

**THE USE OF LANGUAGE FEATURES OF MALE AND FEMALE
AUTHORS IN TWO SHORT STORIES THE YELLOW
WALLPAPER AND A ROSE FOR EMILY**

THESIS

INTAN MAYA HAPSARI

NIM 09320081



**ENGLISH LANGUAGE AND LETTERS DEPARTMENT
FACULTY OF HUMANITIES
MAULANA MALIK IBRAHIM STATE ISLAMIC UNIVERSITY OF
MALANG
2014**

THE USE OF LANGUAGE FEATURES OF MALE AND FEMALE
AUTHORS IN TWO SHORT STORIES THE YELLOW
WALLPAPER AND A ROSE FOR EMILY

THESIS

Presented to
Maulana Malik Ibrahim State Islamic University of Malang
in Partial Fulfillment of the Requirement
for the Degree of Sarjana Sastra(S.S)

By:
Intan Maya Hapsari
NIM 09320081

Supervisor:
Rina Sari, M.Pd



ENGLISH LANGUAGE AND LETTERS DEPARTMENT
FACULTY OF HUMANITIES
MAULANA MALIK IBRAHIM STATE ISLAMIC UNIVERSITY OF
MALANG
2014

CERTIFICATE OF THESIS AUTHORSHIP

I declare that the thesis entitled “*The Use of Language Features of Male and Female Authors in Two Short Stories The Yellow Wallpaper and A Rose for Emily*” is truly my original work to accomplish the requirement for the degree of SarjanaSastra (S.S) in English Language and Letters Department, Faculty of Humanities, Maulana Malik Ibrahim State Islamic University of Malang. It does not incorporate any materials previously written or published by another person, except those indicated in quotations and bibliography. Due to this fact, I am the only person responsible for the thesis if there is any objection or claim from others.

Malang, 18June 2014

Intan Maya Hapsari

APPROVAL SHEET

This is to certify that Intan Maya Hapsari's thesis entitled "*The Use of Language Features of Male and Female Authors in Two Short Stories The Yellow Wallpaper and A Rose for Emily*" has been approved by the thesis advisor for further approval by the Board of Examiners as one of the requirements for the Degree of SarjanaSastra (S.S) in English Language and Letters Department.

Approved by
the Advisor,

Rina Sari, M. Pd
NIP 19756102006042002

On Behalf of
the Head of English
Language and Letters Department,
Secretary of Language and Letters
Department

Dr. Syamsuddin, M. Hum
NIP 19691122 200609 001

Malang, May 30 2014

Acknowledged by the Dean of
the Faculty of Humanities

Dr. Hj. Istiadah, MA
NIP 19670313 1992032 002

LEGITIMATION SHEET

This is to certify that Intan Maya Hapsari's thesis entitled "*The Use of Language Features of Male and Female Authors in Two Short Stories The Yellow Wallpaper and A Rose for Emily*" has been approved by the Board of Examiners as one of the requirements for the degree of Sarjana Sastra (S.S) in Maulana Malik Ibrahim State Islamic University of Malang.

Malang, 22 June 2013

The Board of Examiners

Signatures

Drs. H. Djoko Susanto, M.Ed., Ph.D (Chair)
NIP196705292000031001

Dr. Hj. Syafiyah, MA (Main Examiner)
NIP196609101991032002

Rina Sari, M.Pd (Advisor)
NIP197506102006042002

Approved by
the Dean of the Faculty of Humanities

Dr. Hj. Istiadah, MA
NIP 19670313 1992032 002

MOTTO

وَلَقَدْ يَسَّرْنَا الْقُرْآنَ لِلذِّكْرِ فَهَلْ مِنْ مُدَكِّرٍ

And indeed, we have made the Qur'an easy to understand and remember, than is there any that will remember?

(Al-Qomar 54:32)

Translation from: quran.worldofislam.info



DEDICATION

This thesis is especially dedicated to my parent, Bapak Riyono Ari and Ibu Aslukha



ACKNOWLEDGEMENTS

Alhamdulillah, thanks to Allah SWT for His mercies and blessings in guiding the researcher to accomplish this research entitled *The Use of Language Features of Male and Female Authors in Two Short Stories The Yellow Wallpaper and A Rose for Emily* as the requirement for the degree of Sarjana Sastra (S.S). Sholawat and Salam are also delivered to the Prophet Muhammad SAW bringing Islam as the religion of *rahmatan lil `alamin*.

I would like to give her great thanks to the parents, BapakRiyono Ari and IbuAslughah who have supported and motivated me to finish writing thesis with all their suggestion and prayer. The gratitude also goes to my advisor, Rina Sari, M.Pd and the Board of Examiners H. DjokoSusanto, M.Ed. Ph.D and Dr. Hj. Syafiyah, MA who has guided and helped the researcher to accomplish this thesis with all of her constructive comment and critics to make this research more perfect and valuable. Next, the researcher thanks to her younger brother, Panji Dinasti Airlangga, for his support. Finally, the last gratitude also goes to her beloved fiancé, Fakhrrur Ridlo. I thanks for his love, prayers and his unflagging encouragement

Malang, 30 Mei 2014

Intan Maya Hapsari

TABLE OF CONTENTS

	Page
STATEMENT OF THE AUTHENTICITY.....	i
APPROVAL SHEET.....	ii
THESIS LEGITIMATION SHEET	iii
MOTTO	iv
DEDICATION.....	v
ACKNOWLEDGEMENT	vi
TABLE OF CONTENTS.....	vii
ABSTRACT	ix
 CHAPTER I INTRODUCTION	
1.1. Background of the Study	1
1.2. Research Problems	9
1.3. Objectives of the Study	9
1.4. Scope and Limitation	9
1.5. Significances of the Study	10
1.6. Definition of the Key Terms	11
1.7. Research Method	12
1.7.1. Research Design	12
1.7.2. Research Instrument	13
1.7.3. Data Source	13
1.7.4. Data Collection	14
1.7.5. Data Analysis	14
 CHAPTER II REVIEW OF RELATED LITERATURE	
2.1. Language and Gender	15
2.2. Linguistic Features	17
2.3. Early Works on Women's Language	17

2.4. Men and Women Language.....	20
2.5. Men and Women Language by Robin Lakoff	20

CHAPTER III FINDINGS AND DISCUSSION

3.1. Findings.....	26
3.1.1. Types of Language features used by male author in The Yellow Wallpaper	27
3.1.2. Types of Language features used by female author in The Yellow Wallpaper	32
3.2. Discussion	40
3.2.1. Types of Language features used by male author in The Yellow Wallpaper	40
3.2.2. Types of Language features used by female author in The Yellow Wallpaper	42

CHAPTER IV CONCLUSION AND SUGGESTION

4.1. Conclusion	44
4.2. Suggestion.....	46

BIBLIOGRAPHY	47
--------------------	----

APPENDIXES

ABSTRACT

Hapsari, Intan Maya. 2014. The Use of Language Features of Male and Female Authors in Two Short Stories The Yellow Wallpaper and A Rose for Emily. Humanities Faculty. Maulana Malik Ibrahim State Islamic University of Malang. Supervisor: Rina Sari, M. Pd

Keyword: Gender Differences, Language Feature, Male and Female Language.

Many critics believe that men and women have different life experiences, the writing of male and female authors will differ, as well. Some people believe that male authors are not able to write accurately from female perspective or present feminist ideals. The majority of the time, life from the female point of view is portrayed literature by women authors but male authors have also taken on the female perspective. When writing about women, it is possible that authors will describe them differently depending on gender, language, and culture. This research is an attempt to answer two research questions: (1) what are the types of language features used by male and female authors in short stories The Yellow Wallpaper and A Rose for Emily. (2) What are the differences between male and female authors in language features in short stories The Yellow Wallpaper and A Rose for Emily. To answer the research question, the research analysis & data based on Sociolinguistics of Men and Women's language representation proposed by Robin Lakoff theory.

Methodologically, the researcher uses descriptive qualitative as the research design. The data were analyzed by: (1) the data were classified based on the linguistic features theory by Lakoff, (2) the researcher analyzed the data based on ten categories of women's language and four categories of men's language, (3) the researcher described and explained the context of the selected data which are in the form of word, statements or phrases.

Based on the analysis, the researcher concludes that there are two language features from four men's language feature used by male author in A Rose for Emily short story, those are Interruptions and Commands. Meanwhile, there are three language features from ten women's language feature used by female author in The Yellow Wallpaper, those Lexical Hedges, Intensifier and Empty Adjective.

Finally, based on the findings mentioned above, the researcher suggests the next researchers suggest the next researcher of the theories such as Deborah Tannen (1975) and Robin Lakoff {1975} of the differences between male and female

language to provide deep information about gender differences to strengthen Lakoff's theory.



ABSTRACT

Hapsari, Intan Maya. 2014. The Use of Language Features of Male and Female Authors in Two Short Stories The Yellow Wallpaper and A Rose for Emily. Humanities Faculty. Maulana Malik Ibrahim State Islamic University of Malang. Supervisor: Rina Sari, M. Pd

Keyword: Gender Differences, Language Feature, Male and Female Language.

Many critics believe that men and women have different life experiences, the writing of male and female authors will differ, as well. Some people believe that male authors are not able to write accurately from female perspective or present feminist ideals. The majority of the time, life from the female point of view is portrayed literature by women authors but male authors have also taken on the female perspective. When writing about women, it is possible that authors will describe them differently depending on gender, language, and culture. This research is an attempt to answer two research questions: (1) what are the types of language features used by male and female authors in short stories The Yellow Wallpaper and A Rose for Emily. (2) What are the differences between male and female authors in language features in short stories The Yellow Wallpaper and A Rose for Emily. To answer the research question, the research analysis & data based on Sociolinguistics of Men and Women's language representation proposed by Robin Lakoff theory.

