



**LANGUAGE FEATURE USED BY THE MAIN
FEMALE CHARACTER IN MOVIE *EDGE OF
TOMORROW* (2014):
A SOCIOLINGUISTIC STUDY**

A THESIS

**In Partial Fulfillment of the Requirements
for S-1 Degree Majoring Literature in the English Department,
Faculty of Humanities Diponegoro University**

Submitted by:

Maharani Laksmi Anindita

13020118120022

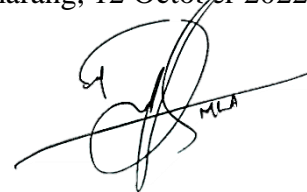
**FACULTY OF HUMANITIES
DIPONEGORO UNIVERSITY
SEMARANG**

2022

PRONOUNCEMENT

I honestly state that this thesis is written by myself without taking any works from other researchers in any unversity, in diploma degree, S-1, S-2, and S-3 degree. I also ascertain that I do not take any material from other works except from the references mentioned.

Semarang, 12 October 2022

A handwritten signature in black ink, consisting of several loops and a long horizontal stroke extending to the right. The initials 'MLA' are written in small letters at the end of the signature.

Maharani Laksmi Anindita

MOTTO AND DEDICATION

A woman is the full circle. Within her is the power to create, nurture and transform.

Diane Mariechild

Life moves pretty fast. If you don't stop and look around once in a while, you could miss it.

Ferris Bueller

This thesis is dedicated to

My dearest parent

And my loved ones

APPROVAL

**LANGUAGE FEATURE USED BY THE MAIN FEMALE CHARACTER
IN MOVIE *EDGE OF TOMORROW* (2014): A SOCIOLINGUISTIC STUDY**

Written by:

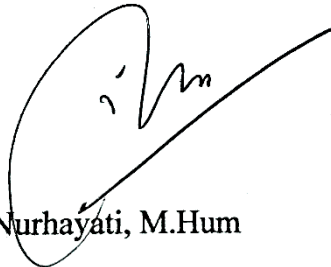
Maharani Laksmi Anindita

NIM: 13020118120022

Is approved by the thesis advisor

on 12 October 2022

Thesis Advisor



Dr. Nurhayati, M.Hum

NIP. 196610041990012001

The Head of the English Department



Dr. Drs. Oktiva Herry Candra M.Hum.

NIP.196710041993031003

VALIDATION

Approved by

Strata I Thesis Examination Committee

Faculty of Humanities Diponegoro University

on 12 October 2022

Chair Person



Dr. Drs. Oktiva Herry Candra M.Hum.

NIP.196710041993031003

First Member



Dwi Wulandari, S.S., M.A

197610042001122001

ACKNOWLEDGEMENT

Praise be to Allah SWT, who has given us His countless blessing and great mercy, so this thesis came to a completion. Shalawat and greetings will not forget always to be devoted to the Prophet Muhammad SAW. This part is presented to thank all people who have given their in the accomplishment of this thesis. This gratitude might never be equal to their help and support.

First and foremost, the writer has to thank Dr. Nurhayati M.Hum., as the writer's thesis advisor and academic advisor, for the help, instruction, guidance, and support in. correcting and helping finish this thesis. Without her assistance and dedicated involvement in every step throughout the process, this paper would have never been accomplished.

My greatest thank also goes to the following:

1. Dr. Nurhayati, M.Hum, as the Dean of Faculty of Humanities, Diponegoro University.
2. Dr. Oktiva Herry Chandra, M.Hum, as the Head of the English Department of the Faculty of Humanities, Diponegoro University.
3. All lecturers of English Department Diponegoro University for precious knowledge and advice that would be unforgettable for the writer.
4. My parents, without their love and support the writer would not be able to finish this thesis.

5. Ayu Milenia Wardani, thank you for being my best friend, thank you for giving me one of the greatest memories I ever have, may the odds be ever in your favor.
6. Katarina Dhanika Dwiwahyu Ariani and Venia Anggraeni, for every moment we spent together and the endless support you always give.
7. Scholastika Prisna Dilla, Dian Putri Arisma, Sela Febriani, Annisa Nur Aeni Lestari, Tri Anjarati and Vonny Arsindy Dewy for the amazing four years we spent together. Without all of you, college life would be so bland.
8. My fellow students in English Literature 2018, especially Class A, for motivation and cherished time we spent together in college.
9. Akutami Gege for creating *Jujutsu Kaisen* as encouragement everytime the writer was feeling down.

This thesis of course still needs to be improved since I realize that this is far from being perfect. Thus, any recommendation and constructive suggestion would always be welcomed and appreciated. Finally, I hope that this thesis would be helpful for those who want to learn about cleft palate deviation or any related field in general.

Semarang, 12 October 2022

Maharani Laksmi Anindita

TABLE OF CONTENT

PRONOUNCEMENT	i
MOTTO AND DEDICATION	ii
APPROVAL	iii
VALIDATION	iv
ACKNOWLEDGEMENT	v
TABLE OF CONTENT	vii
ABSTRACT	ix
CHAPTER I INTRODUCTION	10
1.1. Background of Study	10
1.2. Research Questions	12
1.3. Purpose of the study	12
1.4. Previous Studies	12
1.5. Scope of The Study	17
1.6. Writing Organization	17
CHAPTER II THEORY AND METHOD	18
2.1. Baxter’s Theory of Gendered Speech Style	18
2.1.1. Female Speech Style	18
2.1.2. Male Speech Style	21
2.2. Method	24
2.2.1. Research Design	24
2.2.2. Unit of Analysis	24
2.2.3. Data Source	24
2.2.4. Method of data collection	25
2.2.5. Method of data analysis	25
CHAPTER III FINDING AND DISCUSSION	27
3.1. Finding	27
3.1.1. Female Speech Styles	27
3.1.2. Male Speech Styles	37
3.2. Discussion	49
CHAPTER IV CONCLUSION	54

4.1. Conclusion.....	54
REFERENCES.....	56
ATTACHEMENT.....	59

ABSTRACT

This thesis focuses on the gendered speech style used by Rita Vrataski, the main female character of the movie *Edge of Tomorrow* (2014). In the movie, Rita plays the role of a soldier, a role that is commonly reserved for men; therefore, Rita might adopt both male and female language styles in her speech. The writer aims to analyze the feature of Rita's gendered speech style based on Baxter's theory of gendered language. The writer uses qualitative-descriptive and deductive methods to analyze the data. The data analysis results show that Rita adopts male speech style more than female speech style, with the assertive feature as the most used feature. However, she still used female speech style in her speech, and the most used feature is the process-oriented feature. The data also show that Rita adopted male speech style more than female because she wanted to adapt to her military environment more. Therefore, the writer concludes that environment plays a significant role in shaping an individual's speech style.

Keyword: Baxter's theory; Edge of Tomorrow; gendered speech style; main female character; men's language feature, women's language features;

CHAPTER I

INTRODUCTION

1.1. Background of Study

One of the primary things that are essential in human life is communication. We use language as our communication tool to convey information and carry out some actions. Language is what members of a particular society speak (Wardhaugh, 2005). In other words, people's language will differ depending on their social conditions. In linguistics, this relationship is studied in *Sociolinguistics*. Wardhaugh (2011) states, "Sociolinguistics is concerned with investigating the relationship between language and society with the goal being a better understanding of the structure of language and how languages function in communication...". Hence, language might display a particular manner of speaking based on various factors. According to Holmes (2013), these factors, including age, gender, race, and social status, influence people's way of communicating. These factors affect how and when people use a specific style in conversations. This is what we called as speech style. As mentioned before, gender is one of the factors that might affect a person's style of speech. There are many theories developed to define and categorize the language that men and women use. One of these theories is Baxter's gendered speech style theory.

According to Baxter's theory, gendered speech style is divided into two groups, female and male speech style. Female speech style has three primary goals: to build a relationship, to cooperate, and to express feelings. Baxter said

that these goals are achieved by a gendered speech style which is said to be personal, indirect, cooperative, expressive, and supportive (Baxter, 2010). Regarding male speech style, Baxter (2010) stated that it has six features: matter-of-fact, assertive, aggressive, use of humor, ego-enhancing, and goal-directed. These features tend to be competitive, adversarial, controlling, display, and task-driven (Baxter, 2010).

This kind of speech style could also be found in the movie, for example, the movie *Edge of Tomorrow* (2014). It is a sci-fi action movie starred by Tom Cruise and Emely Blunt that tells a story about a war between humanity and alien. The movie takes place in the future, where most of Europe is invaded by an alien race. The writer chose this movie because the main female character, Sergeant Rita Vrataski, has quite an interesting role. She was the hero of the battle of Verdun, one of the great battles between humans and *Mimic*, the aliens that invade earth in the movie. She has taken a role considered not common for a woman, a well-respected soldier, and a leader.

