (the use of expletives), and emphatic stress. From total 29 women's linguistic features found in this scene, ten of them are lexical hedges or fillers, four are rising intonation on declaratives, two are 'empty' adjectives, seven are intensifiers, four are avoidance of strong swear words (the use of expletives), and the last two are emphatic stress. In here, we can see that the most frequent women's linguistic feature found in this scene is feature number one, lexical hedges or fillers, with ten occurrences from total 29 women's linguistic features found. It means that 34.48 % feature that occurs in this scene is lexical hedges or fillers.

Scene one also consists of 72 lines. There are 67 lines spoken by the female characters and five lines spoken by the male character. Women's linguistic features are shown in 25 lines and appear 29 times. In this case, all of the 29 occurrences of women's linguistic features are spoken by the female characters, because the only male character, Morey, does not use any types of women's linguistic features. Using the following formula, we can count the ratio of male and female characters in using the women's linguistic features:

$$F \% \text{ or } M \% = \frac{WLFbF \text{ or } WLFbM}{FU \text{ or } MU} \times 100\%$$

With:

F % or M % = Female / male percentage in using women's linguistic features

WLFbF or WLFbM = Total women's linguistic features uttered by female / male characters in each scene

FU or MU = Total female / male utterances in each scene

So, the female and male percentage in using the women's linguistic features in scene one is as follow:

$$F \% = \frac{29}{67} \times 100\% = 43.283582 \% = 43.28 \%$$

$$M \% = \frac{0}{5} \times 100\% = 0 \%$$

From the calculation above, we know that 43.28 % of the female lines use women's linguistic features, whereas 0 % of the male lines use women's linguistic features (since in this scene, the male characters does not use any types of women's linguistic features). Therefore, we can infer that the result of this scene supports Lakoff's theory that women use women's linguistic features more often than men.

3.2.2. Scene 2

In scene two, there are seven types of women's linguistic features found, they are lexical hedges or fillers, rising intonation on declaratives, 'empty' adjectives, specialized vocabularies, intensifiers, 'superpolite' forms, and emphatic stress. From total 40 women's linguistic features found in this scene, thirteen of them are lexical hedges or fillers, three are rising intonation on

declaratives, three are 'empty' adjectives, nine are specialized vocabularies, ten are intensifiers, one is 'superpolite' forms, and the last one is emphatic stress. From here, we can see that the most frequent women's linguistic feature found in this scene is feature number one, lexical hedges or fillers, with thirteen occurrences from total 40 women's linguistic features found. It means that 32.5 % feature that occurs in scene two is lexical hedges or fillers.

This scene also consists of female utterances only. There are 47 lines spoken by the female characters. Women's linguistic features are shown in 26 lines with 40 occurrences. Using the formula like in scene one, we can count the percentage of female characters in using the women's linguistic features in scene two as follow:

$$F \% = \frac{40}{47} \times 100\% = 85.106383 \% = 85.1 \%$$

From the calculation, we can see that 85.1 % of the female lines use the women's linguistic features.

3.2.3. Scene 3

From table in scene three, the writer found six types of women's linguistic features, they are lexical hedges or fillers, rising intonation on declaratives, 'empty' adjectives, intensifiers, avoidance of strong swear words (the use of expletives), and emphatic stress. From total eighteen women's linguistic features found in this scene, eight of them are lexical hedges or fillers, one is rising intonation on declaratives, two are 'empty' adjectives, four are intensifiers, one is avoidance of strong swear words (the use of expletives), and the last two are

emphatic stress. In here we can see that the most frequent women's linguistic feature found in this scene is feature number one, lexical hedges or fillers, with eight occurrences from total eighteen women's linguistic features found. It means that 44.44 % feature that occurs in this scene is lexical hedges or fillers.

Scene three also consists of 51 lines. There are 35 lines spoken by the female characters and sixteen lines spoken by the male characters. Women's linguistic features are shown in fourteen lines and appear eighteen times. Thirteen occurrences of women's linguistic features are spoken by female characters, while the other five occurrences are spoken by male characters. Using the formula like in the first scene, we can count the ratio of male and female characters in using the women's linguistic features. The female and male percentage in using the women's linguistic features in scene three is like the following:

$$F \% = \frac{13}{35} \times 100\% = 37.142857 \% = 37.14 \%$$

$$M \% = \frac{5}{16} \times 100\% = 31.25 \%$$

Therefore 37.14 % of the female lines use women's linguistic features, whereas 31.25 % of the male lines use women's linguistic features. From here we can conclude that, in scene three, the female characters use women's linguistic features more often than the male characters.