Methodologically, the researcher uses descriptive qualitative as the research design. The data were analyzed by: (1) the data were classified based on the linguistic features theory by Lakoff, (2) the researcher analyzed the data based on ten categories of women's language and four categories of men's language, (3) the researcher described and explained the context of the selected data which are in the form of word, statements or phrases.

Based on the analysis, the researcher concludes that there are two language features from four men's language feature used by male author in A Rose for Emily short story, those are Interruptions and Commands. Meanwhile, there are three language features from ten women's language feature used by female author in The Yellow Wallpaper, those Lexical Hedges, Intensifier and Empty Adjective.

Finally, based on the findings mentioned above, the researcher suggests the next researchers suggest the next researcher of the theories such as Deborah Tannen (1975) and Robin Lakoff {1975} of the differences between male and female language to provide deep information about gender differences to strengthen Lakoff's theory.

ABSTRAK

Hapsari, Intan Maya. 2014. The Use of Language Features of Male and Female Authors in Two Short Stories The Yellow Wallpaper and A Rose for Emily. Skripsi. Jurusan Bahasa dan Sastra Inggris. Fakultas Humaniora. Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Pembimbing: Rina Sari, M. Pd

Kata Kunci: Perbedaan Gender, Fitur Bahasa, Bahasa Laki-laki dan Perempuan.

Banyak pengkritik percaya bahwa pria dan wanita memiliki pengalaman hidup yang berbeda, penulisan penulis pria dan wanita akan berbeda juga. Beberapa orang percaya bahwa penulis laki-laki tidak bisa menulis secara akurat dari perspektif perempuan atau cita-cita kaum feminis saat ini. Sebagian sepanjang waktu, kehidupan dari sudut pandang perempuan digambarkan sastra oleh penulis perempuan, tetapi penulis laki-laki juga telah mengambil pada perspektif penulis perempuan. Ketika menulis tentang perempuan, ada kemungkinan bahwa penulis akan menjelaskan secara berbeda tergantung pada jenis kelamin, bahasa, dan budaya. Penelitian ini merupakan upaya untuk menjawab dua pertanyaan penelitian: (1) apa saja jenis fitur bahasa yang digunakan oleh penulis penulis laki-laki dan perempuan dalam cerita pendek The Yellow Wallpaper dan A Rose for Emily. (2) Apa perbedaan antara penulis laki-laki dan perempuan penulis dalam fitur bahasa dalam cerita pendek The Yellow Wallpaper dan A Rose for Emily. Untuk menjawab pertanyaan penelitian, analisis penelitian & data berdasarkan Sociolinguistik Pria dan representasi bahasa Perempuan yang diusulkan oleh teori Robin Lakoff.

Secara metodologis, peneliti menggunakan deskriptif kualitatif dengan desain penelitian. Data dianalisis dengan: (1) data yang diklasifikasikan berdasarkan linguistik fitur teori oleh Lakoff, (2) peneliti menganalisis data berdasarkan sepuluh kategori bahasa perempuan dan empat kategori bahasa laki-laki, (3) peneliti menggambarkan dan menjelaskan konteks data yang dipilih yang berupa kata, pernyataan atau frase.

Berdasarkan hasil analisis, peneliti menyimpulkan bahwa ada dua fitur bahasa dari fitur bahasa empat laki-laki yang digunakan oleh penulis penulis laki-laki di cerita pendek A Rose for Emily, yaitu Interupsi dan Perintah. Sementara itu, ada tiga fitur bahasa dari fitur bahasa sepuluh perempuan yang digunakan oleh penulis perempuan di The Yellow Wallpaper, yaitu leksikal Hedges, Intensifier dan Adjective Empty.

Akhirnya, berdasarkan temuan tersebut di atas, peneliti menyarankan para peneliti berikutnya supaya peneliti selanjutnya menggunakan teori seperti Deborah Tannen (1975) dan Robin Lakoff {1975} dari perbedaan antara bahasa penulis laki-

laki dan perempuan untuk memberikan informasi mendalam tentang perbedaan gender untuk memperkuat teori Lakoff ini.



CHAPTER I

INTRODUCTION

This chapter discusses about background of the study, research problems, objectives of the study, significances of the study, scope and limitation, research method and definition of the key terms.

1.1 Background of the Study

In defining gender, the concept of sex, male and female with their accompanying nations of masculinity and femininity are also included within this definition. Eckert and Mc Connell–Cinet (2003) argue that sex is a biological categorization based primarily on productive potential, whereas gender is the social elaboration of biological sex. In their view, the definition of males and females, people's understanding of themselves and others as male and female is ultimately social. They also show that gender is a learned behavior which is both taught and enforced, and leading to the conclusion that gender is collaborative in the sense that it connects individuals to the social order.

Deaux (1984: 105) stated that gender has been defined as “culturally determined cognitions, attitudes, and belief systems about females and males. Gender is a concept that varies across cultures that change through historical time, and that differs in terms of who makes the observations and judgments.” Gender issue has been already with us since long time ago. As the previous explanation

that actually the difference in physical matter is triggering other difference non-physical or it can be said it bravely as gender.

Human creation is created by so many aspects like society, historical background or culture. The difference of genders in the society had created different roles between man and woman themselves. Man as the active figure, is called as masculine. Then woman as the passive figure is called as feminine. Haeberle (1981: 9) mentioned that the male's social role is designed to reward masculine men, while the female's social role offers its relative advantages only to feminine women. Therefore, while man is doing his responsibility to find a job, work and reach his achievements, woman has to do her household responsibility or stand one step under the existence of man as well as she can. Those rules of role's division are managed by a system called as Traditional gender roles.

There are also social differences between men and women. Two of the most significant theories on social differences between males and females are "difference theory" and "dominance theory". According to the "difference theory", men and women even those within the same group, live in different or separate cultural worlds and, as a result, they promote different ways of speaking (Uchida, 1992). This theory is sometimes called "two-culture theory".

In simple terms, although men and women live in the same environment they establish different relations with society as if each belonged to a different environment and culture, the result of which is consequently reflected in the language of both genders as in other aspects of their lives. Therefore, in this theory, cross-gender communication is to be taken as cross-cultural or bi-cultural

communication. This theory is also called power-based theory; the focus is on male dominance and gender division.

Although men and women, from a given social class, belong to the same speech community, they may use different linguistic forms. The linguistic forms used by women and men are contrast to some extents in all speech communities. For example, Holmes (1993) mentions the Amazon Indians' language as an extreme example, where the language used by a child's mother is different from that is used by her father and each tribe is distinguished by a different language. In this community, males and females speak different languages.

There is no doubt that differences between the language used by men and women have been extensively observed and that 'male and female conversational styles are quite distinct' (O'Loughlin, 2000:2). These works led to the 'dominance approach' that provides a traditional, negative evaluation of women's speech, which the authors contend is a direct consequence of women's political and cultural subordination to men. Thus, women's linguistic inadequacies are attributed to societal inequalities between men and women, where men's conversational dominance appears to reflect the wider political and cultural domination of men over women (Freeman & McElhinny, 1996).

Lakoff (1975) argues that women's manner of speaking, which is different from men, reflects their subordinate status in society. Thus, women's language is marked by powerlessness and tentativeness, expressed through the use of mitigates and inessential qualifiers, which effectively disqualifies women from positions of power and authority.

In particular, Lakoff (1975) argues that women's language style is deficient, lacking in authority and assertiveness. Lakoff (1975:43) also makes the interesting observation that women face a 'double bind' where they are criticized or scolded for not speaking like a lady but, at the same time, speaking like a lady systematically denies the female speaker access to power on the grounds that she is not capable of holding the ground based on her linguistic behavior.

Freeman and McElhinny (1996) divide Lakoff's ideas (1975) on women's language into three categories, the first which refers to the lack of resources that would enable women to express themselves strongly; secondly, language that encourages women to talk about trivial subjects and finally, language that requires women to speak tentatively.

Lakoffin Holmes (1993:314), mentions that there are ten features for women's language and four language features for men. Ten language feature for women are: (1) Lexical hedges or fillers, e.g. *you know, sort of*, (2) Tag questions, e.g. *she is very nice, isn't she?*, (3) Rising intonation on declaratives, e.g. *it's really good*. (4) Empty adjectives, e.g. *divine, charming, and cute*. (5) Precise color terms, e.g. *magenta, aquamarine*, (6) Intensifiers, such as *just and so*, (7) Hypercorrect grammar, consistent use of standard verb forms, e.g. *The use of an erroneous word form or pronunciation based on a false analogy with a correct or prestigious form, such as the use of I instead of me as a grammatical object (as in he invited my husband and I to lunch)*. (8) Super polite forms, e.g. indirect requests, euphemisms, e.g. *could you mind?* (9) Avoidance of strong swears words, e.g. *fudge, my goodness*. (10) Emphatic stress, e.g. *it was a BRILLIANT performance*. Meanwhile, four language feature for men are (11) Interruptions,

(12) Commands, e.g. *Don't move from that spot until Belle and her father come home*". (13) Insults, e.g. *you are a worthless street rat. You were born a street rat, you'll die a street rat and only your fleas will mourn you!*. And (14) Resistance, e.g. When you commands me and my friend, "you will bow to me", so my friend protest by stating: "We will never bow to you".

In addition, according to Brizendine (2006, as cited in Macrae, 2006), women devote more brain cells to talking than men because women have an eight-lane superhighway (which means that they devote more brain cells for communication, emotion and memory), while men have a small country road (which means that they have smaller areas responsible for communication, emotion, and memory). However, in a certain situation, women are also claimed to have less confidence to talk than men because women are powerless.

Lakoff (1975) as cited in Holmes (2011) asserts that women are generally lacking status in society. Therefore, it is argued that women are more subordinate than men. Moreover, they are more aware of the fact that their social status can be seen from the way they speak. Women were indicated hedging and boosting their utterance to attract the addressee's attention. Besides hedging and boosting, women as a guardian of society's values are also expected to be polite and should speak with standard forms (Holmes, 2001).