Given the circumstances, the writer may assume that there is a possibility that she adopted both female – since she is a biologically and socially constructed woman – and men speech styles – due to her role as a soldier and a leader. Therefore, the writer intended to analyze the language features used by the main female character of *Edge of Tomorrow* and what purpose they serve using Baxter's theory of gendered language. The variable the writer will use is the dialogues of Sergeant Rita Vrataski gathered through the movie script.

1.2. Research Questions

Based on the background study explicated above, there are some questions regarding the research:

1. Based on Baxter's theory, what language features used by Rita Vrataski in her utterance?
2. In what context and what purpose does Rita Vrataski use a certain language feature?

1.3. Purpose of the study

Subsequent to the problems of the study, the purposes of the study are:

1. To find out what language features that Rita Vrataski uses in her utterance based on Baxter's theory.
2. To understand the context and the purpose of when Rita Vrataski uses certain language features in her utterance.

1.4. Previous Studies

The writer found 12 previous studies that are similar to this study. From these 12 studies, the writer categorized them into three groups based on the object they used; fictional works, real-life situations, and the ones that also used movie *Edge of Tomorrow* as its object. The first group is the previous studies that use fictional works as their object. The writer had found five studies, three of them used Lakoff's theory (1973) and the other two used Baxter's theory (2010) on gendered language.

The first study that used Lakoff's theory is titled "Gendered Speech in Disney Princess Movie" by Azmi N.J. (2017). This study analyzes the female speech characteristics in the movie *Frozen*. The second is "An Analysis of Women's Language Features Used by Mia in The Princess Diary Movie" by Monica Leoni D.M. (2018). The author analyzed the character Mia's utterances in the movie to determine the language features Mia used and their function. The last is "A Contrast of Male and Female Speech in a Face-to-Face Communication in a Movie Entitled 'The Proposal'" by Nia Indah Puspawati (2016). This study was executed to describe and analyze the communication strategies employed by male and female characters in the American movie entitled *The Proposal*. These studies used qualitative methods, and the results are similar. The fictional female and male characters in each study used an almost equal number of female speech elements in their dialogues. The types of communication strategies found in these studies are female and male speech, *i.e.*, lexical hedge, tag question, apology, and interruptions. The use of these styles and strategies depends on the context in which the conversation is based.

In her thesis, she analyzed the features of female and male speech styles, and the types of speech styles used the most in the female leads' utterances in the workplace in *Hidden Figures* movie. The last two studies of the group which used Baxter's theory are "The Speech Styles Used by Erin Gruwell in Freedom Writers Movie" by Elma Ariella Setiawan and Esther Harijanti Kuntjara (2017), in which the authors analyze the shift in speech style between male and female that Gruwell use in her utterances in the movie; and Grace Lintang Kristy Alloy (2019) titled

"An Analysis of Speech Style Used by The Female Leads in Hidden Figures Movie." All of these studies used descriptive qualitative methods. They showed the same result that the most dominant speech styles used by the female subject are female speech styles, and the most dominant features are "cooperative." In the male subject, the most dominant speech styles are male speech style, and the most dominant feature used is "assertive." Furthermore, those studies also showed that when the subject used both female and male speech styles despite their gender, "cooperative" and "assertive" were still the most used language features.

In the second group, where the object of the study is a real-life situation, the writer found three studies. The first is "Speech Styles Used by Young Female and Male Teachers in Teaching English to Their Older Students" by Ronsumbre, F. N and Kuntjara, E.H. (2014). The study used Baxter's theory (2010) and focused on male and female teachers' gendered language with their students. The result shows that regardless of gender, all the teachers used both female and male speech styles, but the most dominant style is still the one that correlates to their gender. The second study was written by Asha Sidhu *et al.* (2022) and entitled "Language Differences in Letters of Recommendation Based on Gender of Letter Writer." The study focused on the language style in LOR (letter of recommendation) from twenty-one papers in the medical field, and the result is that LORs written for male applicants were more likely to use argentic terms, while female applicants used communal terms. This is likely due to gender bias in society, where women are pressured to act more communally. The third study is "Decoding Bias: Gendered Language in Finance Internship Job Postings" by Erin Oldford and John

Fiset (2021). Similar to Asha Shidu's study, this study focused on using argentic and communal terms in a job posting in the financial field. The result showed that females are more attracted to job postings that use communal terms, while males are more attracted to job postings that use argentic terms.

The writer found two previous studies on the movie in the third group. The first is a thesis journal by Lana Prismanisa (2017) entitled "The Analysis of Female Character in Edge of Tomorrow (2014) Movie Based on Feminist Movie Critic". In this journal, she analyzed the main female character of the movie, Rita Vrataski, and she focused on her characteristic and how her character is described according to feminist movie critics. She used the descriptive qualitative method and found that Rita's character is not depicted as how female characters are generally depicted in movies due to her role as a soldier. However, her passive tendency showed that she still exhibited feminine characteristics, which allowed other male characters to overshadow her.

The second previous study related to the movie is an essay by Trabajo Fin de Grado (2020) entitled "*Battle is the great redeemer': Narrative Structure and William Cage's Journey towards Masculinity in Edge of Tomorrow.*" He analyzed the narrative structure of the movie using Warren Buckland's theory of Puzzle Movies narrative and how such narrative allows William Cage to gain masculinity and become the movie's hero. Using Puzzle Movie theory, he found that the movie narrative used constant loops as its central narrative structure, also called a "forking path plot" narrative. Furthermore, the narrative has three main catalysts that allow Cage to gain his masculinity.

From these twelve previous studies that the writer found, most of these studies of gendered language use Lakoff's theory (1973), and only three previous studies which based their analysis use Baxter's theory. Furthermore, besides Baxter's theory (2010), all the theories used in the previous studies above are limited to only focusing on analyzing one type of gendered speech style, either focusing on analyzing female characters using female language features or male characters using male language features. As stated in the purpose of the study, the writer intended to analyze a character that uses both gendered language features - both male and female - in their utterance. Baxter's theory (2010) includes an explanation of the two gendered languages, not just an explanation of the features of one gender, and the other gender is only explained as the opposite. Therefore, the writer believes this theory is the most suitable to be used in this study, considering the purpose of this study is to analyze one character with both gendered languages at once.

In conclusion, the gap is that there is still rarely gendered language research that uses Baxter's theory to analyze a character that uses both types of language features regardless of the gender of the character. In addition, based on the previous studies related to the movie that the writer had found, research on this subject has yet to be carried out on the object the writer used, namely the movie *Edge of Tomorrow* (2014).

1.5. Scope of The Study

In order to make the analysis clearer, the writer should formulate the scope of analysis. Therefore, the writer limits the object of research and determines the theory to analyze the data. This limitation has a purpose to get a specific and valid result. The research will be engaged in sociolinguistic field, especially regarding gendered language. The object of the study will be the movie *Edge of Tomorrow* (2014) and the movie script. The writer will focus on the dialogues of the main female character, Rita Vrataski. This study used Baxter's theory on gendered language as references and guidelines.

1.6. Writing Organization

This thesis contains 4 chapters and each chapter divided into sub-chapters. These 4 chapters are:

1. Chapter I: INTRODUCTION. The chapter explain background study, research question and purpose, previous studies, the scope, and the organization of the thesis.
2. Chapter II: THEORY AND METHOD. This chapter contain the theory and method the writer uses to analyze the data.
3. Chapter III: ANALYSIS. This chapter discuss the dialogue of the main female character in order to answer the research question.
4. Chapter IV: CONCLUSION. This chapter is the conclusion of the analysis of the thesis.

CHAPTER II

THEORY AND METHOD

2.1. Baxter's Theory of Gendered Speech Style

On the aspect of communication style, gender is one of the factors that might affect a person's style of speech. It has to be noted that gender is different from sex. As Coates (2004) explained, while sex refers to the biological autonomy of one individual, gender refers to a person's social identity, with sex as the core or the roles and responsibilities of men and women that are given or constructed in a particular society. Based on this, the language that men and women use will also differ. Both females and males develop different patterns of using language. In her book, *The Language of Female Leadership*, Baxter (2010) argues about the features and characteristics of female and male language.

2.1.1. Female Speech Style

To build a relationship, co-operate, and expressing feelings are the three primary goals of female speech styles identified by Baxter (2010), Maltz and Borker (1982). In order to meet that goal, female speech style users support their speaking style by using five features of female speech styles: personal, compliant, polite, cooperative, and process-oriented (Baxter, 2010). These characteristics can either appear in the form of language expression or the implicit meaning or implicature of the dialogue based on its context.