3.2.4. Scene 4

There are four types of women's linguistic features found in scene four, they are lexical hedges or fillers, rising intonation on declaratives, 'empty'

adjectives, and intensifiers. From total ten women's linguistic features found in this scene, two of them are lexical hedges or fillers, one is rising intonation on declaratives, four are 'empty' adjectives, and three are intensifiers. From here we can see that the most frequent women's linguistic feature found in this scene is feature number four, 'empty' adjectives, with four occurrences from total ten women's linguistic features found. It means that 40 % feature that occurs in this scene is 'empty' adjectives.

Scene four also consists of 52 lines. There are 40 lines spoken by the female characters and twelve lines spoken by the male character. Women's linguistic features are shown in nine lines with ten occurrences. In this case, seven occurrences of women's linguistic features are spoken by the female characters, while the other three occurrences are spoken by the male character. We can count the ratio of male and female characters in using the women's linguistic features using the formula like in scene one. Therefore, the female and male percentage in using the women's linguistic features in scene four is as follow:

$$F \% = \frac{7}{40} \times 100\% = 17,5 \%$$

$$M \% = \frac{3}{12} \times 100\% = 25 \%$$

From the calculation, we found that 17.5 % of the female lines use women's linguistic features, whereas 25 % of the male lines use women's linguistic features. Therefore, we can see that, in scene four, the male character uses women's linguistic features more often than the female characters.

3.2.5. Scene 5

In scene five, there are six types of women's linguistic features found, they are lexical hedges or fillers, tag questions, rising intonation on declaratives, 'empty' adjectives, intensifiers, and avoidance of strong swear words (the use of expletives). From total eighteen women's linguistic features found in this scene, six of them are lexical hedges or fillers, two of them are tag questions, two are rising intonation on declaratives, two are 'empty' adjectives, four are intensifiers, and the last two are avoidance of strong swear words (the use of expletives). From here we can see that the most frequent women's linguistic feature found in this scene is feature number one, lexical hedges or fillers, with six occurrences from total eighteen women's linguistic features found. It means that 33.33 % feature that occurs in scene five is lexical hedges or fillers.

Scene five also consists of 34 lines. Since there are no male characters in this scene, the 34 lines are all spoken by the female characters. Women's linguistic features are shown in eleven lines with eighteen occurrences. Using the formula like in scene one, we can count the female characters percentage in using the women's linguistic features in scene five as follow:

$$F \% = \frac{18}{34} \times 100\% = 52.941176 \% = 52.94 \%$$

From the calculation above, we can see that 52.94 % of the female lines use women's linguistic features.

3.2.6. Scene 6

There are three types of women's linguistic features found in scene six, they are lexical hedges or fillers, 'empty' adjectives, and emphatic stress. From total eight women's linguistic features found in this scene, four of them are lexical hedges or fillers, three are 'empty' adjectives, and the last one is emphatic stress. In here we can see that the most frequent women's linguistic feature found in this scene is feature number one, lexical hedges or fillers, with four occurrences from total eight women's linguistic features found. It means that 50 % feature that occurs in scene six is lexical hedges or fillers.

This scene also consists of eighteen lines. There are no male characters in this since. Therefore, all of the eighteen lines are spoken by the female characters. Women's linguistic features are shown in five lines with eight occurrences. Using the formula like in first scene, we can count the female percentage in using the women's linguistic features in scene six as follow:

$$F \% = \frac{8}{18} \times 100\% = 44.44 \%$$

From the calculation above, we can see that 44.44 % of the female lines use women's linguistic features.

3.2.7. Scene 7

The writer found five types of women's linguistic features in scene seven, they are lexical hedges or fillers, rising intonation on declaratives, 'empty' adjectives, intensifiers, and emphatic stress. From total nineteen women's linguistic features found in this scene, five of them are lexical hedges or fillers,

four are rising intonation on declaratives, three are 'empty' adjectives, five are intensifiers, and the last two are emphatic stress. In here we can see that the most frequent women's linguistic features found in this scene are feature number one, lexical hedges or fillers, and feature number six, intensifiers. Both features appear five times from total nineteen women's linguistic features found. It means that, in this scene, features lexical hedges or fillers and intensifiers appear 26.32 %.