In contrast, men and boys are generally more tolerated, more freedom, rude, and mischievous than women and girls in conversation. As described by Lakoff (1973) as little boys, they are chastised more severely for throwing tantrums or showing temper: high spirits are expected and tolerated in little boys.

Hence, society tends to excuse a show of temper by men but not excuse it for women. They are allowed to fuss and complain, but only men can bellow in rage. To conclude, it could be argued that some characteristics of the difference between women and men are the way they talk and their language use. In a book entitled *Language and Women's Place*, conducted by Robin Lakoff (1975), she claims that certain features are typical women's language based on her observation and intuition. Lakoff (1975) also adds that woman's styles as a reflex of their powerlessness and men's power over them. It reveals by the fact that women are forced to learn weak, trivial, and deferential style as a part of socialization. This research is conducted by using analytical component of Discourse Analysis of women language representation. To start investigating this area, it is necessary to study linguistic area.

There have been some previous research applying this framework such as Permatasari (2010) and Sofia (2009) also studied the same issue about language and gender issue. Their thesis entitled "A Gender Based Adjectival Study of Women's and Men's Magazines" was conducted to determine whether men and women were different with respect to the use of intensifiers, hedges and tag question. To conduct the study, R. Lakoff's (1975) ideas concerning linguistic differences between male and female were taken into account. The results of my study also showed that the author's gender did have some impact on the language used. The article from a women's magazine with a male author and the article from a men's magazine with a female author stood out in comparison to the other articles with the same gender as target group in almost all linguistic features.

A difference could also be seen in example (11) and (12), where the authors are using features typical of their gender instead of features typical of the implied reader. One conclusion that could be drawn from this is that the authors are starting to get more free hands when it comes to the language they use. On the other hand it could be quite the opposite; it all depends on the message the magazine wants to give to their reader. If the message is that Beyonce Knowles is just as good as any man then the use of more masculine language could be easily justified. The same could be said about the interview with Hugh Dancy where the purpose of the article could be to describe him as a “metro sexual man” and therefore the female author is allowed to use more feminine language.

Another study related to women’s linguistics features conducted by Permatasari (2010) who studied “Women’s Speech Features Used by the Characters Sex and the City Movie”. This study focused on how the four characters of “Sex and The City” movie namely Carrie, Miranda, Charlotte, and Samantha use women’s speech features in several setting, such as restaurant, library, apartment Mexican resort, and streets. She found that the characters of Sex and City movie used women’s speech features which reflect uncertainty and lack of confidence because women tend to have trouble in starting conversation and avoiding saying definite things in their statement. Permatasari (2010) also stated that there were eight types of women’s speech features used by the characters: lexical hedges or fillers, tag question, rising intonation on declaratives ‘empty’ adjectives, intensifiers, super polite forms, avoidance of strong swear words, and emphatic stress.

Although Sofia (2009) and Permatasari (2010) have discovered women's linguistics features within the same framework by Robbin Lakoff (1975), they had different aspects in investigating their studies. Permatasari (2010) tried to seek the phenomenon of women's linguistics features only in English society which figured out by the actress in the movie. However, Sofia (2009) tried to examine how the phenomenon of women and men's language features in magazine.

The present research investigates the differences from those earlier studies: in the first previous research, although we are the same in using Lakoff's theory, it is still different in term of analyzing the data, because her data taken from the movie or oral text. Another different is that the second previous researcher, used Lakoff's theoretical framework applied in magazine, while this research uses Lakoff's theory in short story. For the second previous research, although we have similarities in analyzing written text of linguistics features and employing the same perspective of Sociolinguistics of male and female authors in this discussion, the researcher believes that this research will provide different findings which will be elaborated in the discussion section. Hence, this research is worth undertaking considering the gap among above researchers since it will bring different processes and results.

Related to the concept of Sociolinguistics, the researcher going to investigate mass media focusing on its own perspective in reporting linguistics features. Especially about the differences between male and female authors in short story. This issue can be linguistic phenomena on how the authors write the sentences to shape a certain representation. The representation used by male and

female language, this short story frequently has linguistics features and contain of unique language that researcher interested in analysing.

1.2 Research Problems

Based on the background of the study, the researcher proposes some research problems:

1. What are the types of linguistics feature used by male and female author in short stories *The Yellow Wallpaper* and *A Rose for Emily*?
2. What are the differences between male and female authors in short stories *The Yellow Wallpaper* and *A Rose for Emily*?

1.3 Objectives of the Study

Related to the statement of the research problems above, the objective of the research are:

1. To find out the types of linguistic feature used by male and female authors in two short stories: *The Yellow Wallpaper* and *A Rose for Emily*.
2. To find out the differences between male and female authors in the use of linguistics feature in two short stories: *The Yellow Wallpaper* and *A Rose for Emily*.

1.4 Scope and Limitation

The researcher analyzes two short stories that represent linguistics features between male and female authors by using Robin Lakoff's theory of linguistics features in Sociolinguistics'. Those are *The Yellow Wallpaper*, written by William Faulkner and *A Rose for Emily*, written by Charlotte Perkins Gilman. The

researcher only focuses on the differences between male and female authors in the use of linguistics features.

1.5 Significances of the Study

The findings of this research are supposed to give both theoretical and practical contributions in Sociolinguistics, especially in studying about language and gender. Theoretically, the findings of this research are expected to be evidence that will enrich the theory in Sociolinguistics. This research is expected to widen knowledge on how language and gender can represent linguistics features between male and female authors.

Practically, this research gives contribution to both the students and lecturers of English Department Maulana Malik Ibrahim State Islamic University of Malang. It is expected that they are able to know how linguistics features are used by male and female authors in two short stories *The Yellow Wallpaper* and *A Rose for Emily*. Moreover, the result of this research is expected as an additional material for Sociolinguistic course, especially in language and gender topic.

By doing this research, the researcher hopes that the readers will have more information about the value and the meaning of language and gender and how to relate them in conversation and writing. Moreover, this research is expected to be beneficial references for those who are going to study the similar topic since this study analyzes about linguistic feature.

1.6 Definitions of the Key Terms

To avoid the misunderstanding the researcher defines the key terms as follows:

- 1) **Linguistics in use** is perspectives from cognitive linguistics, language acquisition, discourse analysis, and linguistic anthropology. The physical distance between nations and continents, and the boundaries between different theories and subfields within linguistics have made it difficult to recognize the possibilities of how research from each of these fields can challenge, inform, and enrich the others. This book aims to make those boundaries more transparent and encourages more collaborative research.
- 2) **Linguistic Form** is a meaningful unit of speech, as a morpheme, word, phrase, sentence, etc.
- 3) **Language Feature** is the features of language that support meaning (for example, sentence structure, noun group/phrase, vocabulary, punctuation, figurative language). Choices in language features and text structures together define a type of text and shape its meaning. These choices vary according to the purpose of a text, its subject matter, audience and mode or medium of production.
- 4) **Men Language** is in using language tend to be about getting things done, whereas women's tend to be about making connections to other people. Men talk more about things and facts. Men's way of using language is competitive, reflecting their general interest in acquiring and maintaining status.

- 5) **Women Language** is cooperative, reflecting their preference for equality and harmony. Women are more verbally skilled and women talk more about people, relationships and feelings.
- 6) **The Yellow Wallpaper** is a 6,000 word short story by the American authors Charlotte Perkins Gilman, first published in The New England Magazine. It is regarded as an important early work of American feminist literature, illustrating attitudes in the 19th century toward women's physical and mental health.
- 7) **A Rose for Emily** is a short story by American author William Faulkner first published on April 30, issue of *Forum*. The story takes place in Faulkner's fictional city, Jefferson, Mississippi, in the fictional county of Yoknapatawpha County. It was Faulkner's first short story published in a national magazine.

1.7 Research Method

This study employs qualitative research because this research is aimed to give explorative information of language features differences of male and female authors in which the data are analyzed subjectively by obtaining the linguistic phenomena concerning in two short stories. In addition, this research also is not conducted either by doing experimental research or statistically analyzed as how, typically, quantitative research does.

1.7.1 Research Design

Descriptive qualitative method was used in this research as the research design. Qualitative method attempts to obtain deeper understanding of a target statement of problems and to make findings more valid.

1.7.2 Research Instrument

Research instrument is important to obtain the data of the study, for it is a set of methods used to collect data. The instrument in conducting this research was the researcher herself because she obtained the data from website to gain the linguistics form in two short stories of *The Yellow Wallpaper* and *A Rose for Emily*. Then she decides and comprehended the data which were analyzed based on the focus of the problem. Then, she comprehended the data which are indicated containing linguistics form. Therefore, the researcher had central function in this research as the main instrument.

1.7.3 Data and Data Source

Concerning to the topic of analysis, the data of this research are utterances (words, phrases, clauses, or sentences) containing linguistics feature representation. The sources of the data are two short stories with different authors whose different gender: *The Yellow Wallpaper* was written by Gilman and *A Rose for Emily* written by William Faulkner. Both of those short stories have similar topic and plot and the researcher wanted to study the linguistics feature used by male and female authors in using linguistics features. The researcher choose online

version in order to make it easy in collecting the data. Besides, it is more practical and easier to collect the data.

1.7.4 Data Collection

In collecting the data, the researcher did several steps. The aim is to know the linguistics features between male and female author presented through in the short stories. Third, the researcher identified sentences which contains linguistics feature based on Robin Lakoff's theory such as Lexical Hedges or Fillers, Tag Questions, 'Empty' adjectives, Precise Color Terms, 'Superpolite' Forms, Intensifiers, Emphatic Stress, and Avoidance of Strong Swear Words.

1.7.5 Data Analysis

The data of this research were analyzed by doing following several stages, those were classifying the features of women's language based on the theory of linguistics feature. First, the researcher categorized the data whether the data are really including linguistics features by understanding the meaning of data. Second, to affirm that my data classifications were really indicating the possibilities of the linguistics features of male and female authors. Third, the researcher described and explained the context of the selected sentences. Fourth, the researcher analyzed the data based on ten catagories of women's language and four catagories of men's language. This step was done to answer both of research question. The last steps were interpreting and discussing the results of data analysis by using Lakoff theory. This step was done after presenting the whole findings of the analyzed data that is aimed to clarify the result of discussion.