1. Personal

The characteristics of personal features of female speech style are found in the context of the dialogues and in the language expression. Those characteristics are (Baxter, 2010):

- (i) Confessional. A confession is a statement – made by a person or by a group of persons – acknowledging some personal fact that the person (or the group) would ostensibly prefer to keep hidden. The term presumes that the speaker is providing information that he/she believes the other party is not already aware of (Roger, 1998).
- (ii) Expressive of feeling. Expression of feeling in personal feature is marked with the use of emotional vocabulary, e.g. *happy, sad, delighted, ecstatic, angry, etc* (Hargie, 2011).
- (iii) Anecdotal. The use of anecdote - a short, often funny story, especially about something someone has done – in the utterance (Hargie, 2011)..
- (iv) Mirroring experience. the speaker makes a comment by relating the speaker's personal experience to their opponent (Baxter, 2010).
- (v) Hedges and fillers. Terms used to show uncertainty or lack of confidence e.g. *I mean, perhaps, actually, like you know, sort of,* pauses and hesitations (Baxter, 2010).

2. Compliant

All indicators of compliant features are shown in the language expression (Baxter, 2010):

- (i) use of mitigated directives (avoidance of confrontation) e.g. *let's use these first; shall we take turns?*
- (ii) facilitative tag questions, e.g. *you would like to go, wouldn't you?*
- (iii) minimal responses, e.g. *uh huh, mhm, OK*
- (iv) hedges and fillers, e.g. *I mean, perhaps, actually, like you know, sort of*
- (v) qualifying expressions, e.g. *I think that, I feel, in my view, perhaps.*

3. Polite

Politeness is the third features of female speech style. The characteristics of these features are: lack of swearing or abusive terms; the use of compliment and terms of endearment or pet names (Baxter, 2010).

4. Co-operative

Most of co-operative feature characteristics are shown in the body language of the speaker as response toward the opponent in conversation, such as nods, smiles, eye contacts, and mirroring opponent action. The other characteristics are shown in the language expression such as the use of personal pronouns – *I, you, we, he, she, me, they* – and inclusive pronouns – pronouns that necessarily includes reference to the addressee; asking question and agreeing to encourage speakers (Baxter, 2010).

5. Process-orientated

The last features of female speech style, process-orientated, are associated with the characteristics (Baxter, 2010):

- (i) Scene-setting. Scene setting involves the speaker to include the surrounding circumstances in his speech. The surroundings here include the location, time, and situation.
- (ii) Open-ended question. Open-ended question is question that cannot be answered by simple “yes” or “no”, it is mostly in the form of statement that required long response (Betty, 2010).
- (iii) Hypothesizing and speculating. The difference is that hypothesis is an assumption based on a real and solid evidence while speculation does not have any solid ground. The use of this characteristic is based on the context of the speaker conversation.
- (iv) Egalitarian decision making. Prefer to made a decision by group instead of individually.
- (v) Jointly negotiated leadership. The speaker did not raise themselves as the leader and instead negotiated it with others.

2.1.2. Male Speech Style

According to Baxter's theory (2010), men speech style has 6 features which show that men tend to be competitive, hostile, controlling, displaying, and pushing tasks. (Baxter, 2010). These implications aim to compete, to enhance

authority, and to impress as cited by Baxter (2010) suggested by Maltz and Borker (1982). The six features of male speech styles are matter of fact, assertive, aggressive, use of humor, ego-enhancing, and goal-directed.

1. Matter of Fact

The characteristic of the first features of male speech style are as follows (Baxter, 2010):

- (i) Informative: factual; transactional; and referential
- (ii) Discourse makers.
- (iii) Sequential or talking orderly in turns
- (iv) Avoid emotion and self-disclosure. Marked by the lack of use of emotional vocabulary, hedge, pause, and hesitation.

2. Assertive

Assertive features can be identified with (Baxter, 2010):

- (i) the use of imperative and/ declarative
- (ii) aggravated or explicit directive, e.g. *'Get off', 'Gimine', 'I want'*.
- (iii) the tones of challenging, arguing, or confronting
- (iv) controlling topic. The speaker did not allow interruptions on the conversation provided by them.
- (v) Interruptions and monologues

3. Aggressive

The characteristics of aggressive features are: lack of complement; excessive use of swearing, taboo words, insult, threats, name-calling; addition use of body language such as finger pointing, fist shaking; and the use of action verbs (Baxter, 2010).

4. Humor

Quite the opposite of aggressive features, the humor features have characteristics such as the use of jokes, puns, and shaggy dog stories; witticisms, mick-taking, mocking, and jeering. (Baxter, 2010).

5. Ego-enhancing

This feature can be identified by the presence of: boasting; name-dropping; and the use of references to who-you-know, what you have done (Baxter, 2010).

6. Goal-directed

The last feature of male speech style is goal-directed, and the characteristics of this feature are (Baxter, 2010):

- (i) the gesture of taking over the conversation. Most of this gesture are done through body language and sometimes through verbal action.
- (ii) single-person leadership. Marked by lack of negotiation and only one person act as decision maker.
- (iii) hierarchical decision-making. Hierarchical decision making involves making decisions on the basis of formal positions of authority.

(iv) The use of statement pointing the goal such as “what’s the answer?”, “let’s get on with it”, and “this is how we solve it”.

(Baxter, 2010)

2.2. Method

2.2.1. Research Design

The writer conducted qualitative-descriptive research to analyze the gendered language features in the main female character's utterance in the movie *Edge of Tomorrow* (2014). The writer collected and analyzed the data qualitatively and presented the findings of the analysis descriptively.

Based on this, the data source that the writer used can be classified as audio and visual material and document as well, as film belongs to the audio-visual category while its script belongs to the document category.

2.2.2. Unit of Analysis

Based on Baxter (2010) theory, The unit of analysis of this study is the phrases and clauses that contain features of either male or female speech styles in the utterances of Rita Vrataski.

2.2.3. Data Source

The data source of this research is the script of the movie *Edge of Tomorrow*, specifically from the dialogue of the main female character, Sergeant Rita Vrataski. The script was downloaded online from the website <https://scripts-onscreen.com/tag/edge-of-tomorrow-screenplay/>. The population of this study is

all of Rita's utterances and dialogues in the movie. These utterances are collected and analyzed using Baxter's Theory (2010) to find which ones contain male or female speech style features. The utterances that contain the language features are then used as samples.

2.2.4. Method of data collection

To collect the data, the writer used non-participant observation method and followed with these steps.

1. Watching the movie 7 times
2. Downloading the script from website [https://scripts-
onscreen.com/tag/edge-of-tomorrow-screenplay/](https://scripts-onscreen.com/tag/edge-of-tomorrow-screenplay/)
3. Compared and adjusted the script with the original utterance in the movie
4. Shorting all of Rita Vrataski utterances
5. Shorting her utterances which contain the characteristics of gendered language features to be analyzed.

2.2.5. Method of data analysis

The writer analyzed the collected data using the deductive method in this research. According to Wilson (2010), a deductive method is an approach in which the writer develops a hypothesis (or hypotheses) based on existing theory and then designs a research strategy to test the hypothesis using said theory (Wilson, 2010). Based on this, the author applies Baxter's gendered language theory to the data in the form of utterances from Rita's character that has been collected. The application here is in the form of grouping the data according to the

language features. After being grouped, the writer analyzes the data using Baxter's theory to answer the research question.

CHAPTER III

FINDING AND DISCUSSION

3.1. Finding

The findings were obtained by analyzing the data using Baxter's theory of gender language. The data is all of Rita's dialogues categorized according to the language features contained therein. This sub-chapter is divided according to each language style, namely the female and male speech styles, and is further divided according to its feature.

3.1.1. Female Speech Styles

3.1.1.1. Personal Feature

There are five characteristics of personal feature in female speech styles: confessional, expression of feeling, anecdotal, mirroring of experience, and self-disclosure. The writer found seven utterances that have personal feature; however, there are only three characteristics found in those utterances: confessional, mirroring of experience, and self-disclosure. Those utterances are:

1. The visions showed me it was at Verdun. I could see it. **I... I just ...lost the power before I could get to it.** (45:56) / Confessional
2. Last time I was in combat **...I was hit. I was bleeding out.** Just not fast enough. I woke up in a field hospital **...with three pints of someone else's**

blood and I was out. I lost the power. Do you understand? (47:25) /
Confessional

3. **“We were allowed to win.** This thing wants us to believe we can win. It wants us to throw everything we have into the invasion. Operation Downfall isn't our endgame, ...it's the enemy's”. (42:50) / Confessional
4. **I went to see the general. Any number of times.** Psych ward. Dissection. Remember?” (44:37) / Mirroring of Experience
5. He's dead. And I watched him die 300 times **...and I remember every detail.** I remember everything. So I don't need to talk about it. (1:02:31) / self-disclosure
6. My middle **name ...is Rose.** (1:10:11) / self-disclosure
7. Thank **you ...for** getting me this far. (1:39:47) / self-disclosure

Three utterances show confessional characteristics. In utterance number one (1), the phrase that marked confessional is “*I.. I just ...lost the power before I could get to it.*”. The “*I*” in this clause refers to Rita herself, while “*the power*” refers to the ability to turn back in time and “*get to it*” refers to the nest of The Omega, leader of the aliens. This utterance happened during Rita discussion with Cage regarding her own experience with her “power” and her battle with The Omega. She explains the cause of her failure which is her losing her “power”. Confession means admitting something that was not known by others and or admitting a mistake. According to Baxter’s theory, since two of the main purpose of male speech style is to impress and to compete. A man would never use a confession in his utterance since it oppose his goal, meanwhile one of the purpose

of female speech style is to express feeling, therefore women are more prone to use it to humble themselves by admitting their faults or weakness. Here, by saying, "*I... I just ...lost the power,*" Rita confesses her mistake of losing her ability before finishing her mission. Even though she is a leader, she still humbles herself by admitting her failure in front of her subordinates. Rita also confesses the same thing again in utterance number two (2), marked by the phrase "*I lost the power.*" the difference is that in this utterance, she also explains how exactly her mistakes happened.