Scene seven also consists of 55 lines. There are 28 lines spoken by the female character and 27 lines spoken by the male character. Women's linguistic features are shown in fourteen lines and appear nineteen times. Eleven occurrences of women's linguistic features are spoken by the female character, while the rest eight occurrences are spoken by the male character. Using the formula like in scene one, below are the percentages of male and female characters in using the women's linguistic features in scene seven:

$$F \% = \frac{11}{28} \times 100\% = 39.285714 \% = 39.29 \%$$

$$M \% = \frac{8}{27} \times 100\% = 29.62963 \% = 29.63 \%$$

From that calculation, 39.29 % of the female lines use women's linguistic features, whereas 29.63 % of the male lines use women's linguistic features. From here we can see that female character uses women's linguistic features more often than the male character, just like Lakoff's prediction.

3.2.8. Scene 8

There is only one type of women's linguistic features found in this scene. The feature is feature number six, intensifiers. Automatically, the most frequent women's linguistic features found in this scene is feature number six also, intensifiers, with one occurrence from one women's linguistic features found. It's clearly seen that 100 % feature that occurs in this scene is intensifiers.

Scene eight also consists of three lines only. There is one line spoken by the female character and two lines spoken by the male character. Women's linguistic features are shown in one line only. In this case, the only one line is spoken by the male characters because the female character, Rory, does not use any types of women's linguistic features. We can count the ratio / percentages of male and female characters in using the women's linguistic features in scene eight using the formula like in scene one as the following calculation:

$$F \% = \frac{0}{1} \times 100\% = 0 \%$$

$$M \% = \frac{1}{2} \times 100\% = 50 \%$$

We can see from the above calculation that 0 % of the female lines use women's linguistic features (since in this scene, the female character does not use any types of women's linguistic features), whereas 50 % of the male lines use women's linguistic features. From here, we can draw a conclusion that, in this scene, the male character dominates the use of women's linguistic features.

3.2.9. Scene 9

The writer found six types of women's linguistic features in scene nine, they are lexical hedges or fillers, tag questions, rising intonation on declaratives, 'empty' adjectives, intensifiers, and 'superpolite' forms. From total eighteen women's linguistic features found in this scene, two of them are lexical hedges or fillers, two are tag questions, two of them also are rising intonation on declaratives, two are 'empty' adjectives, nine are intensifiers, and one is 'superpolite' forms. In here we can see that the most frequent women's linguistic feature found in this scene is feature number six, intensifiers, with nine occurrences from total eighteen women's linguistic features found. It means that 50 % feature that occurs in scene nine is intensifiers.

This scene also consists of 35 lines. There are seventeen lines spoken by the female character and eighteen lines spoken by the male character. Women's linguistic features are shown in twelve lines and appear eighteen times. Five occurrences of women's linguistic features are spoken by the female character, whereas thirteen occurrences are spoken by the male character. Using the same formula like in the previous scene, we can count the ratio of male and female characters in using the women's linguistic features as follow:

$$F \% = \frac{5}{17} \times 100\% = 29.411765 \% = 29.41 \%$$

$$M \% = \frac{13}{18} \times 100\% = 72.22 \%$$

Since 29.41 % of the female lines use women's linguistic features, whereas 72.22 % of the male lines use women's linguistic features, from here we

can conclude that, in scene nine, male character uses women's linguistic features more often than the female character.

3.2.10. Scene 10

In scene ten, there are only three types of women's linguistic features found, they are lexical hedges or fillers, rising intonation on declaratives, and intensifiers. From total fifteen women's linguistic features found in this scene, ten of them are lexical hedges or fillers, one is rising intonation on declaratives, and the last four are intensifiers. From here we can see that the most frequent women's linguistic feature found in this scene is feature number one, lexical hedges or fillers, with ten occurrences from total fifteen women's linguistic features found. It means that 66.67 % feature that occurs in scene ten is lexical hedges or fillers.