CHAPTER II

REVIEW OF RELATED LITERATURE

This research is aimed to investigate linguistics features presented used by male and female authors in two short stories *The Yellow Wallpaper* and *A Rose for Emily*. This chapter describes review of related literature as the foundation to get better understanding of present study. It is organized into some parts. Every part is discussed below in term of its basic concept.

2.1 Language and Gender

Researchers in language and gender such as Lakoff (1975), Coates (1998), Fishman (1997), Tannen (1986) and Cameron (1992, 1996) all draw attention to the differences in male and female speech. These differences have been perceived within various theories.

For instance, Lakoff (1975), the pioneer of studies on language and gender, introduced the deficit model. She explained women's language in terms of inadequacies resulting from the political and cultural subordination of women by men. In her view the linguistic features of women's language portray them as tentative, uncertain, and lacking in authority and submissive (Lakoff 1975:53-56). Other explanations given by authors such as Coates (1988, 1993),

Cameron (1992) and Tannen (1986) have termed women's language as simply different, i.e. nurturing, supportive and co-operative, in accordance with their socialization. These differences have resulted in theories such as the

difference approach, the dominance approach and the stronger version of dominance, i.e. the deficit model.

Lakoff (1975:53) propounded the deficit theory by expressing the view that women's language is deficient and inadequate. The dominance approach takes a similar stance, except that it is a weaker version of the deficit model. It focuses on dominance over women by men (Fishman 1997; Zimmerman and West 1983). The difference approach explains women's language as being simply different to that of men, in that they are more nurturing, supportive and co-operative (Tannen 1990; Coates 1993). Though this approach discusses the nature of women's language on the whole, it overlooks the political impetus of the focus on women's language. Male domination is by no means a thing of the past. However, the deficit, and to an extent the dominance, model does not consider the complexities involved in women's language.

As a result of the inadequacies of both theories, modern sociolinguists led by Cameron (1992) have argued that both approaches are necessary for the interpretation of language and gender. In fact, both theories may be relevant in explaining men and women's language in any context. Although the researcher is aware of the current debates questioning some of the fundamental theoretical assumptions on which the dominance and difference theories are based (Cameron 2005), this is not the focus of this study and would not receive extensive discussion. However, the performativity notions of gender as "an enactment, discursive construction or product of social interaction" (Stokoe 2005: 119) is applied in the discussion of the data.

2.2 Linguistics Features

Linguistic features in Sociolinguistics are categorized by speakers' gender. Gender is a system of meaning a way of constructing notions of male and female and language is the primary means through which we maintain or contest old meanings, and construct or resist new ones (Eckert & Ginet, 2003). Gender in Sociolinguistics refers to men and women's behavior socially and culturally constructed. In other words, language can be distinguished based on the speakers' gender through different linguistic features usage.

2.3 Early works on women's language

Jespersen's work, *Language: Its Nature, Development and Origin* (1922) has attracted our attention as one of the rare works which looked at women's language in earlier times. Women differ from men in their use of certain adjectives such as 'pretty' and 'nice', and adverbs such as 'vastly' and 'so'. His claim could be interpreted as meaning that women use a different language than men.

Note that his work is a typical example which treats one group (men) as the norm and the other group (women) as deviant. Feminists have criticized his work as stereotypical and sexist. While dogmatizing on women's characteristics of speech, Jespersen did not collect his own data from actual conversations of women: he instead refers to women's dialogues in novels written by men. Feminists have argued that because of Jespersen's overt prejudice against women and the insufficiency of his method, alleged women's language in his work should be considered as a product of the and areocentric ideology. However, the problem

is not only that Jespersen's work is stereotypical, but that these stereotypes have been swallowed, and perhaps are still believed by the public.

Generally the problem of stereotyping is that stereotypes, which may or may not be close to reality, tend to be justified by the fact that many people believe them, and consequently the social prejudices hidden behind them also tend to be justified. Ironically, even feminist linguists have not always probed into folk linguistic stereotypes, whilst criticizing Jespersen's work. It is Women's Language 145 generally said that Lakoff's work, *Language and Women's Place* (1975) marked the beginning of the twentieth-century linguistic interest in sex differences. Her claim about female speech is known as the 'Lakoff hypothesis': For example, Lakoff asserts that women are more likely to use empty adjectives such as 'divine', 'charming' and 'lovely'.

Intensifiers such as 'so', 'really' and 'very', and qualifiers such as 'not exactly' and 'a bit', are more frequently spoken by women than men. Women use more tag questions, more hedges, more rising intonations and more polite forms than men use. Lakoff explains that these characteristics of 'women's language' are a result of linguistic subordination: A woman must learn to speak 'women's language' to avoid being criticized as unfeminine by society. As a result; women appear to lack authority, seriousness, conviction and confidence in their conversation.

It is important to point out that there are some parallels between Lakoff's work as a feminist and Jespersen's work as a traditional linguist. Both of them develop exactly the same argument, for instance, on the use of certain adverbs and

adjectives in women's speech. Lakoff's work has also been attacked by feminists as stereotypical and concentric in two points: First, she tends to use the 'men as the norm and women as a deviation' framework as if it were taken for granted. She seems to assume the existence of women's language which is inferior to and different from men's language. In short, she is biased against women's language from the start. Second, there is a problem with her method. She examines her own intuitions rather than a collective corpus of data.

Using this method may direct the researcher to merely describe her own biases. Thus Lakoff's work should also be regarded as a product of areocentric ideology. Both Jespersen and Lakoff claim to describe how women converse. However what they actually do is merely itemize folk linguistic stereotypes which unconsciously reflect the general public's idea about how women should speak. Lakoff herself unknowingly conveys to us the realization that sexist stereotypes are deeply-rooted even in feminists' minds.

Nevertheless, the researcher should not abandon Lakoff's work as just stereotypical. While considering her work as a product of the and concentric ideology, Lakoff's study is significant in two ways: (1) She is the very first feminist researcher to deal with women's language; (2) Later studies on sex differences in English language have developed through arguments based on Lakoff's work. In other words, later works have attempted to verify or falsify the 'Lakoff hypotheses.

1.4 Men and Women language

The syntactic differentiations between males and females deal with directive speech. Men often use directive phrases such as “do this now” and women will be more indirect saying something like “why don’t we do this for a while?” Women are taught to be more ladylike, and speak gracefully, softly and less forceful.

When communicating, women are active participants in a conversation. While women ask questions to facilitate the flow of conversation, men compete to express their views and are eager to dominate the conversation. When it comes to linguistics, women speak softer, are more polite and more feminine women also seem more thoughtful in conversation and put more effort into the conversation than men do. Men’s speeches however, are more forceful and convincing. Apparently these factors are evident because women are emotional while men are more rational in characteristics. Because socially, men are dominant and women are subordinate these differences often reflect in communication.

2.5 Men and Women Language by Robin Lakoff

The investigation and identification of differences between men’s and women’s speech date back across time until 1970s. Lakoff (1975) first introduced women’s language to distinguish men and women’s different speech. Lakoff (1975) proposed theories on the existence of women’s

language. Her book 'Language and Woman's Place' has served as a basis for much research on the subject. She mentions ten features for women's language. According to research in sociolinguistics, the following features are identified as typical of women's language:

2.5.1 Empty adjectives

Lakoff classifies a group of adjectives as empty, which are used when expressing admiration or approbation. There are, actually, gender neutral adjectives which can express the same thing cool, great and terrific belong to this group. Empty adjectives, however, are restricted for female use in the sense that men risk to damage their reputation if using them. Adorable, charming, divine and lovely are examples of adjectives belonging to this category (Lakoff 1975).

2.5.2 Lexical Hedges

Examples of hedges are expressions like *kinda*, *you know* and *well*. These are words having a filler function in a sentence and are used to reduce the force of a statement. Hedges are said to reveal a speaker's uncertainty of an utterance (Lakoff [1975]2004:79).

2.5.3 Tag Questions

Women ask questions. This includes the use of tag-questions and rising intonation when giving a statement (Lakoff [1975]2004:78):
'''When will dinner be ready?' / 'Oh... Around six o'clock...?''' (Lakoff [1975]2004:51). Apparently, women tend to ask questions even when

declaratives are expected, because unlike men, women are insecure about their opinions (Lakoff 1975).

2.5.4 Intensifier

An intensifier is "a word [...] which has little meaning itself but is used to add force to another adjective, verb or adverb" (Cambridge Advanced Learner's Dictionary 2008:751). Adverbs like extremely and strongly are examples of intensifiers (ibid), thus preferably used by women.

2.5.5 Correct grammar and a standard variety

Various researchers agree that women generally use a language closer to a standard variety than men. This observation is consistent across social classes and the most constant finding in sociolinguistic research on gender (Talbot 1998:20; Trudgill 2000:73).

2.5.6 Rising Intonation

English rising intonation is a rather complicated phenomenon. It can express various emotions, such as non-finality, incompleteness, question, surprise, doubt, hesitation, interest, request and suggestion, politeness, readiness to continue the conversation, lack of confidence, and even insecurity.

2.5.7 Precise Color Term

A precise term is any searchable element defined for a given database, such as subject descriptors, key words, key phrases, words in titles, author names etc. You must be familiar with the search terms available for the database you intend to search. When you use a precise search term you must specify it in exactly the same way as it is known to CDS/ISIS. You should normally have the list of search terms to hand when you formulate your query. Even minor variations in spelling will cause CDS/ISIS to reject it. Thus for example, if the term known to CDS/ISIS is COLOR (American spelling) you may not use the English spelling COLOUR, as this will be rejected.

2.5.8 Super polite Form

Super polite forms it is described by Lakoff (1973) as “leaving a decision opens, not imposing your mind, or views, or claims, on anyone else” (p. 56). By using more standard speech forms, women can protect her ‘face’ and the addressee’s face.