In utterance number three (3), however, Rita was not explicitly confessed her failure. The phrase marked the confession, "*We were allowed to win.*" The "*we*" here refers to all of the soldiers involved in the battle of Verdun. The sentences following that phrase explain how they get to win the war. Here, Rita does not explicitly admit her failure, but by saying "*allowed to,*" she confesses that her strength did not gain her victory but because they got some help.

Regarding the mirroring of experience characteristics, the writer only finds one utterance that shows these characteristics, utterance number four. The phrase marked it is "*I went to see the general. Any number of times*". She explained to Cage what would happen if they reported his ability to their superior. In that phrase, she used past tense, "*I went,*" which shows that she was retelling past events. She used this to mirror her experience with Cage and to explain what will happen to him if he reports his situation to their superior.

The last characteristic, self-disclosure, is found in utterances five to seven. All of the self-disclosure are marked by pause and hesitation. For example, in

utterance 5, she pauses and hesitates while saying, “...and I remember every detail.”. She was explaining to Cage about the death of her close friend, and the “Detail” refers to the detail of said death. The pause and hesitation are not marked by a hedge or filler but by gesture and body language. In the movie, during this scene, it can be seen that before she said that phrase, she stopped and looked away from Cage, then looked back at him again and eventually said that phrase.

3.1.1.2. Compliant Features

As explained in Baxter's (2010) theory, the characteristics of compliant features are mitigated directives, facilitative tag questions, minimal responses, qualifying expressions, and hedges and fillers. However, the author did not find any speech with this feature, most likely due to Rita's characterization. As the name stated, the compliant feature in Baxter's theory is used to show someone's compliance. It could be confirmed from its characteristics, such as the use of mitigative directive, for example; *let's use these first, shall we take turns?* – that has the function to avoid confrontation with others and the use of *facilitative* tag question that has the function to seek confirmation. In other word, woman use compliant feature in order to avoid confrontation or to avoid taking charge of a certain situation by making the other confirm her action instead. Rita plays the role of a leader in the movie which forced her to be the center of a situation and the person in charge, which mean Rita purposely did not use any compliant feature in her utterance since she cannot show any compliance in her utterance.

3.1.1.3. Polite Feature

The characteristic of the polite feature is lack of swearing, use of compliment, and use of terms of endearment. Much like compliant features, the writer did not find any utterance with a polite feature. Throughout the movie, Rita never once swears, but she never complements nor uses terms of endearment to others. The lack of swearing is mostly due to professionalism instead of female speech tendencies. Every characters in the movie describe Rita as a cold, uptight person that highly respect professionalism, and Rita herself only care about the performance of her people and herself. Hence Rita tends to avoid any behavior that could render her unprofessional. However, the lack of complements and terms and endearment is due to her background as a soldier. Complement and terms of endearment has function to build relationship according to Baxter's theory. women used it to warm up with other people which are the opposite of how male are according to Baxter. One of the purposes of male speech style is to compete with other hence they tend to avoid getting close with other. Military environment is dominated by men therefore is understandable that these two things are looked down since it is too feminine which is why Rita avoid using it as well in order to adapt more with her environment.

Furthermore, Rita's characterization is also one of the reasons why she did not use the polite feature. Rita is described as an unsympathetic character. She prefers to keep her distance from her people and appear emotionless. The purpose of the polite feature is to build a relationship with others (Baxter, 2010); hence, she

avoids using this feature to avoid building a deeper relationship with any of her people.

3.1.1.4. Co-operative Feature

There are six characteristics of cooperative features; gesture, minimal response, inclusive pronouns, tag question, mirroring listener action, and agreement. There are seven of Rita's utterances that use a cooperative feature, and out of six characteristics, there are only two of them exist in these seven utterances. Those utterances are:

1. "**They** knew **we** were coming. **They** ambushed **us**. The visions is a trap."
(1:15:35) / inclusive pronouns
2. "It doesn't matter. What matters is **we** finish this." (1:32:15) / inclusive pronouns
3. "**We** were allowed to win. **This thing** wants us to believe **we** can win. It wants us to throw everything **we** have into the invasion. Operation Downfall isn't our endgame, ...it's the enemy's". (42:50) / inclusive pronouns
4. "**Are you all right**, Cage?" (46:38) / tag question
5. "Think we better start over. **Don't you?**" (47:42) / tag question
6. "**Do you think** you can work out where that is?" (51:06) / tag question
7. "If we stay here, we die. **Yeah?**" (1:32:15) / tag question

Utterances number one to three has inclusive pronouns within. In utterance number one, the inclusive pronouns are marked with "*they*" and "*we*" from the phrase "**They** knew **we** were coming. **They** ambushed **us**". Here Rita was explaining about the second battle between humanity and alien. The "*they*" in this phrase refers to all the aliens in that battle, while the "*we*" and "*us*" refers to Rita and Cage. This utterance happened in a room filled with plenty of people including Rita and Cage, and the reason Rita use this inclusive pronoun is to involve Cage directly in her explanation to gain his cooperation by making him backed her explanation as well in front of the audience.

The third utterance is quite similar; the inclusive pronouns are marked with "*we*" and "*this thing*" from the phrase "**We** were allowed to win. **This thing** wants us to believe **we** can win". Rita was retelling the battle of Verdun, where she used "*we*" to refer to the humans or the soldiers, including herself, and "*this thing*" to all the aliens. The second utterance is slightly different. The inclusive pronoun "*we*" from the phrase "It doesn't matter. What matters is **we** finish this." Refers to all of the soldiers that come with her for the enemy base infiltration mission. She was talking to Cage, but the "*we*" she used was directed to all of the soldiers present there.

Utterances number four to seven has tag question characteristic in it. *Tag questions* can be answered with yes or no, marked with a lack of 5W + 1H phrases. The difference between the tag question in cooperative feature with other tag question is on how it used. In compliant feature, the tag question that used is a facilitative tag question aimed to ask for confirmation and avoid confrontation

while in cooperative feature, the tag question used is a affective tag question that has more declarative tone and aimed to directly ask for cooperation but softened by using yes or no question instead of imperative. For example, in utterance five, the tag question is marked with “Think we better start over. **Don’t you?**”. The “*you*” here refers to Cage, she asked this during their training season, and Cage hurt his leg. Rita indirectly asked Cage for his cooperation to start their training from the beginning again but soften her demand by using tag question instead of imperative. Numbers four, six, and seven are similar; the question does not contain any 5W+1H questions, meaning it does not require a long answer and can be answered with a simple yes or no.

3.1.1.5. Process-oriented Feature

There are six process-oriented features characteristics: scene-setting, open-ended question, hypothesizing, speculating, egalitarian decision-making, and jointly negotiated leadership. The writer found fourteen of Rita’s utterance that uses the process-oriented feature, but there are only two characteristics found in those fourteen utterances. Those utterances are:

1. “First time you died, **what happened?** You killed a mimic?” (39:13) / open-ended question
2. “**What next? Where** are we going? **Which way?** Focus. Which way?” (51:45) / open-ended question
3. “**How** far did we make it?” (51:52) / open-ended question

4. “**How do you** know that name?” ... “**When did I mention him? Under what circumstance?**” (54:48) / open-ended question
5. “**What's** the problem?” (58:30) / open-ended question
6. “Okay. So, **what's the current plan?**” (58:35) / open-ended question
7. “**How many times** have we been here? **How many times? Where are the keys? Where are the goddamn keys? You can fly it, can't you?**” (1:06:58) / open-ended question
8. “**What are we still doing here?** You're wasting time” (1:07:22) / open-ended question
9. “**Why does it matter** what happens to me?” (1:08:24) / open-ended question
10. “**What do we do now?**” (1:21:15) / open-ended question
11. “Cage, **what's happening?**” ... “**What do you see?**” ... “**Where? Where are you?**” (1:21:44) / open-ended question
12. “And you got covered in its blood.” (39:22) / hypothesizing
13. “**They know we're coming on the beach tomorrow.** It's a slaughter, isn't it?” (39:27) / hypothesizing
14. “They knew we were coming. They ambushed us. **The visions are a trap.**” (1:15:35) / hypothesizing

An open-ended question is the opposite of a tag question. It contains one of the 5W + 1H questions that cannot be answered with a yes or no. The utterances number one to eleven all contain one 5W+1H question. For example, in utterance number one, the question is a What question from the phrase "*First time you died,*

what happened? You killed a mimic?". The "you" here refers to Cage; Rita was asking Cage about his experience with his ability. The question here requires a long response as the answer.