This scene also consists of 53 lines. Since there are no male characters in this scene, all of the 53 lines are spoken by the female characters. Women's linguistic features are shown in thirteen lines with fifteen occurrences. Using the same formula, below we can count the percentage of female characters in using the women's linguistic features in scene ten:

$$F \% = \frac{15}{53} \times 100\% = 28.301887 \% = 28.3 \%$$

From the calculation, we can see that 28.3 % of the female lines use women's linguistic features.

3.2.11. Scene 11

There are four types of women's linguistic features found in scene eleven, they are lexical hedges or fillers, rising intonation on declaratives, intensifiers, and avoidance of strong swear words (the use of expletives). From total eighteen women's linguistic features found in this scene, seven of them are lexical hedges or fillers, one is rising intonation on declaratives, eight are intensifiers, and the last two are avoidance of strong swear words (the use of expletives). From the statements above, we can see that the most frequent women's linguistic feature found in this scene is feature number six, intensifiers, with eight occurrences from total eighteen women's linguistic features found. It means that 44.44 % feature that occurs in scene eleven is intensifiers.

This scene also consists of 27 lines. There are 25 lines spoken by the female characters and two lines spoken by the male character. Women's linguistic features are shown in thirteen lines with eighteen occurrences. Sixteen occurrences of women's linguistic features are spoken by female characters, while the other two occurrences are spoken by male character. Using the same formula like in the previous scene, we can count the ratio of male and female characters in using the women's linguistic features in scene eleven as follow:

$$F \% = \frac{16}{25} \times 100\% = 64 \%$$

$$M \% = \frac{2}{2} \times 100\% = 100 \%$$

Therefore, from the calculation above, we can see that 64 % of the female lines use women's linguistic features, whereas 100 % of the male lines use

women's linguistic features. From here, we can make a conclusion that, in scene eleven, the male character use women's linguistic features more often than the female characters.

3.2.12. Scene 12

There are only two types of women's linguistic features found in scene twelve, they are lexical hedges or fillers and intensifiers. From total eleven women's linguistic features found in this scene, five of them are lexical hedges or fillers and six of them are intensifiers. From here, we can see that the most frequent women's linguistic feature found in this scene is feature number six, intensifiers, with six occurrences from total eleven women's linguistic features found. It means that 54.54 % feature that occurs in scene twelve is intensifiers.

This scene also consists of 42 lines. There are 21 lines spoken by the female character and 21 lines spoken by the male character. Women's linguistic features are shown in eight lines and appear eleven times. Five occurrences of women's linguistic features are spoken by the female character, while the other six occurrences are spoken by the male character. Below, we can count the ratio of male and female characters in using the women's linguistic features in scene twelve using the same formula like in the previous scene:

$$F \% = \frac{5}{21} \times 100\% = 23.809524 \% = 23.81\%$$

$$M \% = \frac{6}{21} \times 100\% = 28.571429 \% = 28.57 \%$$

From the above calculation, we can see that 23.81 % of the female lines use women's linguistic features, whereas 28.57 % of the male lines use women's linguistic features. From here, we can conclude that, in this scene, male character use women's linguistic features more often than the female character.

3.2.13. Scene 13

In scene thirteen, there are three types of women's linguistic features found, they are lexical hedges or fillers, rising intonation on declaratives, and intensifiers. From total ten women's linguistic features found in this scene, four of them are lexical hedges or fillers, one is rising intonation on declaratives, and five are intensifiers. From here we can see that the most frequent women's linguistic feature found in this scene is feature number six, intensifiers, with five occurrences from total ten women's linguistic features found. It means that 50 % feature that occurs in this scene is intensifiers.

Scene thirteen also consists of 36 lines. There are 33 lines spoken by the female characters and three lines spoken by the male character. Women's linguistic features are shown in seven lines with ten occurrences. Eight occurrences of women's linguistic features are spoken by the female characters, while the rest two occurrences are spoken by the male character. Below are the calculation of male and female characters' ratio in using the women's linguistic features in scene thirteen:

$$F \% = \frac{8}{33} \times 100\% = 24.24 \%$$

$$M \% = \frac{2}{3} \times 100\% = 66.67 \%$$

From the calculation, we found that 24.24 % of the female lines use women's linguistic features, whereas 66.67 % of the male lines use women's linguistic features. From here, we can conclude that in scene thirteen, male character uses women's linguistic features more often than the female characters.