2.5.9 Avoidance or strong swear words

Eckert (2003) suggests that “swearing is kind of interjection that can express extreme statements. He also states that swearing as an expression of very strong emotion (Eckert, 2003).

2.5.10 Emphatic Stress

It occurs when women want to strengthen an assertion (Lakoff, 1973). In stressing the opinion in written text, women may use *italic*, *bold*, *coloring*, *repeat*, *capital letter*, or *typing with longer letter* to give more emphasize or strengthen of those words. Kennedy (2008) describes that bold is used to make text stand out strongly by highlighting the important words, phrases, and sections and it may be applied within body text, the title, and etc.

2.5.11 Interruptions

Interruption is one of the conversation phenomenon's. Broadly speaking, it means that the next speaker cuts into the current speaker's ongoing utterance. Many linguists have studied the categories of interruption and have tried to define it, but it seems that they hardly achieve consensus.

Zimmerman and West define "interruptions as next speaker turns that begin within the current speaker's turn, that is, at least two syllables after the beginning or before the end of the current turn unit. Interruptions are to be distinguished from interventions which facilitate a current turn." (Ahrens, 1997:80).

According to Orestrom (1983), Kendon (1967) argues that the intentional interruptions should be distinguished from those caused by misinterpretation and that Meltzer, Morris and Hayes (1971) just define interruption as "two persons vocalizing at once" (Orestrom, 1983:136).

2.5.12 Commands

Command sentence are usually accompanied by words command, and the command sentence seen commonly more assertive than the sentence request. Command is a sentence that orders someone to do something. It ends with a period (.) or an exclamation mark (!).

2.5.13 Insult

An insult is an expression, statement (or sometimes behavior) which is considered degrading, offensive and impolite. Insults (sometimes called "cracks" "remarks" or one-liners) may be intentional or accidental. An insult may be factual, but at the same time pejorative, such as the word "inbred. The examples “Friend, you vile betrayer”!

2.5.14 Resistance

In this study, certain linguistic behaviors’ have been classified as resistance. Instances when characters argue, disagree with and threaten each other have been included in this category.

CHAPTER III

FINDING AND DISCUSSION

This chapter discusses the findings and discussion of the researcher that covers the analysis and findings of textual analysis to know how the differences of male and female author in the use of linguistics form in two short stories The Yellow Wallpaper and A Rose for Emily. First of all, the researcher identifies the words that show the differences of gender in the text based on the research questions by providing the concept and construction.

3.1 Findings

To meet the aim of this study, a number of features identified by researchers in sociolinguistics and described in the background concerning men's and women's language served as main guidelines in order to maintain a reasonable scope for the limited time and space at hand. During the process of research, thus, only certain aspects of language were included in the study. The first part of the study focuses on some features associated with men's speech: Interruptions, Commands, Insults and Resistance. But, the researcher only found two of men's language from sort story. There are Interruption and Command only. The later part deals with a number of characteristics typically perceived as female: Lexical hedges or fillers, Empty Adjectives and Intensifiers. The complete collection of quotes and tables is provided in the appendices.

3.1.1 Types of Linguistics feature used by male author in The Yellow

Wallpaper

There are four language features for male language. (1)

Interruptions, (2) Commands, (3) Insults, (4) Resistance.

1) Interruption

Interruptions in when someone stops conversation that is going on.

Interruption can be a group of words (statements, questions, or exclamation) that interrupt the flow of sentence and is usually set off by commas, dashes, or parentheses. Datum 1 up to 5 shows the examples of interruptions.

Datum 1

- | | |
|------------------|------------------------------------------------------------------------------------------------------------------------------------------------------|
| Emily | : I have no taxes in Jefferson. Colonel Sartoris explained it to me. Perhaps one of you can gain access to the city records and satisfy yourselves." |
| City Authorities | : But we have. We are the city authorities, Miss Emily. Didn't you get a notice from the sheriff, signed by him?" |
| Emily | : I received a paper, yes," Perhaps he considers himself the sheriff . . . I have no taxes in Jefferson." |
| City Authorities | : But there is nothing on the books to show that, you see. We must go by the--" |
| Emily | : See Colonel Sartoris. I have no taxes in Jefferson." |
| City Authorities | : But, Miss Emily--" |

Emily : See Colonel Sartoris." (Colonel Sartoris had been dead almost ten years.) "I have no taxes in Jefferson.

As new town leaders take over, they make unsuccessful attempts to get Emily to resume payments. When members of the Board of Aldermen pay her a visit, in the dusty and antiquated parlor, Emily reasserts the fact that she is not required to pay taxes in Jefferson and that the officials should talk to Colonel Sartoris about the matter. However, at that point he has been dead for almost a decade.

Analysis:

Although the city authorities begging Emily to listen, she completely ignores his attempts to win her attention. Emily always interrupts what was said by the city authorities, but the mayor has not done talking. Emily is the character who interrupts other the most, the quotes below exemplifies one of the most extreme cases, where Emily interrupts the city authorities twice in one single conversation.

Datum 2

A Man : It's simple enough. "Send her word to have her place cleaned up. Give her a certain time to do it in, and if she don't....

Judge Stevens : Dammit, sir. Will you accuse a lady to her face of smelling bad?

The dialogue above is about a man who complains to Judge Stevens, the mayor at the time. He decides to have lime sprinkled along the foundation of the Grierson home in the middle of night.

Analysis:

From the conversation above, it is seen that this is a kind of "Interruption" because, before the younger man finishes his conversation with Judge Stevens, he has been interrupted; it denies the complaint from that younger man. This interruption happens only once in conversation.

Datum 3

Emily : I want some poison. I want some poison.
The druggist: Yes, Miss Emily. What kind? For rats and such? I'd recommend--"
Emily : I want the best you have. I don't care what kind."
The druggist: They'll kill anything up to an elephant. But what you want is--"
Emily : Arsenic. Is that a good one? Is . . . arsenic? Yes, ma'am. But what you want--"
The druggist : If that's what you want. But the law requires you to tell what you are going to use it for.

When Emily is coming, the druggist looked down at her. She looked back at him, erect, her face like a strained flag. As the affair continues and Emily's reputation is further compromised, she goes to the drug store to purchase arsenic, a powerful poison.

Analysis:

Miss Emily went to the druggist to request "some poison." The conversation between Miss Emily and the druggist is related word for word, and the druggist gives her the poison while strongly

implying that it should only be used "for rats and such." When the package is delivered to her, "For rats" is written on it. Emily always interrupts what the druggist saying.

Datum 4

The ladies : Poor Emily. Her kinsfolk should come to her." She had some kin in Alabama; but years ago her father had fallen out with them over the estate of old lady Wyatt, the crazy woman, and there was no communication between the two families. They had not even been represented at the funeral.

Old people : Poor Emily," the whispering began. "Do you suppose it's really so?" they said to one another. "Of course it is. What else could . . .?"

The ladies : Poor Emily

The dialogue occurs when the ladies and old people first appear in the short stories, it is probably to give the viewer and ideas of new character. It is not surprising then, that this is the condolence case in short story.

Analysis:

This dialogue occurs when the ladies and old people first appears in the short story, probably to give the viewer an idea of his character. It is not surprising then, that this is the condolence case in short story. The matched team interrupts old people when old people will ask to another about their feeling sorry to Emily. However, old people do not continue their conversation again because what says the ladies equal with what they say.

2) Commands

Command sentences are usually accompanied by words like command, and the command sentence is seen commonly more assertive than the sentence request. Command is a sentence that orders someone to do something. It ends with a period (.) or an exclamation mark (!).

Datum 1

A Man : We really must do something about it, Judge.

Younger man : It's simple enough. Send her word to have her place cleaned up. Give her a certain time to do it in.

A man who came in diffident deprecation and one younger man, a member of the rising generation commands to Judge Steven because Emily resists another official inquiry on behalf of the town leaders, when the townspeople detect a powerful odor emanating from her property.

Analysis:

Judge Stevens is the character who always gives command from the people about Emily after her father's death. The day after Mr. Grierson's death, the women of the town call on Emily to offer their condolences. Meeting them at the door, Emily states that her father is not dead, and a charade that she keeps up for three days.

3.1.2 Types of Linguistics feature used by female author in The Yellow

Wallpaper

The Yellow Wallpaper is a short story written by Charlotte Perkins Gilman based on her personal experience. Gilman wrote this short story in the most difficult times in her life after suffering a series of 'nervous breakdowns' and ultimately to cure herself, Gilman took the road which was considered highly controversial in the century: separated from her husband, traveling to all corners of America to give a lecture on gender equality and the importance of financial independence for women, as well as writing.

1. Lexical Hedges

Hedges have multiple functions. They can add a degree of uncertainty and non-commitment to an utterance and indicate that a speaker does not want to give up his or her speaking turn yet. This leads us to consider which phrases or words can act as hedging devices. Coates (1996: 152–173) names several words and phrases, such as maybe, sort of, you know, may and might and I mean.

Datum 1

The sentence below is explaining about her condition now because her condition affects the current situation. So, she does not blame her husband. She just convinced herself.

I think it is due to this nervous condition.

Analysis:

The first example contains one hedge: a lexical expression *I think*. *I think* was often used as a booster by women and they also used it as a positive politeness device (expressing agreement with the addressee). This helps to mitigate the content of the utterance thus making it less threatening to the hearer.

Datum 2

John : **You know** the place is doing you good and really, dear, I don't care to renovate the house just for a three months rental.

Gilman : Then, do let us go downstairs. There are such pretty rooms there.

In this conversation above, Gilman feels vaguely uncomfortable with the estate, but obeys her husband's decision for the two of them to stay there. She also obeys him when he chooses a large, airy room on the top floor instead of the smaller, prettier room on the ground floor that she prefers.