The second characteristic found in these utterances is hypothesizing. What distinguishes hypothesis and speculation is whether the assumption is based on a solid foundation or not. In other words, to determine whether an utterance is a hypothesis or speculation, it is necessary to cross-check it with the facts provided in the film. In utterance number twelve, "*And you got covered in its blood,*" the "you" here refers to Cage, and "its" refers to aliens. Here, Rita asked how Cage got his ability; he said that he managed to kill an Alpha himself, and then Rita said this assumption which implicit meaning that Cage got his ability due to the alien blood that seeps into him, which Cage later confirmed. Later in the movie, during the scene around minute 42, it is revealed that Rita has valid information regarding the ability and how it is transferred to a human, which means the assumption she made was indeed based on solid ground. Hence, it is a hypothesis.

Utterance number fourteen is quite similar. It said, "*They knew we were coming. They ambushed us. The visions are a trap*". "they" here refers to the aliens, and the "we" refers to Rita's squad, including Cage. Here, Cage was telling Rita that he got a vision of the location of the enemy base, but when he went there, he suddenly got attacked by the enemy. Using this information, she assumes that Cage's vision is just a trap. In the previous scene in minute 45 – utterance number fourteen happened at 1:15:35 – it is stated Rita experienced those vision as well, which provided a solid ground that the vision is real, however combining

with the additional information Cage provide, Rita manages to hypothesize the vision were purposely given to lure them to the trap.

3.1.2. Male Speech Styles

3.1.2.1. Matter of Fact Feature

The matter-of-fact feature has four characteristics: informative, discourse markers, sequential, and avoidance of emotion. From the data, the writer found twenty-eight of Rita's utterances that used matter-of-fact feature, and from these twenty-eight, there is only three characteristics found, Informative, discourse markers, and avoidance of emotion. Those utterances are:

1. **"You have a hole in your chest."** (30:07) / informative
2. **"What happened to you happened to me. I had it. I lost it. Okay?"**
(39:43) / informative
3. **"You don't talk to anyone about this but me. The best-case scenario is you're gonna end up in a psych ward. Worst case, you'll get dissected for study. Are we clear?"** (39:02-39:10) / informative
4. **"And Alphas, like the one that you killed, are much more rare."** (41:53) / informative
5. **"Whenever an Alpha is killed, ...an automatic response is triggered. The Omega starts the day over again.** But you see, this time, it can remember what's going to happen, just like you do." (42:26) / informative
6. **"And an enemy that knows the future can't lose."** (42:42) / informative

7. **“There'll be nothing to stop the mimics from conquering the rest of the world... Unless you change the outcome.”** (43:25) / informative
8. **“Regardless of that, you control the power now. Just as I did in Verdun.”** (43:51) / informative
9. **“You have to die. Until the Omega's destroyed.”** (44:08) / informative
10. **When it's close to finding you, you will start having visions.** You'll start to see that. (45:10) / informative
11. He's also the only other person who'll believe what's happening to you. **No one understands mimic biology better than him.** He's a top analyst at Whitehall. (41:28) / informative
12. **“I've tried everything. It doesn't work.”** (49:05) / informative
13. **“...paces up to the top of the trench. I'm gonna step left.** A mimic there, which I'll kill.” (52:42) / informative
14. **“...ship explosion. I'm gonna run 30 paces northwest.”** (52:56) / informative
15. **“I'm gonna duck at the top of that trench and then I'm gonna turn left.”** (52:59) / informative
16. **“I forgot to unhook the trailer.”** (1:00:25) / informative
17. **“It's just war.”** (1:02:50) / informative
18. **“Ten minutes”** (1:05:37) / informative
19. **“I'm a soldier. I volunteered.** I'm not walking away.” (1:08:09) / informative
20. **“You built a prototype at Whitehall.”** (1:15:59) / informative

21. **"They thought he was crazy."** (1:16:25) / informative
22. **"We need a drop ship to get to Paris in time."** (1:18:32) / informative
23. "Whenever an Alpha is killed, ...an automatic response is triggered. The Omega starts the day over again. **But you see**, this time, it can remember what's going to happen, just like you do." (42:26) / discourse markers
24. **"Regardless** of that, you control the power now. Just as I did in Verdun." (43:51) / discourse markers
25. "He's dead. And I watched him die 300 times ...and I remember every detail. I remember everything. **So** I don't need to talk about it." (1:02:31) / discourse markers
26. "They're gonna get it one way or another. **Unless** we find the Omega." (1:15:50) / discourse markers
27. **"I'm not a fan. Not a fan of talking.** No." (1:01:12) / avoid of emotion
28. "Well, **maybe I made it all up just to keep you quiet.**" (1:01:16) / avoid of emotion

Utterances number one to twenty-one has an informative characteristic. The simple way to differentiate an informative statement from an opinion is to see whether there is a persuasive device in that statement. The informative statement did not use any persuasive device and was commonly written using a present verb. For example, in utterance number one, "***You have a hole in your chest.***". "you" here refers to Cage, and the hole refers to Cage's wound. This utterance happened during the first meeting between Cage and Rita. It was on the battlefield, and Cage was wounded when Rita accidentally found him. Cage asked her about his

body condition, and Rita answered with that statement. Here Rita uses the present verb "have," and she did not use any exaggeration, emotive language, alliteration, or any other persuasive device used in an opinion statement. Hence, this utterance is informative since it only has a factual statement.

The second example is in utterance number 5, "*Whenever an Alpha is killed, ...an automatic response is triggered. The Omega starts the day over again. But you see, this time, it can remember what's going to happen, just like you do*". "Alpha" and "Omega" here refer to the high-ranking alien, with Omega as the leader of the alien and Alpha as its "guardian." Rita was explaining the special ability of the Alpha and Omega Alien, which is their ability to turn back in time. In the first sentence, though it is not written in the present verb, the sentence is written in clause and effect types, one of the types of factual statements. The cause is "*Whenever an Alpha is killed,*" and the effect is "*The Omega starts the day over again.*" Furthermore, similar to utterance number one, this utterance does not contain any persuasive device; there is not any exaggeration or emotive language used in that utterance. Hence, this utterance also has an informative characteristic.

Four utterances have discourse markers characteristics. The first example is utterance twenty-two: "Whenever an Alpha is killed, ...an automatic response is triggered. The Omega starts the day over again. **But you see,** this time, it can remember what's going to happen, just like you do". The discourse marker is the conjunction "but." The "but" function contrasts two statements. The first statement talks about the ability Alpha and Omega alien has, and the second statement

contrast the idea of the first sentence due to Cage's intervention shown in the phrase "*just like you do*," with "you" referring to Cage himself.

The second example is in utterance number twenty-three, "**Regardless of that, you control the power now. Just as I did in Verdun.**". "you" here refers to Cage, and "*the power*" refers to the ability to turn back in time. Before this utterance, Rita talked about the advantages the enemy has due to the power, but then she stated this to make a comparison. The word "*regardless*" is a discourse marker's function to make an unexpected contrast. The difference between it and "*but*" is that "*but*" is a conjunction, which means it can only be positioned between two sentences, and it is only can be used to contrast two similar ideas. "*regardless*" can be used at the beginning of a sentence and it contrasts the idea that the enemy can not lose.

The last characteristic found in this feature is avoidance of emotion. For example, the utterance number twenty-six, "**I'm not a fan. Not a fan of talking. No.**". the "*I*" here refers to Rita herself, and she states here during a small talk with Cage. She was quiet, and Cage asked if she did not like small talk. Avoid emotion can be seen in both language features and gestures. The language feature is marked by the lack of using emotional vocabulary such as sad, happy, angry, etc. Although Rita was talking about herself, she did not use any emotional vocabulary and answered curtly in that utterance. In gesture, during this scene, her expression is void, she does not show any emotion, and her body is tense, further showing her avoidance of emotions.