3.2.14. Scene 14

The writer found seven types of women's linguistic features in scene fourteen, they are lexical hedges or fillers, rising intonation on declaratives, 'empty' adjectives, intensifiers, 'superpolite' forms, avoidance of strong swear words (the use of expletives), and emphatic stress. From total 35 women's linguistic features found in this scene, fourteen of them are lexical hedges or fillers, three are rising intonation on declaratives, seven are 'empty' adjectives, six are intensifiers, two are 'superpolite' forms, one is avoidance of strong swear words (the use of expletives), and the last two are emphatic stress. From here we know that the most frequent women's linguistic feature found in this scene is feature number one, lexical hedges or fillers, with fourteen occurrences from total 35 women's linguistic features found. It means that 40 % feature that occurs in scene fourteen is lexical hedges or fillers.

This scene also consists of 51 lines. There are 41 lines spoken by the female characters and ten lines spoken by the male character. Women's linguistic features are shown in twenty lines and appear 35 times. 23 occurrences of women's linguistic features are spoken by the female characters, while the other

twelve occurrences are spoken by the male character. Using the same formula like in scene one, we can count the ratio / percentages of male and female characters in using the women's linguistic features in scene fourteen like the following calculation:

$$F \% = \frac{23}{41} \times 100\% = 56.097561 \% = 56.1 \%$$

$$M \% = \frac{12}{10} \times 100\% = 120 \%$$

From the calculation above, we can see that 56.1 % of the female lines use women's linguistic features, whereas 120% of the male lines use women's linguistic features. From here, we can infer that, in this scene, the male character uses women's linguistic features more often than the female characters.

3.2.15. Scene 15

There are seven types of women's linguistic features found in scene fifteen, they are lexical hedges or fillers, tag questions, rising intonation on declaratives, 'empty' adjectives, intensifiers, 'superpolite' forms, and emphatic stress. From total 38 women's linguistic features found in this scene, fifteen of them are lexical hedges or fillers, one of them is tag questions, seven are rising intonation on declaratives, three are 'empty' adjectives, ten are intensifiers, one is 'superpolite' forms, and the last one is emphatic stress. From here we can see that the most frequent women's linguistic feature found in this scene is feature number one, lexical hedges or fillers, with fifteen occurrences from total 38 women's

linguistic features found. It means that 39.47 % feature that occurs in scene fifteen is lexical hedges or fillers.

This scene also consists of 43 lines. There are 26 lines spoken by the female characters and seventeen lines spoken by the male character. Women's linguistic features are shown in 23 lines with 38 occurrences. 28 occurrences of women's linguistic features are spoken by the female characters, while the rest ten occurrences are spoken by the male character. Below are the ratio / percentages of male and female characters in using the women's linguistic features:

$$F \% = \frac{28}{26} \times 100\% = 107.69231 \% = 107.69 \%$$

$$M \% = \frac{10}{17} \times 100\% = 58.823529 \% = 58.82 \%$$

Since 107.69 % of the female lines use women's linguistic features, while 58.82 % of the male lines use women's linguistic features, from here we can conclude that in scene fifteen, female characters use women's linguistic features more often than the male character. The result of this scene supports Lakoff's theory.

3.2.16. Scene 16

In scene sixteen, there are five types of women's linguistic features found, they are lexical hedges or fillers, rising intonation on declaratives, 'empty' adjectives, intensifiers, and avoidance of strong swear words (the use of expletives). From total 27 women's linguistic features found in this scene, nine of them are lexical hedges or fillers, eleven of them are rising intonation on

declaratives, one of them is 'empty' adjectives, four are intensifiers, and three are avoidance of strong swear words (the use of expletives). From here, we know that the most frequent women's linguistic feature found in this scene is feature number three, rising intonation on declaratives, with eleven occurrences from total 27 women's linguistic features found. It means that 40.74 % feature that occurs in this scene is rising intonation on declaratives.