Analysis:

Women tend to use the solidarity marker *you know* (used most often between people who know each other well as it emphasizes shared knowledge) as an addressee oriented positive politeness device when it protects the speaker's positive face needs. Men, on the other hand, use *you know* more in its referential meaning when it refers to presupposed shared knowledge or acts as a hedge on the validity of a supposition.

Datum 3

I think sometimes that I if were only well enough to write a little it would relieve the press of ideas and rest me.

The statement above is telling about Gilman's condition. She would like to spend her time to writing, but her husband, brother and assorted other family members thinks this is a terrible idea.

Analysis:

From the statement above, there are two kind of hedges using by Gilman. Firts hedge is *I think*, which are instances of force mitigation, the speaker indicates that there is not a full commitment, still wished about what she would do that followed by hedge *if*, compound hedges in the form of a modal auxiliary. First, Gilman hedges her utterances by using the word *if* to tone down her confidence about her hobby in writing taht can relieve the press of ideas and rest her.

Datum 4

This wall-paper has a **kind of** sub-pattern in a different shade, a particularly irritating one, for you can only see it in certain lights, and not clearly then.

The statement above explain about the house which is rent by Gilman's husband, it is a places where it is not faded and where it is not faded and where the sun's light is just a little. So Gilman can see a strange, provoking, formless sort of figure that seems to skulk about behind that silly and conspicuous front design.

Analysis:

In the first example about *kind of*, removing *kind of* would actually alter the message the speaker is trying to convey. She is talking about specific *kind of* literature as opposed to other kinds. Therefore these expressions that are identical on the surface are not, in fact, identical at all. *Kind of* also function as qualifiers.

Datum 5

Looked at in one way each breadth stands alone, the bloated curves and flourishes a *kind of* "debased Romanesque" with delirium tremens go waddling up and down in isolated columns of fatuity.

The statement above explains about Gilman who becomes absolutely obsessed with the yellow wallpaper in her room. She begins fanatically tracing the pattern of the wallpaper and soon becomes convinced that there is a woman trapped within the paper.

Analysis:

In the second example about *kind of* is clearly used as a lexical hedge, as removing it would not alter the meaning of the utterance but would make it sound more direct. We can insert a fuzzy expression into the statement to modify the degree of the bloated curves and flourishes are membership of debased Romanesque.

Datum 6

I can see a strange, provoking, formless *sort of* figure that seems to skulk about behind that silly and conspicuous front design.

The statement above tellings about the decorating patterns, the walls always overload Gilman's mind. When she is looking at the color of the walls and disorganized tracery, she is very scary and makes her constantly hallucinating. She feels herself is surrounded by color and wall decor is very scary. Increasingly she looks at the wall; she feel there is something strange in herself.

Analysis:

Sort of occurs most often in informal contexts and can also function as a solidarity marker. According to Holmes's data women tend to use *sort of* more often than men. It's just filler, *sort of*. It doesn't really mean anything; but after certain things, sort of means everything. *Sort of* in statement above mean explaining what the wallpaper look like. She describe wallpaper by using word *sort of*.

2. Empty Adjective

Lakoff (1975) classifies a group of adjectives as empty, which are used when expressing admiration or approbation. There are, actually, gender neutral adjectives which can express the same thing cool, great and terrific belong to this group. Empty adjectives, however, are restricted for female use in the sense that men risk to damage their reputation if using them. Adorable, charming, divine and lovely are examples of adjectives belonging to this category. Datum 1,2 and 3 show the use of Empty Adjective by the characters in the story.

Datum 1

Out of another I get a *lovely* view of the bay and a little private wharf belonging to the estate.

The statement above describes about the house where Gilman's stay. She says that the house is romantic as an aristocratic estate or even a haunted house and wonders how they were able to afford it, and why the house had been empty for so long.

Analysis:

The 'empty adjectives' used only *sweetlovely*. They are used by women speakers to men and women hearers. The 'empty adjectives' use there is to express her agreement of something and that they are also happy about something offered by the hearers.

Datum 2.

There is one that commands the road, a *lovely* shaded winding road, and one that just looks off over the country. A *lovely* country, too, full of great elms and velvet meadows.

The statement above is about Gilman's imagination, however, has been aroused. She mentions that she enjoys picturing people on the walkways around the house.

Analysis:

The words **lovely** is classified into *empty adjectives* which shows speaker's admiration for something and those words reflected emotional reaction rather than specific information of something. She enjoys picturing people on the walkways around the house. She feels that everything she looks around her is beautiful.

Datum 3

So I walk a little in the garden or down that *lovely* lane, sit on the porch under the roses, and lie down up here a good deal.

Gilman is alone most of the time and says that she has become almost fond of the wallpaper and that attempting to figure out its pattern has become her primary entertainment.

Analysis:

In datum above, the 'empty adjectives' use is uttered by a women speaker. The 'empty adjectives' used is *lovely*. The 'empty adjectives' use in the data above is to express speaker's feeling as a compliment or gratitude to herself and also to end of husband interaction.

3. Intensifier

Lakoff (2004: 79) state that an intensifier is a word which has little meaning itself but is used to add force to another adjective, verb or adverb" (*Cambridge Advanced Learner's Dictionary* 2008:751). Adverbs like *very* and *really* are examples of intensifiers (ibid), thus preferably used by women.

Datum 1

It is *very* seldom that mere ordinary people like John and myself secure ancestral halls for the summer.

The narrator begins her journal by marveling at the grandeur of the house and grounds her husband has taken for their summer vacation. She describes it in romantic terms as an aristocratic estate or even a haunted

house and wonders how they were able to afford it, and why the house had been empty for so long.

Analysis:

The word *Very* has original modal meaning of ‘truly’ or ‘genuinely’ as it occurs more frequently and has waned in frequency, giving way to other rising intensifiers such as *really*. *Very* were categorized as *intensifiers* because they were used to emphasize or strengthen the meaning after those words such as adjective or adverb. They add meaning and express the intensity of our feelings or actions. They add extra information to our ideas.

Datum 2

John does not know how much I really suffer. He knows there is no reason to suffer, and that satisfies him.

John is so sure that he knows what’s best for his wife that he disregards her own opinion of the matter, forcing her to hide her true feelings. He consistently patronizes her. John knows his wife only superficially.

Analysis:

The word *really* is same meaning as *very*. This word is used to correct misunderstandings, or to include information that is unexpected.

Really is often used to preface an opinion, rather than a fact. *Really* also can be used as attributively or predicatively. So, the meaning of the word

really is suitable and is used to explain the above sentence is her treatment requires that she do almost nothing active, and she is especially forbidden from working and writing. She feels that activity, freedom, and interesting work would help her condition and reveals that she has begun her secret journal in order to “relieve her mind.”

3.2 Discussion

As mentioned earlier, Lakoff (1975) has put forward the most complete analysis concerning linguistic differences between males and females. She believes that gender differences in language usage reflect different and unequal roles and status. She proposed that because of the low status of women and the social pressure on them to talk like a lady, women as compared to men tend to use more hedges, intensifiers, super polite forms, question intonations, etc.. Results obtained in this study indicate that Lakoff's ideas concerning tag questions, hedges and intensifier. Lakoff (1975) also believes that women use more hedges than men do. She identifies three types of hedges as follows: those showing that the speaker is unsure; those used for the sake of politeness and finally those characterizing women's language, the language of those who are out of power in society. The short story in this research confirmed no significant difference between males and females with regard to the use of hedges. This finding is in line with what Holmes (1986) found concerning the use of '*you know*' in the speech of men and women.

3.2.1 Types of Language Features Used by Male Author in A Rose for Emily

The finding shows that interruptions may flow naturally from a speaking style. The researcher had done the textual analysis that deals with interruption. In the

interruption analysis, the results regarding interruptions are entirely consistent. Some analysis above, like how the female characters use a slightly more polite language than the male characters and are frequently interrupted, correspond well to how language differs between the sexes, according to research in Sociolinguistics.

All of the interruption data from A Rose for Emily short story, however, display a pattern where women are frequently interrupted by men. There are, nevertheless, male characters that are treated in a similar manner: Emily is interrupted quite often, though not as often as the female characters. Yet, they rarely interrupt others. The results thus mirror West and Zimmerman's findings, that men interrupt others and women in particular far more often than women do (Lakoff, 1975: 115), quite well, although not entirely.

In a majority of the short story, men utter commands equally often. A man (*The Yellow Wallpaper*) is the only man character who rarely utters commands. In *The Yellow Wallpaper*, women receive commands somewhat more than men. The woman characters receive a great deal of commands as well, but rarely or never utter any. The results concerning commands thus do not correspond particularly well to findings in Sociolinguistics, which have shown that men tend to give orders to a greater extent than women (Talbot, 1998: 87-90).