3.1.2.2. Assertive Feature

The second feature of the male speech style found in Rita's utterance is the assertive feature. This feature has six characteristics: imperative, explicit directive, tone of challenging/arguing, controlling topic, interruption, and monologue. The writer found thirty-nine utterances that used powerful features, but only two characteristics were found, imperative and challenging. Those utterances are:

1. **Find me** when you wake up (34:23) / imperative
2. **Come find me** when you wake up (34:26) / imperative
3. **Come with me, now** (39:41) / imperative
4. **Describe it** (39:17) / imperative
5. Winning the war. **Let's go! Come on!** (39:50) / imperative
6. **On the beach.** Tomorrow. (40:56) / imperative
7. Carter, **show him** (41:41) / imperative
8. No. Cage. **You're gonna get me there.** And I'm gonna kill it. (4:12) / imperative
9. Ugh. All right, **let's go again.** (48:15) / imperative
10. **You should try this** on him. (41:10) / imperative
11. **You don't have time to think.** Remember. It's not enough knowing where they're going to be. **You have to know how** to kill them. (48:22) / imperative
12. Left! Left, left! **Keep your eyes open.** (49:23) / imperative
13. **Training's over.** I'll see you tomorrow. (51:13) / imperative

14. We will soon enough. In the meantime, **you need to figure out a way to get us off that beach.** (51:18) / imperative
15. Stepping left, ducking right. Stepping left, ducking right. Move on. (52:09) / imperative
16. You're not being specific. **You need to be specific.** Otherwise, I'm dead. (52:31) / imperative
17. Cage, **I do not need to get to know you.** If you knew what was good for you, you wouldn't want to get to know me. It's the only way you make it through this thing. (1:01:59) / imperative
18. **Don't ever mention** his name again. (1:02:43) / imperative
19. There's nothing here. **Let's keep going.** (1:03:55) / imperative
20. **We have to find the keys.** (1:04:12) / imperative
21. **We're flying,** Cage. (1:05:10) / imperative
22. **I think we should just reset.** It's a dead end. If it's all the same to you ...I'm tired. I'm in pain. (1:05:52) / imperative
23. **Then I'm killing you.** (1:06:05) / imperative
24. **Get your weapon and get in the helicopter, Cage.** (1:07:52) / imperative
25. Get in. (1:08:01) / imperative
26. We're not finished. (1:15:56) / imperative
27. **Sit down, general.** Stay away from the desk. (1:17:42) / imperative
28. **Stick it in your leg.** Do it! (1:23:14) / imperative
29. **I'm going in,** Cage. (1:29:13) / imperative
30. You're not hooked in. (1:30:08) / imperative

31. Come on. We're running out of time. Collect your ammo. Try it again, now. Condition lever, low. Master power, on. (1:33:43) / imperative
32. Take the grenades. (1:39:08) / imperative
33. **Listen to me. Listen to me.** Neither one of us is getting out of here. (1:39:16) / imperative
34. Yes, **who said you could talk to me? Have I got something on my face?** (38:41) / challenging
35. You okay, Cage? Your leg's broken. (49:59) / challenging
36. Oh, you mean sex. **Yep. Tried it.** (49:15) / challenging
37. **It's nothing.** I'm fine. (1:04:43) / challenging
38. No. **You won't make it 10 feet before that thing kills you,** Cage. (1:36:25) / challenging
39. Yes? **What do you want?** (1:45:38) / challenging

The first characteristic of the assertive feature found in Rita's utterance is imperative. Utterance numbers one to thirty-one all have this characteristic. This characteristic is marked with an imperative phrase. For example, utterance number one, "**Find me when you wake up.**" "*me*" here refers to Rita herself, and "*you*" refers to Cage. Rita says this to Cage after she finds out he can turn back in time. Rita used the imperative "*find me*" to command Cage to find him as soon as he is awoken after turning back time. The second example in utterance number twenty-five, "**Sit down, general. Stay away from the desk.**" "*general*" here refers to the military general, Rita and Cage's superior, and this utterance happened in

his office. Rita used the imperative "*sit down*" and "*stay away*" to command her general in order for him to listen to her demand.

The second characteristic of the assertive feature found in Rita's utterance is challenging. The utterances number thirty-two to thirty-seven have this characteristic. The most obvious example is in utterance number thirty-two, "*Yes, who said you could talk to me? Have I got something on my face?*". The "*you*" here refers to Cage, and this happens when Cage finally meets Rita in person, but instead of politely approaching her, he forces his way to meet her. The challenging characteristic can only be identified by tone and gesture. Here, the question "*who said you could talk to me?*" and "*Have I got something on my face?*" are both rhetorical questions. She did not ask this to get a literal answer but to challenge Cage's brash action of coming so forcefully to her and for him to openly stare at her. Her tone is also high, and she lifts her head to emphasize her challenge.

3.1.2.3. Aggressive Feature

The aggressive feature has the characteristic of; a lack of compliments, excessive use of swearing, or any other obscene words. From all of Rita's utterances, the writer did not find any utterances that used this feature. As explained before in polite features, Rita never used any swear words or other obscene words or gestures, but she also never complements others. The lack of swearing is likely due to both professionalism and her nature as a woman. It is

possible that her nature as a woman still affects her subconsciously, which is why she did not use swear words, but it is also possible that she prefers to maintain professionalism since swearing can be seen as improper behavior. However, the lack of praise is most likely due to Rita's characterization as an unsympathetic character, as described in the polite feature above.

3.1.2.4. Ego-Enchanting Feature

This feature can be identified by the presence of boasting, name-dropping, and the use of references to who-you-know and what you have done. Like the aggressive feature, the writer also did not find any utterances that used this feature. The possible reason is that she does not like to boast about herself. As seen in the polite feature of female speech style, Rita often used confession, which means she does not have a problem admitting her mistake and failure. Rita prefers to humble herself by showing her mistake and weakness, which are the opposite of the ego-enchanting feature. In other words, Rita's female tendency to humble herself wins over the male tendency to boast around.

3.1.2.5. Humor Feature

The humor feature of the male speech style has six characteristics: the use of jokes, puns, and shaggy dog stories; witticisms, mick-taking, mocking, and jeering. The writer found six utterances that used this feature, and from these six, only one characteristic is present, which is mocking. Those utterances are:

1. **Why drive when we can fly?** (1:04:21) / mocking
2. Let me guess. **You're afraid of heights** (1:04:44) / mocking
3. **And curl up by the fire and open a bottle of wine.** (1:05:45) / mocking
4. **I can't believe you found coffee.** (1:06:14) / mocking
5. I was out of those things in three minutes flat. **What's wrong with you?**
(1:24:43) / mocking
6. Now, **who's crazy enough to follow us to Paris?** (1:25:34) / mocking
7. **What took you so long?** (1:32:28) / mocking

For example, the writer will use utterance number two, "*Let me guess. You're afraid of heights*". "you" here refers to Cage, and Rita said this when they found a chopper in an old barn. To understand the mock, it is necessary to look into the context. Here, Rita and Cage were planning what vehicle they should use to continue their trip. They found a chopper in an old barn, but Cage still insists on using the car even after finding it. Hearing this, Rita mocks him by saying, "*You're afraid of heights*," implying that Rita believes that Cage refuses to use the chopper because he is scared of heights. Utterance number four is also similar. "*I was out of those things in three minutes flat. What's wrong with you?*". The "you" here refers to Cage, and "*those things*" refers to the handcuff put on them to a hospital bed. This scene happened after Rita and Cage were caught by the guard at Military headquarters and got handcuffed to a hospital bed. She stated that she managed to break free from the handcuff in three minutes and then asked, "*What's wrong with you?*". This question is rhetorical; she did not ask

this to get an answer but to mock Cage's skill that he failed to break free in less time than her.

3.1.2.6. Goal-directed Feature

The last feature of the male speech style in Rita's utterance is the Goal-directed Feature. The characteristics of this feature are; a gesture of taking over the conversation, hierarchical decision-making, single-person leadership, and goal pointing statement. The writer found seven utterances that used goal-directed features, but there is only one character in those utterances: hierarchical decision-making. Those utterances are:

1. **You don't talk to anyone about this but me.** The best-case scenario is you're gonna end up in a psych ward. Worst case, you'll get dissected for study. **Are we clear?** (39:10)
2. He's me. Before Verdun. **He's gonna help us.** (40:41)
3. No. Cage. **You're gonna get me there. And I'm gonna kill it.** (4:12)
4. Now listen carefully. This is a very important rule. This is the only rule. **You get injured on the field, you better make sure you die.** (47:02)
5. We will soon enough. In the meantime, **you need to figure out a way to get us off that beach.** (51:18)
6. You can do this. You can. **You keep coming here every day and I'll train you.** (57:14)
7. **We don't need one.** We got the next best thing. (1:16:39)

Hierarchical decision-making is marked with an imperative directed toward a certain individual, and the individual cannot refuse the order. For example, in utterance number one, "*You don't talk to anyone about this but me. The best-case scenario is you're gonna end up in a psych ward. Worst case, you'll get dissected for study. Are we clear?*". "you" here refers to Cage and "about this" refers to Cage's ability to turn back in time. The imperative "don't talk to anyone" is directed toward Cage, marked with the word "you." The following sentence is an explanation of the consequence if Cage violates this order, and the last phrase, "are we clear?" is used to emphasize further that Cage cannot refuse this order. This shows that Rita has control of decision-making, which also shows the hierarchy between her and Cage. Utterance number five is also quite similar. "*We will soon enough. In the meantime, you need to figure out a way to get us off that beach*". "you" here refers to Cage, and "us" refers exclusively to Cage and Rita. Rita used the imperative "need to figure out a way" directed to Cage. It is shown that Rita is the one that has the higher position in the hierarchy hence she is the one that makes the decision.