Scene sixteen also consists of 70 lines. There are 38 lines spoken by the female characters and 32 lines spoken by the male character. Women's linguistic features are shown in 22 lines and appear 27 times. Nineteen occurrences of women's linguistic features are spoken by the female characters, while the other eight occurrences are spoken by the male character. Using the same formula like in scene one, below are the calculation of male and female characters' ratio in using the women's linguistic features in scene sixteen:

$$F \% = \frac{19}{38} \times 100\% = 50\%$$

$$M \% = \frac{8}{32} \times 100\% = 25 \%$$

From the calculation, we found that 50 % of the female lines use women's linguistic features, whereas 25 % of the male lines use women's linguistic features. From here, Lakoff's theory is supported, since in this scene, female characters use women's linguistic features more often than the male character.

3.2.17. Scene 17

The writer found five types of women's linguistic features in scene seventeen, i.e. lexical hedges or fillers, rising intonation on declaratives, intensifiers, 'superpolite' forms, and avoidance of strong swear words (the use of expletives). From 31 women's linguistic features found, thirteen of them are lexical hedges or fillers, three are rising intonation on declaratives, eleven are intensifiers, two are 'superpolite' forms, and the last two are avoidance of strong swear words (the use of expletives). From here, we know that the most frequent women's linguistic feature found is feature number one, lexical hedges or fillers, with thirteen occurrences from total 31 women's linguistic features found. It means that 41.93 % feature that occurs in this scene is lexical hedges or fillers.

Scene seventeen also consists of 56 lines. There are no male characters in this scene, so, all of the 56 lines are spoken by the female characters. Women's linguistic features are shown in twenty lines with 31 occurrences. Using the formula in scene one, we can count the percentage of female characters in using the women's linguistic features like the following calculation:

$$F \% = \frac{31}{56} \times 100\% = 55.357143 \% = 55.36 \%$$

From the calculation, we found that 55.36 % of the female lines use women's linguistic features.

3.2.18. Scene 18

There are six types of women's linguistic features found in the last scene, scene eighteen, they are lexical hedges or fillers, tag questions, rising intonation

on declaratives, intensifiers, avoidance of strong swear words (the use of expletives), and emphatic stress. From total Fifteen women's linguistic features found in this scene, two of them are lexical hedges or fillers, one of them is tag questions, two are rising intonation on declaratives, eight are intensifiers, one is avoidance of strong swear words (the use of expletives), and the last one is emphatic stress. In here we can see that the most frequent women's linguistic feature found in this scene is feature number six, intensifiers, with eight occurrences from total fifteen women's linguistic features found. It means that 53.33 % feature that occurs in this scene is intensifiers.

Scene eighteen also consists of seventeen lines. Since there are no male characters in this scene, all of the seventeen lines are spoken by the female characters. Women's linguistic features are shown in ten lines with fifteen occurrences. Using the formula in scene one, the percentage of female characters in using the women's linguistic features in this scene is as follow:

$$F \% = \frac{15}{17} \times 100\% = 88.235294 \% = 88.24\%$$

From the calculation, we can see that 88.24 % of the female lines use women's linguistic features.

3.3. Interpretation of the Data

Table 3.3. Summary of Scene 1 – 18

No	Types of Women's Linguistic Features	Total of Women's Linguistic Features Uttered												
		Female					Total	Male					Total	Total Female & Male
		Emily	Lorlai	Rory	Sookie	Babette		Richard	Taylor	Kirk	Luke	Jackson		
1.	Lexical Hedges / Fillers	18	52	30	5	4	109	10	2	3	19	0	19	128 (35.46%)
2	Tag Questions	0	2	1	0	0	3	1	2	0	3	0	3	6 (1.66%)
3	Rising Intonation on Declaratives	3	20	9	0	1	33	7	2	0	13	0	13	46 (12.74%)
4	'Empty' Adjectives	6	11	4	1	0	22	3	2	0	10	4	10	32 (8.86%)
5	Specialized Vocabularies (e.g. Precise Color Terms)	0	6	3	0	0	9	0	0	0	0	0	0	9 (2.49%)
6	Intensifiers	16	38	29	4	1	84	1	10	4	21	0	21	105 (29.09%)
7.	'Hypercorrect' Grammar	-	-	-	-	-	-	-	-	-	-	-	-	-
8	'Superpolite' Forms	3	3	0	0	0	6	0	1	0	1	0	1	7 (1.94%)
9	Avoidance of Strong Swear Words (The Use of Expletives)	1	11	3	0	2	15	0	0	0	1	0	1	16 (4.43%)
10	Emphatic Stress	0	4	3	0	2	10	0	0	0	2	0	2	12 (3.32%)
Total		47 of 56 (83.93%)	147 of 283 (51.94%)	82 of 211 (38.86%)	10 of 29 (66.67%)	10 of 15 (34.84%)	291 of 597 (48.74%)	22 of 27 (81.48%)	19 of 29 (65.52%)	7 of 24 (29.17%)	70 of 165 (28.79%)	3 of 12 (25%)	70 of 165 (42.42%)	361 of 762 utterances / lines