3.2.2 Empty Adjectives, Intensifiers and Lexical Hedges of Women Language in *The Yellow Wallpaper*

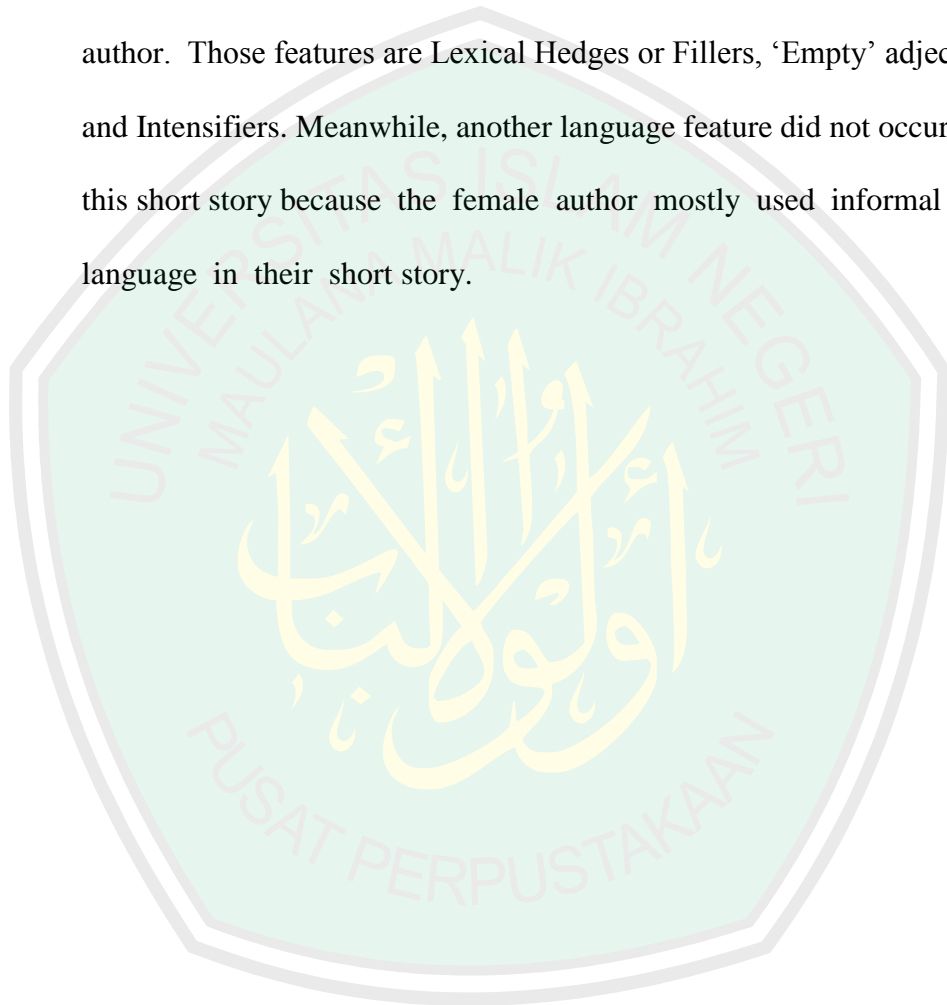
It has been concluded that empty adjectives, intensifiers and a certain type of exclamations are typical for women's speech (Lakoff 1975). Lexical Hedges, in this case refers to utterances like *you see, you know, kind of and sort of*. *The Yellow Wallpaper* is a short story which contains the majority of empty adjectives, intensifiers and lexical hedges. Although this type of language is expected from women, in this short story Gilman as the character uses expressions of this kind most frequently. She constantly cries out lexical hedges like *you see, you know, kind of and sort of*. She also uses a great deal of empty adjectives for instance *lovely* and *sweet lovely*.

The other characters use phrases of this type to a certain extent as well: Gilman and her husband utter a considerable amount of intensifiers and empty adjectives like *amazing, awful, fabulous, lovely* and *wonderful*. Gilman's husband seems to be particular of using intensifiers like *frightfully* and *exceedingly*.

In addition, there are some possible reasons of the use language features by female writer. First, to express uncertainty and lack confidence in the conversation. Second, to fill the gap or as the filler in the conversation. Third, to start a conversation as greetings. Fourth, to emphasize what have been talking and invite the readers or addressees in believing of what speakers said. Fifth, to convey emotional reaction rather than convey specific information about the speaker's opinion. Sixth, to prove that women have higher vocabularies than men. Eighth, to

attract the addressees attention. Ninth, to protect the speaker's face or politeness. These possible reasons are influenced by the female writer themselves and their status in society.

From The Yellow Wallpaper short story, were collected and can be concluded that there are ten language features used by female author. Those features are Lexical Hedges or Fillers, 'Empty' adjectives, and Intensifiers. Meanwhile, another language feature did not occur in this short story because the female author mostly used informal language in their short story.



CHAPTER IV

CONCLUSION AND SUGGESTION

After presenting the finding and the discussion in previous chapter, the following section is about the presentation on the conclusion that becomes the answer of the problems formulated in this research. It is followed by the suggestion in reference to the research finding and discussion. This chapter also gives some suggestions with regard to the future studies in the same areas.

4.1 Conclusion

Studies on language and gender, currently emerging strongly as a topic in sociolinguistic research, have considered the differences within male and female language use, and the construction of gender identities. Some have focused on the use of language to perform different functions; others have demonstrated how language is used by males and females to construct identities. Within these research areas, one of the aspects of language that has not been explored is the use of linguistics form.

Based on the finding in chapter three, it can be concluded that language used by male and female are presented enough in *The Yellow Wallpaper* and *A Rose for Emily* short stories. It is due to the fact that every short story which contains language used by male and female authors have fulfilled the elements to forming convincing gender differences and linguistics feature based on Lakoff's theory of gender.

The Yellow Wallpaper and *A Rose for Emily* short stories were collected and can be concluded that there are two from four men's language feature used by male author in *A Rose for Emily* short story and three from ten women's language feature used by female author in *The Yellow Wallpaper*. Those are *Interruption*, *Command*, *Lexical Hedges*, *intensifier*, and *Empty Adjective*.

The analysis confirms and supports the view that males and females exhibit different linguistic behaviors in accordance with social interactional norms. Barron (1971: 30) describes female language as emotional and synthetic, and adds that it is concerned with psychological states and "functions of objects for interpersonal use". The informality could be likened to Barron's description. This of course does not mean that the language is inferior, but rather that female's use language according to their gender socialization, in other words, 'doing gender'. Women's language was also found to be tentative in that they used hedges more often than the men. Furthermore, Interruption and Lexical Hedges tend to be the most frequent feature of men and women language used by male and female author.

Meanwhile, some feature of women's language which did not occur in *The Yellow Wallpaper* written by Charlotte Perkins Gilman as female author.

Especially, Hypercorrect Grammar. It seems that this feature did not occur because *The Yellow Wallpaper* is a short story written by Charlotte Perkins Gilman as her personal experience, so she as female author mostly used informal language in her short story. This conducts to shorten the gap between the author and the readers. As stated by Beal (2007) that the way authors write some short stories in their writing the same as the way they write in the diary book.

4.2 Suggestions

After conducting this research, the researcher considers that there is still any limitation of this study that should be covered by the next researchers. there are some suggestions for future studies about men and women's language features. First, future study should choose another data in the form of oral text such as Radio or Television program. that can explore all features of men and women's language. In this case, future studies can find out language features completely.

Second, the research will provide wide information of the language feature to strengthen the theory of Robin Lakoff, through providing the analysis of processes such as material of men and women's language features or the relation of men and women's language features. By presenting this suggestion, I expect that the next researchers who research in this area or similar research will be better and will provide more tangible descriptive knowledge on it.

BIBLIOGRAPHY

- Alwasilah, C. 2002. *Pokoknya Kualitatif*. Jakarta: PT Dunia Pustaka.
- BirkBeck. 2010. *Hedges in Academic Writing*. Retrieved December 4, 2012, from www.bbk.ac.uk/mybirkbeck/services/facilities/support/essaywriting/Hedging-in-AcademicWriting.doc - 2010-10-15
- Blythe, Hal. 1996. *Faulkner's A Rose for Emily*. Literature for Composition. 4th ed. Ed. Sylvan Barnet, et.al New York: Harper Collins.
- Brooks, Cleanth. 1996. *On A Rose for Emily*. Literature for Composition. 4th ed. Ed. Sylvan Barnet, et .al. New York: Harper Collins.
- Claridge, Laura and Elizabeth Langland. 1991. *Introduction*. Out of Bounds: Male Writers and Gender(ed) Criticism. Amhurst, MA: The University of Massachusetts Press, 1990.
- Coates, J. 1998. 'Theoretical Debates (2): Difference or Dominance?' In Coates, J. (Ed.) *Language and Gender: A Reader*. Oxford: Blackwell.
- Dubois, B. L. & Crouch, I. 1975 *The Question of Tag Questions in Women's Speech: They don't really use more of them, do they? Language in Society*. Cambridge University Press.
- Eckert, P., & McConnell Ginet, S. 2003. *Language and Gender*. New York: Cambridge University Press.
- Faulkner, William. 2008. *A Rose for Emil*. Literature: An Introduction to Fiction, poetry, and Drama. Ed. X.J. Kennedy. New York: Bantam Classic
- Fetterley, Judith. 1996. *A Rose for A Emily*. Literature for Composition. 4th ed. Ed. Sylvan, et.al. New York: Harper Collins.
- Lakoff, Robin. 1975. *Language and Woman's Place*. New York: Harper Row.
- Lakoff. Robin. 2004. Language and a Woman's Place", in Bucholtz, Mary (ed), *Language and a Woman's Place*. New York: Oxford Universtity Press: 39-76.
- Permatasari, F. 2010. *Women's Speech Featus Used by The Characters of Sex*

and The City Movie. Retrieved September 2012, from <http://lib.uin-malang.ac.id/thesis/fullchapter/05320105-futika-permatasari.ps>

Wardhaugh, R. 1992. *An Introduction to Sociolinguistics*. 2nd Edition. Oxford: Blackwell Publishers Ltd.

Zimmerman, D. West, C. 1983. 'Sex Roles, Interruptions and Silences in Conversations.' In Thorne, 13. and Henley, N. (eds.) *Language and Sex: Difference and Dominance*. Rowley: Newbury House.



The logo is a green shield-shaped emblem. It features a central yellow calligraphic design. The text "UNIVERSITAS ISLAM NEGERI" is written in a semi-circle at the top, and "MAULANA MALIK IBRAHIM" is written in a semi-circle at the bottom. Below the calligraphy, the words "PUSAT PERPUSTAKAAN" are visible.

APPENDIXES

A Rose for Emily

William Faulkner

The story is divided into five sections. In section I, the narrator recalls the time of Emily Grierson's death and how the entire town attended her funeral in her home, which no stranger had entered for more than ten years. In a once-elegant, upscale neighborhood, Emily's house is the last vestige of the grandeur of a lost era. Colonel Sartoris, the town's previous mayor, had suspended Emily's tax responsibilities to the town after her father's death, justifying the action by claiming that Mr. Grierson had once lent the community a significant sum. As new town leaders take over, they make unsuccessful attempts to get Emily to resume payments. When members of the Board of Aldermen pay her a visit, in the dusty and antiquated parlor, Emily reasserts the fact that she is not required to pay taxes in Jefferson and that the officials should talk to Colonel Sartoris about the matter. However, at that point he has been dead for almost a decade. She asks her servant, Tobe, to show the men out.