3.2. Discussion

In the movie, Rita Vrataski uses both female and male speech styles. According to Baxter's theory (2010), the female speech style has five features and aims to build a relationship, cooperate, and express feelings, while the male speech style has six features that aim to compete, enhance authority, and impress.

From the finding above, in a total of 97 of Rita's utterances, the writer found 28 utterances that used female speech style features and 80 utterances that used male speech style features. In female speech style, the feature Rita used the most is a process-oriented feature with fourteen utterances, followed by a personal feature and cooperative feature with seven utterances each. The polite and compliant features are not used in any of Rita's utterances.

Regarding the process-oriented feature, the aspect used the most is open-ended questions. In the process-oriented feature, the most emphasized goal is to build cooperation in achieving goals by focusing on process details. Rita uses open-ended questions to involve the other person in the discussion and gain their cooperation. She often used this aspect when encountering another character in a different setting or when she needed information from a certain character. The cooperative feature is used in quite a similar manner. The difference is that instead of allowing discussion between her and another person, she used tag questions to ask for their cooperation or agreement. The personal feature, however, has a different purpose from the other two. Rita used the confession, mirroring of experience, and self-disclosure aspect to express and humble herself. Even though she is a leader, as a woman, she has no problem admitting her failure and expressing her hesitation.

About the male speech style, the most used feature is the assertive feature with thirty-nine utterances, followed by the matter-of-fact feature with twenty-eight utterances, and humor feature and goal-directed feature with seven utterances each. Unsurprisingly, the assertive feature is used the most, considering

Rita's role as a soldier and a leader. In most of theories regarding gendered languages, such as Lakoff's, Coates', Wardhaugh's, Haas', and Deborah Tannen's theory on gendered language, all concluded that it is not in women's nature to be assertive, males had more tendency to be assertive. However, that does not mean that woman cannot be assertive. Regarding Baxter's theory – since it is the one the writer used here – even though assertive feature naturally belongs to male speech style, female could use it as well in order to achieve a certain goal. In Rita case, she uses assertive feature in order to adapt more to her role as a soldier and a leader. The role she has is mostly dominated by men and contextually, in the movie, she deals with almost all male soldiers, therefore she realizes that it is more advantageous for her to adopt male speech style to blend in. The assertive feature also helps her to enhanced her authority as the leader in front of her male colleges. The goal-directed feature has a similar function. Rita only used the hierarchal decision-making aspect of this feature. She is allowed to give orders to a specific person, further emphasizing her higher position in the hierarchy and also helping to enhance her authority.

Regarding the matter-of-fact feature, Rita has the role of the main character's guru or master. She possesses the most information regarding their world, and she often becomes the one who guides Cage, the main character, into the correct path using the information she has. Hence, she used many informative aspects in her utterance. The humor feature is most likely a gesture of closeness with another character. It is common in the military to use mocking to show companionship; this mocking is more of a tease than a taunt.

Despite that, there are some occurrences where the style used are mixed. Some utterances have more than one aspect from a different feature in the same gender style, and some even accommodate both female and male speech style features. For example, the utterance "*You don't talk to anyone about this but me. The best-case scenario is you're gonna end up in a psych ward. Worst case, you'll get dissected for study. Are we clear?*". In this utterance, Rita used both a personal feature of the female speech style and an assertive feature of the male speech style. The assertive feature is shown in the phrase "*you don't talk to anyone*"; it has the imperative "*don't talk*" directed to Cage, which implies that he is not allowed to tell anyone about his situation. The following sentence, "*The best-case scenario is you're gonna end up in a psych ward. Worst case, you'll get dissected for study,*" mirrors the experience aspect of personal features. Rita once had the same ability as Cage, and she once told her superior about her ability but ended up being used as a lab rat. Based on this illustration, it can be said that Rita wanted to maintain her initial speech style while combining it with the male speech style to achieve the communication goal, as Maltz and Borker (1982) stated. Rita uses the female speech style to gain Cage's cooperation by making him understand the situation better using her own experience and her authority to make sure Cage follows her command.

From the data, we could conclude that even though Rita was born and is biologically female, she adopted a male speech style more than her initial speech style. From this, we could conclude that environment plays a huge role in shaping an individual's speech style, and in this case, Rita. Based on the story, she has

already joined the army at age 19, and since the world setting is a dystopian world in the middle of a war, likely, Rita could not embrace her feminine side during her childhood. In men-dominated professions, especially in the military, feminine tendencies are looked down on. The military encourages stubbornness over consideration and domination over submission; hence Rita must at least learn how to speak like a man, and eventually, with time past, she will be more accustomed to the male speech style. However, she does not completely let go of her female speech style, proven by 28 utterances that used it, which shows that she understands that using a female speech style still has some advantages for her, especially in gaining the cooperation of other individuals.

CHAPTER IV

CONCLUSION

4.1. Conclusion

The writer has done the analysis in the previous pages and chapters. The conclusion of the answers to this research will be stated in this chapter. From the data in a total of ninety-seven of Rita's utterances, the writer found twenty-eight utterances that used female speech style features and eighty utterances that used male speech style features. In the female speech style, the most used feature is the process-oriented feature, with fourteen utterances, and in the male speech style, the most used feature is the assertive feature, with thirty-nine utterances. From the data, the writer concluded that although Rita was born and is biologically female, she adopted a male speech style more due to her environment. The masculine tendency is more favored in a military setting; hence Rita adopts a male speech style more, but she does not let go of her feminine side since she is still aware of the advantages she could gain by using it.

Regarding the context and the purpose of the language features that Rita used, the language features that belong to the male speech style are mainly used whenever Rita has to play her role as the leader. She will use the male speech style, especially the assertive feature, to help enhance her authority toward her people and to assert her rank. Meanwhile, in female speech style, Rita mostly used it in a more private context when only a handful of people were involved. She

used the female speech style to help her gain cooperation with other people by humbling herself and allowing a discussion to happen.

REFERENCES

- Ackley, Betty (2010). *Nursing diagnosis handbook : an evidence-based guide to planning care*. 44.
- Aisah, S., & Fatmasari, Y. (2021). "Sociolinguistic Analysis of Language Used by Male and Female Characters in *Jumanji Welcome to the Jungle* Movie by Jake Kasdan". *Dialektika Jurnal Pendidikan Bahasa Inggris*, 8(2), 129-146.
- Alloy, G. L. K. (2019). "An Analysis of Speech Style Used by the Female Leads in *Hidden Figures* Movie". Doctoral dissertation. Malang: Brawijaya University.
- Azmi, N. J., Ab Rashid, R., Rahman, M. A., & Safawati Basirah, Z. (2016). "Gender and Speech in A Disney Princess Movie". *International Journal of Applied Linguistics and English Literature*, 5(6), 235-239.
- Baxter, J. (2010). *The Language of Female Leadership*. London: Palgrave Macmillan.
- Coates, J. (2016). *Woman, Men, and Language*. London: Routledge
- Dewi, N. P. E. M. S. (2017). "The Features of Men's and Women's Language in The Movie *Camp Rock 2: Final Jam*". *Humanis*, 20(1), 310-317.
- Hargie, O. (2011). *Skilled Interpersonal Interaction: Research, Theory, and Practice*. London: Routledge. 166.
- Holmes, J. (2013). *An Introduction to Sociolinguistic*. London: Routledge

Lakoff, R. (1973). *Language and Woman's Place*, *Language in Society* 2(1), 45-80

Murti, M. L. (2018). "An Analysis of Women's Language Features Used by Mia in The Princess Diaries Movie". *Journal of English Language Education Study Program Department of Language and Arts Education Faculty of Teachers Training and Education Sanata Dharma University Jogjakarta*, 3(1), 46-52.

Puspawati, N. I. (2016). "A Contrast of Male and Female Speech in A Face-to-Face Communication in A Movie Entitled *The Proposal*". Doctoral Dissertation. Solo: Sebelas Maret University.

