

Analysis of Lexical Hedges: *Sociopragmatic of Representative Speech Act of Main Woman Character in Sweet 20 Movie*

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Abstract—Language is a medium of communication for every human being. It may differ between different gender in terms of the words or how it is delivered. This study attempts to investigate lexical hedges in the representative speech act of the main woman character, especially in *Sweet 20* movie. The selection of this movie is due to the fact that it is written by a woman writer. Therefore, the focus of this study is on the lexical hedges which are well-known as woman language. Lakoff's theory regarding woman language is used. This study employs a qualitative research method. The result shows that there are four out of seven lexical hedges types found in the movie which were used by the main woman character, namely modal auxiliary verb, if clause, approximator of degree, quantity, and time, as well as introductory phrases. This study concludes that there are 32.88% of lexical hedges used by the main woman character in the movie.

Keywords: *lexical hedges, representative, speech act*

I. INTRODUCTION

Language is an intermediary media for humans to communicate with each other. Language is used to convey something to others which means that what is said by the speaker can be understood by the listener or the speaker. This is in line with what was stated by Pringgawidagda (2002) which defines language as the main tool for communication in human life, both individually and socially. Language can also be categorized into a variety of languages, namely the variety of women's and men's languages. Nowadays, the entertainment media has a role in displaying or interpreting what is meant by gender. An interpretation that is translated into work may represent what the creator actually believes. The work certainly contains messages that the author wants to convey, whether they are implied or explicit. This can also be seen in a film. The Indonesian film industry is experiencing an exciting increase. In a film, characters convey their messages through many things, such as expressions, gestures, and of course language or speech. Speech delivered by a male or female actor may have certain meanings that differ from one another.

According to Chaer and Agustina (2010), speech acts are individual symptoms, psychological in nature and their survival is determined by the language ability of the speaker in dealing with certain situations. Austin (as cited in Chaer & Agustina, 2010) divide speech acts into three kinds of actions, namely, the

act of informing or stating something "The act of saying something", called the locutionary act, the act of wanting the speech partner to do something "The act of doing something" (Illocutionary act), and the act gives influence to the speech partner or requires a certain reaction or effect or result from the speech partner "The act of affecting someone" (perlocutionary act).

This research focuses on illocutionary speech acts which are also classified into five types, namely declaration, representative, expressive, directive and commissive (Yule, 1996). Illocution has an important role in communication. According to Yule (1996, p.48) "Illocutionary act is performed via the communicative force of an utterance. We might utter to make a statement, an offer, an explanation, of for some other communicative purpose". Illocutionary speech acts are central to understanding speech acts. That is because they have to consider who the speaker and speech partner are, when and where the speech acts occur. Illocutionary acts that will be analyzed in this study are representative illocutionary acts. Yule stated that representatives are those kinds of speech acts that state what the speaker believes to be the case or not, which means a representative is a speech act that states what the speaker believes as the topic or not. Which is part of the act of representative speech is in the form of a statement of facts, convincing and guarantee statements, conclusions, and descriptions. Furthermore, this research will focus on the language features used by women in representative speech acts in films.

Lakoff (as cited in Eckert & Ginet, 2013) identifies a set of characteristics that are expressed more often in speech than women than men, and the speech is referred to as women's language. Its features are lexical hedges, tag questions, rising intonation on declarative, empty adjectives, precise color terms, intensifiers, hypercorrect grammar, super polite forms, avoidance of strong swear words and emphatic stress. This research focuses on lexical hedges features. When someone uses hedges linguistically, they avoid saying something definitively and keep their choices open (Coates, 1996). The reason for using hedges is to give a signal or sign that the speaker is not responsible and doubtful of what he says. However, when associated with politeness, then this language feature serves to fence off a speech that does not seem direct or "rude" (Hidayati, 2015). According to Salager-Meyer (1997), lexical hedges can

be categorized into 7 (seven), namely: 1. Modal Auxiliary verbs 2. Modal lexical verbs 3. Adjectival, adverbial and nominal modal phrases 4. Approximators of degree, quantity and time 5. Introductory phrases 6. "If" clause 7. Compound hedges.

Research on speech acts has also been widely carried out, such as Juwita (2017), Ekawati (2017), and Asiah (2016). From the results of previous studies, what distinguishes it from this study is the subject and the object. In language and gender research, this research uses the language of women to become objects. However, in this study, the object is only to analyze the language of women in films whose scenarios are written by women. In contrast to previous studies that analyzed the characteristics and features of the language, this study only focused on examining the lexical hedges used by female main characters in the *Sweet 20* movie. Another difference between some previous studies is that other films only use one film as a subject.

II. METHOD

This study used qualitative research methods. This method was chosen since it is in accordance with the objectives of this study, namely to analyze a problem in more detail. This is consistent with what was stated by Sugiyono (2011) that qualitative research as a research method based on the philosophy of post-positivism, is used to examine the condition of natural objects, where researchers are as key instruments, data collection techniques with triangulation, data analysis is inductive or qualitative, and qualitative research results emphasize meaning rather than generalization. Furthermore, this research is based on document analysis.

Arikunto (1991) says that the subject in research is the subject from which data can be obtained, or information data is obtained. The subject of this research is the *Sweet 20* film by Upi Avianto which aired in 2017 with the genre of comedy-drama. On the other hand, the object in research is a problem that wants to be studied or the object of research is a problem that must be solved or limited through research. The object of this research is lexical hedges in the representative speech acts of female lead characters written by women screenwriters in the film *Sweet 20*.