From Table 3.3. above, we can see that there are nine types of women's linguistic features that occur in the dialogues of scene one to eighteen. The features that occur are lexical hedges or fillers, tag questions, rising intonation on declaratives, 'empty' adjectives, specialized vocabularies (precise color terms),

intensifiers, 'superpolite' forms, avoidance of strong swear words (the use of expletives), and emphatic stress. Feature number seven, 'hypercorrect' grammar, does not occur in these eighteen scenes. Instead of using 'hypercorrect' grammar (the consistent use of standard verb forms), the characters in this series, both male and female characters, use the nonstandard verb forms quite often such as dropping word-final sound in the pronunciation, e.g.; not sounding the final *g* in words such as *freakin* instead of the standard form *freaking* (found in scene one, line three, uttered by female character, Lorelai). It was also found the frequent use of nonstandard verb forms / casual verb forms such as *gonna* (found in scene one, lines 5, 55, 57, 70; scene three, lines 15, 17; scene four line 22; scene five, lines 1, 32; scene six, lines 11, 13, 14; scene seven, line 54; scene ten, line 38; scene eleven, lines 16, 20; scene twelve, line 29; scene thirteen, lines 7, 17; scene fourteen, line 40; scene sixteen, line 38; scene seventeen, line 34) instead of the standard form *going to*, *'em* (found in scene one, line 26; scene seven, line 21; scene fifteen, line 13; scene eighteen, line 17) instead of the standard form *them*, and *wanna* (found in scene one, lines 41, 68; scene four, lines 11, 38, 45, 47; scene ten, line 8 (twice), scene eleven, lines 8, 26; scene sixteen, lines 10, 15; scene seventeen, line 29) instead of the standard form *want to*.

The possibility why feature 'hypercorrect' grammar does not occur in the dialogues is because the relationship between each character in this series is quite close, (e.g.; relationship between family, neighbors, and friends), since they live in a small town. So, the situation in this episode is quite informal also because the characters have intimate relationship with the others. Therefore, the use of feature

'hypercorrect' grammar (which is to claim a high status in order to be valued in society) is not really important for the female characters in the dialogues of this episode. This condition happened to the male characters also because men are considered as the super-ordinate group. They do not have to use feature 'hypercorrect' grammar to be valued in society. On the other hand, men prefer to use the vernacular forms because they carry macho connotations of masculinity and toughness.

From summary of scene one to eighteen, we also know that there are 361 occurrences of women's linguistic features. Feature number one, lexical hedges or fillers, appears 128 times. 109 occurrences are uttered by the female characters, while nineteen occurrences are uttered by the male characters. Feature number two, tag questions, appears only six times. Both male and female characters utter three times. Feature number three, rising intonation on declaratives, appears 46 times. 33 occurrences are uttered by the female characters, whereas the rest thirteen occurrences are uttered by the male characters. Feature number four, 'empty' adjectives, appears 32 times. 22 occurrences are uttered by the female characters, while ten occurrences are uttered by the male characters. Feature number five, specialized vocabularies, appears nine times. All are uttered by the female characters. Feature number six, intensifiers, appears 105 times. 84 occurrences are uttered by the female characters, while 21 occurrences are uttered by the male characters. Feature number eight, superpolite' forms, appears seven times. Six occurrences are uttered by the female characters, while one occurrence is uttered by the male characters. Feature number nine, avoidance of strong swear

words (the use of expletives), appears sixteen times. Fifteen occurrences are uttered by the female characters, whereas one occurrence is uttered by the male characters. And the last, feature number ten, emphatic stress, appears twelve times. Ten occurrences are uttered by the female characters, and the other two are uttered by the male characters.