In section II, the narrator describes a time thirty years earlier when Emily resists another official inquiry on behalf of the town leaders, when the townspeople detect a powerful odor emanating from her property. Her father has just died, and Emily has been abandoned by the man whom the townsfolk believed Emily was to marry. As complaints mount, Judge Stevens, the mayor at the time, decides to have lime sprinkled along the foundation of the Grierson home in the middle of the night. Within a couple of weeks, the odor subsides, but the townspeople begin to pity the increasingly reclusive Emily, remembering how her great aunt had succumbed to insanity. The townspeople have always believed that the Griersons thought too highly of themselves, with Emily's father driving off the many suitors deemed not good enough to marry his daughter. With no offer of marriage in sight, Emily is still single by the time she turns thirty.

The day after Mr. Grierson's death, the women of the town call on Emily to offer their condolences. Meeting them at the door, Emily states that her father is not dead, a charade that she keeps up for three days. She finally turns her father's body over for burial.

In section III, the narrator describes a long illness that Emily suffers after this incident. The summer after her father's death, the town contracts workers to pave the sidewalks, and a construction company, under the direction of northerner Homer Barron, is awarded the job. Homer soon becomes a popular figure in town and is seen taking Emily on buggy rides on Sunday afternoons, which scandalizes the town and increases the condescension and pity they have for Emily. They feel that she is forgetting her family pride and becoming involved with a man beneath her station.

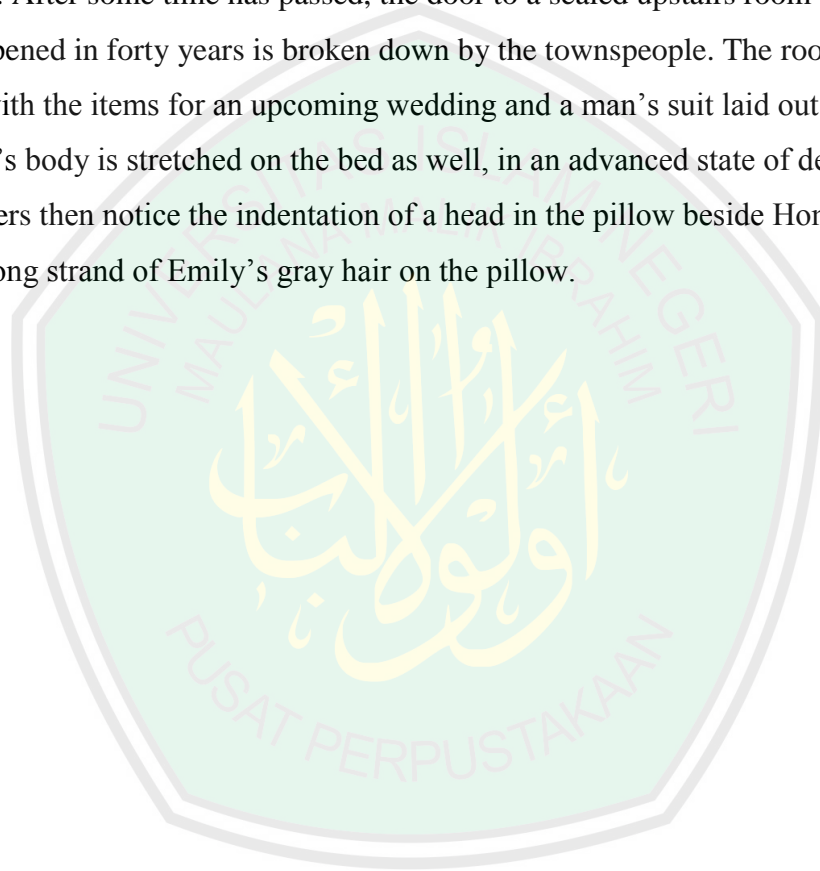
As the affair continues and Emily's reputation is further compromised, she goes to the drug store to purchase arsenic, a powerful poison. She is required by law to reveal how she will use the arsenic. She offers no explanation, and the package arrives at her house labeled "For rats."

In section IV, the narrator describes the fear that some of the townspeople have that Emily will use the poison to kill herself. Her potential marriage to Homer seems increasingly unlikely, despite their continued Sunday ritual. The more outraged women of the town insist that the Baptist minister talk with Emily. After his visit, he never speaks of what happened and swears that he'll never go back. So the minister's wife writes to Emily's two cousins in Alabama, who arrive for an extended stay. Because Emily orders a silver toilet set monogrammed with Homer's initials, talk of the couple's marriage resumes. Homer, absent from town, is believed to be preparing for Emily's move to the North or avoiding Emily's intrusive relatives.

After the cousins' departure, Homer enters the Grierson home one evening and then is never seen again. Holed up in the house, Emily grows plump and gray. Despite the occasional lesson she gives in china painting, her door remains closed to

outsiders. In what becomes an annual ritual, Emily refuses to acknowledge the tax bill. She eventually closes up the top floor of the house. Except for the occasional glimpse of her in the window, nothing is heard from her until her death at age seventy-four. Only the servant is seen going in and out of the house.

In section V, the narrator describes what happens after Emily dies. Emily's body is laid out in the parlor, and the women, town elders, and two cousins attend the service. After some time has passed, the door to a sealed upstairs room that had not been opened in forty years is broken down by the townspeople. The room is frozen in time, with the items for an upcoming wedding and a man's suit laid out. Homer Barron's body is stretched on the bed as well, in an advanced state of decay. The onlookers then notice the indentation of a head in the pillow beside Homer's body and a long strand of Emily's gray hair on the pillow.



The Yellow Wallpaper

Charlotte Perkins Gilman

The narrator begins her journal by marveling at the grandeur of the house and grounds her husband has taken for their summer vacation. She describes it in romantic terms as an aristocratic estate or even a haunted house and wonders how they were able to afford it, and why the house had been empty for so long. Her feeling that there is “something queer” about the situation leads her into a discussion of her illness—she is suffering from “nervous depression”—and of her marriage. She complains that her husband John, who is also her doctor, belittles both her illness and her thoughts and concerns in general. She contrasts his practical, rationalistic manner with her own imaginative, sensitive ways. Her treatment requires that she do almost nothing active, and she is especially forbidden from working and writing. She feels that activity, freedom, and interesting work would help her condition and reveals that she has begun her secret journal in order to “relieve her mind.” In an attempt to do so, the narrator begins describing the house. Her description is mostly positive, but disturbing elements such as the “rings and things” in the bedroom walls, and the bars on the windows, keep showing up. She is particularly disturbed by the yellow wallpaper in the bedroom, with its strange, formless pattern, and describes it as “revolting.” Soon, however, her thoughts are interrupted by John’s approach, and she is forced to stop writing.

As the first few weeks of the summer pass, the narrator becomes good at hiding her journal, and thus hiding her true thoughts from John. She continues to long for more stimulating company and activity, and she complains again about John’s patronizing, controlling ways—although she immediately returns to the wallpaper, which begins to seem not only ugly, but oddly menacing. She mentions that John is worried about her becoming fixated on it, and that he has even refused to repaper the room so as not to give in to her neurotic worries. The narrator’s imagination, however, has been aroused. She mentions that she enjoys picturing people on the

walkways around the house and that John always discourages such fantasies. She also thinks back to her childhood, when she was able to work herself into a terror by imagining things in the dark. As she describes the bedroom, which she says must have been a nursery for young children, she points out that the paper is torn off the wall in spots, there are scratches and gouges in the floor, and the furniture is heavy and fixed in place. Just as she begins to see a strange sub-pattern behind the main design of the wallpaper, her writing is interrupted again, this time by John's sister, Jennie, who is acting as housekeeper and nurse for the narrator.

As the Fourth of July passes, the narrator reports that her family has just visited, leaving her more tired than ever. John threatens to send her to Weir Mitchell, the real-life physician under whose care Gilman had a nervous breakdown. The narrator is alone most of the time and says that she has become almost fond of the wallpaper and that attempting to figure out its pattern has become her primary entertainment. As her obsession grows, the sub-pattern of the wallpaper becomes clearer. It begins to resemble a woman "stooping down and creeping" behind the main pattern, which looks like the bars of a cage. Whenever the narrator tries to discuss leaving the house, John makes light of her concerns, effectively silencing her. Each time he does so, her disgusted fascination with the paper grows.

Soon the wallpaper dominates the narrator's imagination. She becomes possessive and secretive, hiding her interest in the paper and making sure no one else examines it so that she can "find it out" on her own. At one point, she startles Jennie, who had been touching the wallpaper and who mentions that she had found yellow stains on their clothes. Mistaking the narrator's fixation for tranquility, John thinks she is improving. But she sleeps less and less and is convinced that she can smell the paper all over the house, even outside. She discovers a strange smudge mark on the paper, running all around the room, as if it had been rubbed by someone crawling against the wall.

The sub-pattern now clearly resembles a woman who is trying to get out from behind the main pattern. The narrator sees her shaking the bars at night and creeping around during the day, when the woman is able to escape briefly. The narrator mentions that she, too, creeps around at times. She suspects that John and Jennie are aware of her obsession, and she resolves to destroy the paper once and for all, peeling much of it off during the night. The next day she manages to be alone and goes into something of a frenzy, biting and tearing at the paper in order to free the trapped woman, whom she sees struggling from inside the pattern.

By the end, the narrator is hopelessly insane, convinced that there are many creeping women around and that she herself has come out of the wallpaper—that she herself is the trapped woman. She creeps endlessly around the room, smudging the wallpaper as she goes. When John breaks into the locked room and sees the full horror of the situation, he faints in the doorway, so that the narrator has “to creep over him every time!”