Puspitasari, R. (2013). "Woman And Man's Speech Style Used by The Main Characters in Lol (Laughing Out Loud) Movie". *Jurnal Ilmiah Mahasiswa Fib*, 3(1).

Roger W. Shuy. (1998). *The Language of Confession, Interrogation, and Deception*. p. 2-10.

Ronsumbre, F. N., & Kuntjara, E. H. (2015). "Speech Styles Used by Young Female and Male Teachers in Teaching English to Their Older Students". *Kata Kita*, 3(2), 20-26.

Setiawan, E. A., & Kuntjara, E. H. (2017). "The Speech Styles Used by Erin Gruwell in Freedom Writers Movie". *Kata Kita*, 5(1), 28-33.

Wardhaugh, R. (2006). *An Introduction to Sociolinguistics*. Malden: Balckwell Publishing.

Wilson, J. (2010). "Essentials of Business Research: A Guide to Doing Your Research Project". *SAGE Publications*. 7.

Wiprayanti, N. P. K. (2010). "The Analysis of Male and Female Main Characters' language in Movie *Music and Lyric* Based on Women's Language Theories". *Humanis*, 17(1), 256-267.

ATTACHEMENT

Atteachment 1: all of Rita's dialogue classified according to its property

DIALOG and TIMESTAMP	CONTEXT	FEMALE SPEECH STYLE					MALE SPEECH STYE					
		PER	COMP	POL	CO-OP	PO	MoF	AS	AG	UoH	EE	GD
You have a hole in your chest. (30:07)	First entrance, battlefield, cage got hit after saving rita, rita state his condition											
Yeah (30:11)												
Find me when you wake up (34:23)	The second time cage finally met with rita again, he tried to save her but she chooses to die and command cage to met her immediatly after he woke up											
Come finde me when you wake up (34:26)												
Yes, who said you could talk to me?	Cage met rita first time in barrack, he told her abt her command to find her											
Have I got something on my face?												
Come with me, now (38:36-39:41)												
You don't talk to anyone about this but me. The best-case scenario is you're gonna end up in a psych ward. Worst case,	Cont'd, she ask matter of face abt how cage got the loop											

you'll get dissected for study. Are we clear? (39:02-39:10)													
First time you died, what happened? You killed a mimic? (39:13)	Cont'd, same												
Describe it (39:17)	Cont'd, same												
And you got covered in its blood. (39:22)	Cont'd, rita cut cage's explanation												
They know we're coming on the beach tomorrow. It's a slaughter, isn't it? (39:27)	Cont'd, same												
What happened to you happened to me. I had it. I lost it. Okay? (39:43)	Rita confess abt her loop, very vaguely and quite emotionally												
First, I need your help.	Cont'd, same												
Winning the war. Let's go! Come on! (39:50)													
He's me. Before Verdun. He's gonna help us. (40:41)	Rita talk to dr carter abt cage, cage was present in that room												
On the beach. Tomorrow. (40:56)	Rita tell dr carter abt how cage died, cage still there												
- You should try this on him. (41:10)	Rita almost test a weapon to cage												

He's also the only other person who'll believe what's happening to you. No one understands mimic biology better than him. He's a top analyst at Whitehall. (41:28)	Rita introduce dr carter to cage											
Carter, show him (41:41)	Cont'd											
And Alphas, like the one that you killed, are much more rare.	Rita take turn explaining mimic with carter, sometime carter cut her											
They act as the enemy's... (42:03)												
Whenever an Alpha is killed, ...an automatic response is triggered. The Omega starts the day over again. But you see, this time, it can remember what's going to happen, just like you do. (42:26)	Cont'd											
And an enemy that knows the future can't lose. (42:42)	Cont'd											
We were allowed to win. This thing wants us to believe we can win. It wants us to throw everything we have into the invasion. Operation Downfall isn't our endgame, ...it's the enemy's. (42:50)	Cont'd, rita explain the situation as matter of fact, but there's clear emotion in her tone and facial expression, anger and tiredness											

What?	cage got hit											
Now listen carefully. This is a very important rule. This is the only rule. You get injured on the field, you better make sure you die. (47:02)												
Last time I was in combat ...I was hit. I was bleeding out. Just not fast enough. I woke up in a field hospital ...with three pints of someone else's blood and I was out. I lost the power. Do you understand? (47:25)	Rita tells cage how she lost her power											
Think we better start over. Don't you? (47:42)	Rita shot cage so he can restart his loop											
Ugh. All right, let's go again. (48:15)	Rita training cage											
You don't have time to think. Remember. It's not enough knowing where they're going to be. You have to know how to kill them. (48:22)	Cont'd											
I've tried everything. It doesn't work. (49:05)	Cont'd											
Oh, you mean sex. Yep. Tried it. (49:15)	Cont'd, she angry											
Left! Left, left! Keep your eyes open. (49:23)	Cont'd											

left. (52:59)													
Have I got something on my face? (53:11)	Training												
You can do this. You can. You keep coming here every day and I'll train you. (57:14)	Training, cage started wavering, rita trying to cheer him up												
What's the problem? (58:30)	They manage to escape from the beach, planning how to get to mainland												
Okay. So, what's the current plan? (58:35)	Cont'd												
I forgot to unhook the trailer. (1:00:25)	Inside car												
I'm not a fan.	Small talk during car ride, cage tells rita that rita already told him a lot abt her past, she's in disbelief												
Not a fan of talking. No.													
I've never been to Lyons.													
That's not my middle name.													
Well, maybe I made it all up just to keep you quiet. (1:01:16)													
Cage, I do not need to get to know you. If you knew what was good for you, you wouldn't want to get to know me. It's the only way you make it through this thing. (1:01:59)	Cont'd												

- How do you know that name? - You mentioned him.													
That's not possible.													
When did I mention him? Under what circumstance?	Cont'd, she got defensive												
Don't ever mention his name again.													
He's dead. And I watched him die 300 times ...and I remember every detail. I remember everything. So I don't need to talk about it. (1:02:31)	Cont'd, rita talks abt Hendrick												
It's just war. (1:02:50)	End of small talk												
There's nothing here. Let's keep going. (1:03:55)	They arrive at a small house												
We have to find the keys.													
- Why drive when we can fly? (1:04:21)	They found a chopper												
- Let me guess. You're afraid of heights	Cont'd												
You'll be fine, Cage. You'll learn. Oh.	Cage found out rita hurt												
It's nothing. I'm fine.													
We have to find the keys to the helicopter.	Cont'd												
We're flying, Cage. (1:05:10)													

They knew we were coming. They ambushed us. The visions were a trap. (1:15:35)	Cage met rita again, they talk abt the fake vision											
They're gonna get it one way or another. Unless we find the Omega. (1:15:50)	cont'd											
We're not finished. (1:15:56)	cont'd											
You built a prototype at Whitehall. (1:15:59)	cont'd											
They thought he was crazy. (1:16:25)	cont'd											
We don't need one. We got the next best thing. (1:16:39)	cont'd											
Sit down, general. Stay away from the desk. (1:17:42)	The infiltrate the whitehall, met the general											
What do we do now? (1:21:15)	They got the device											
Stick it in your leg. Do it!	Cage stab the device to his leg											
Cage, what's happening?												
Talk to me.												
What do you see?												
Where? Where are you?												
The Omega. Can you see it? (1:21:44)												
I was out of those things in three minutes flat. What's wrong with you? (1:24:43)	They got caught, rita mock cage abit											
Not yet												

Sorry, Cage. (1:24:56)	Rita abt to kill cage again but cage stop her												
We need a drop ship to get to Paris in time.	Planning their escape and attack												
Now, who's crazy enough to follow us to Paris? (1:25:34)													
I'm going in, Cage. (1:29:13)	At the airship, abt to enter battlefield												
You're not hooked in. (1:30:08)	Enter battlefield												
What took you so long? (1:32:28)	Rita regroup with cage in battlefield, she very relief												
It doesn't matter. What matters is we finish this.	Cont'd												
Come on. We're running out of time. Collect your ammo.													
If we stay here, we die. Yeah? (1:32:15)													
Try it again, now	Turning the plane on												
Condition lever, low.													
Master power, on. (1:33:43)													
Where's Skinner and Griff? (1:34:27)	Cont'd												
They're coming, Cage. (1:35:08)	Cont'd												
That's an Alpha. (1:39:01)	In louvre												
No. You won't make it 10 feet before that thing kills you, Cage.	Cont'd												

Take the grenades. (1:39:08)												
Listen to me. Listen to me. Neither one of us is getting out of here. (1:39:16)	Climax											
Thank you ...for getting me this far. (1:39:47)	Climax											
You're a good man, Cage. I wish I had the chance to know you better. (1:39:54)	Confession plus kiss											
Yes? What do you want? (1:45:38)	Final											