From the statistic above, we can see that the type of women's linguistic feature which occurs the most is feature number one, lexical hedges or fillers, with 128 occurrences from total 361 women's linguistic features occur. It means that 35.46 % feature that occurs in the dialogues of scene one to eighteen is lexical hedges or fillers. The second feature that occurs frequently is feature number six, intensifiers, with 105 occurrences. So, feature number six appears 29.09 %. The next feature that occurs quite often is feature number three, rising intonation on declaratives, with 46 occurrences. That means, this feature appears 12.74 %. Feature number three is followed by feature number four, 'empty' adjectives. This features appears 32 times from total 361 women's linguistic features occur. Therefore, the occurrence of this feature is 8.86 %. The other features appear in a little number, they are feature number nine, avoidance of strong swear words (the use of expletives), with sixteen occurrences (4.43 %), feature number ten, emphatic stress, with twelve occurrences (3.32 %), feature number five, specialized vocabularies, with nine occurrences (2.49 %), and feature number eight, 'superpolite' forms, with seven occurrences (1.94 %). The last, feature which occur the least is feature number two, tag questions, with six occurrences (1.66 %).

Feature lexical hedges or fillers has possibility to occur the most because hedging is another aspect of women's insecurity (or in general, its usage is supposed to reflect the general insecurity of the speaker). The function of this feature is as a kind of attention-getting device, which is a way to check with one's interactional partner to see if they are listening, following and attending to one's remark. The use of hedges (by women) indicate unassertiveness. This is because the speakers (in this case, women) are socialized to believe that asserting themselves strongly is not nice or lady like, or even not feminine. This feature is also used as an invitation to respond someone's speech and to negotiate sensitive topics. Therefore, this feature appears the most because the characters in this episode want to create a fluent conversation with other characters.

Scene one to eighteen also consist of 762 lines. From these 762 lines, 597 lines are spoken by female characters and 165 lines are spoken by male characters. From 597 female lines, there are 291 occurrences of women's linguistic features. On the other side, from 165 male lines, there are 70 occurrences of women's linguistic features. Therefore, 48.74 % of female lines use women's linguistic features, while 42.42 % of male lines use women's linguistic features. Even though the differences between male and female characters in using the women's linguistic features is not high enough (the differences only 6.32 %), from here we can see that female characters use women's linguistic features in their utterances more often than male characters. This condition proves Lakoff's theory of women's linguistic features that women use women's linguistic features more often than men. As said by Lakoff, this

condition can be happened because women were using language which reinforced their subordinate status. They were colluding in their own subordination by the way they spoke. It means that women seek to acquire status through their use of language. The use of women's linguistic features also indicates women's insecurity, uncertainty, hesitancy, and lack of confidence. They use women's linguistic features because they are more status conscious than men. The use of women's linguistic features by women is a way of claiming such status (there is an exceptional for feature number seven, 'hypercorrect' grammar, which does not appear in this episode). They believe that a hesitant style will win their acceptance. Consequently, by using women's linguistic features, women hope that they will reach an equal status as men and will be valued by the society.

Beside the findings above, there is another interesting result from the analysis that we can see from Table 3.3. The writer found that between all of the female characters, Emily (Lorelai's mother, Rory's grandmother), a character who has a high status in society, uses women's linguistic features in her utterances more often (83.93 %) than the other female characters. Compared with the other Gilmore Girls, Lorelai (Rory's mother), uses 51.94 % of women's linguistic features, while Rory, the youngest Gilmore Girls, uses 38.86 % of women's linguistic features. The male characters also show almost the same results. Richard (Rory's grandfather), a successful businessman, uses women's linguistic features more often (81.48 %) than the other male characters, followed by Taylor, the town's major (the older member of the town), with 65.52 % of women's linguistic features. The other three male characters, Kirk, Luke, and Jackson, who

are younger and have lower status than Richard and Taylor, use women's linguistic features less often (29.17 %, 28.79 %, and 25 %). This statistic shows that the differences in the use women's linguistic features are not only based on gender/sex, but also on age, status, and education. People who are older, have higher status and higher education in society, tend to use women's linguistic features more often than people who are younger, have lower status and lower education in society.

CHAPTER IV CONCLUSION