Discourse analysis was chosen as a technique for analyzing utterances that had been collected. Discourse analysis can be interpreted as a study to understand the intent conveyed by a discourse either implicitly or explicitly. Littlejohn (1996) suggests that discourse is more directed at the rules of grammar that are present in the communication process. A discourse generally leads to the message conveyed by the communicator. Analysis of the data is started by identifying representative speech acts. After that, identifying the type of representative speech acts. Then, after representative speech acts data are found, lexical hedges are identified, explained and categorized.

III. FINDINGS AND DISCUSSION

There are several types of lexical hedges that are frequently known. Salager-Meyer (1997) mentions that there are seven categories of lexical hedges, namely Modal Auxiliary Verbs, Modal Lexical Verbs, Adjectival, adverbial, and nominal modal phrases, approximators of degree, quantity and time,

Introductory Phrases, If Clause, and Compound Hedges. From 7 (seven) categories of lexical hedges, only 4 (four) categories were found in *Sweet 20* Film, they are Modal auxiliary verbs, if clause, approximators of degree, quantity and time, as well as introductory phrases. Modal auxiliary verbs are identified by some words, such as may, might, can, could, should, would. While approximator of degree, quantity, and time are related to some words in which it gives an estimation towards the degree, quantity, and time. There are some words that signify this type of lexical hedges, such as approximately, roughly, about, often, occasionally, generally, usually, somewhat, somehow, a lot of. On the other hand, if a clause has something to do with a presupposition of a particular thing, which usually started by using "if". Last but not least, introductory phrases are dealt with an opening expression which indicates personal opinion from the speakers which are signified by some expressions, such as to our knowledge, it is our view that, we feel that, which expresses the author's personal doubt and direct involvement.

The following are some examples of lexical hedges in representative speech acts in *Sweet 20* Film which were found by researchers.

1) Modal Auxiliary Verbs

Scene (00:00:50) – (00:00:54)

(1) Fatmawati: "*Luna, harus pake baju yang sopan. Jangan yang ngumbar ketek terus.*" (Luna, you have to wear proper clothes. Do not show your armpits.)

Scene (00:05:46) – (00:05:48)

(2) Fatmawati: "*Alis gundul, bisa liat tuyul.*" (With hairless eyebrows, you can see Tuyul (one kind of ghost).)

Scene (01:09:19) – (01:09:24)

(3) Fatmawati: "*Dan aku yakin dia pasti akan nonton dan dia pasti bangga banget sama kamu.*" (And I'm sure he will watch, and he will be very proud of you.)

The conversation above is the scenario of the main female character in the *Sweet 20* Film which is included in the lexical hedges modal auxiliary verbs because in the sentence contains words that enter the lexical hedges modal auxiliary verbs such as the words *harus*, *bisa*, *akan* and *mungkin*. Of the total 149 conversations of the main female characters in the film *Sweet 20*, there are 19 or 12.75% which are lexical hedges modal auxiliary verbs.

2) If Clause

Scene (00:08:26) – (00:08:31)

(1) Fatmawati: "*Kalau kamu itu gak bisa masak dengan baik, makanan yang kamu bikin itu akan jadi kurang gizi.*" (If you can't cook properly, the food you make will be lack of nutrition.)

Scene (00:06:51) – (00:06:55)

(2) Fatmawati: "*Enggak usah, kalau aku disini terus, ada yang gonggong nanti.*" (No. If I'm here all the time, someone will bark later.)

Scene (01:35:08) – (01:35:11)

(3) Fatmawati: “*Dia pasti akan senang kalau lagu ciptaan dia sendiri bisa didengar oleh banyak orang.*” (He must be happy if his song can be heard by many people.)

The conversation above is the scenario of the main female character in the *Sweet 20* Film which is included in the lexical hedges if clause because in the sentence contains words that go into the lexical hedges if clause which is the word *kalau*. Out of a total of 149 conversations between female main characters in *Sweet 20*, 18 or 12.08% are lexical hedges if clause.

3) Approximator of Degree, Quantity and Time

Scene (00:17:08) – (00:17:13)

(1) Fatmawati: “*Aku dulu waktu masih muda, sangat kagum sama Mieke Wijaya.*” (I used to be very impressed by Mieke Wijaya when I was young.)

Scene (01:34:46) – (01:34:48)

(2) Fatmawati: “*Juna sudah kerja keras siang sampai malam.*” (Juna has worked hard day and night.)

Scene (01:35:00) – (01:35:02)

(3) Fatmawati: “*Ini adalah mimpi terbesar Juna.*” (This is Juna's biggest dream.)

The conversation above is the scenario of the main female character in the *Sweet 20* film which is included in the approximator of degree, quantity and time because in the sentence contains words that enter into the approximator of degree, quantity and time such as the words that have been underlined above. From a total of 149 conversations between female main characters in *Sweet 20*, there are 9 or 6.04% which are approximators of degree, quantity and time.

4) Introductory Phrases

Scene (00:02:33) – (00:02:37)

(1) Fatmawati: “*Karena aku pikir, buat apa aku hidup? Tua, jelek, gak berguna.*” (Because I thought, why would I live? I'm old, ugly, and useless.)

Scene (00:16:27) – (00:16:29)

(2) Fatmawati: “*Mereka bilang, aku cantik.*” (They say, I'm beautiful.)

Scene (00:27:12) – (00:27:14)

(3) Fatmawati: “*Dan jangan pikir, aku gak tau ya.*” (And don't you think that I don't know that.)

The conversation above is the scenario of the main female character in the *Sweet 20* Film which is included in Introductory phrases because the sentence contains words that enter Introductory phrases like words of *pikir* and *bilang*. From a total of 149 conversations between female main characters in the *Sweet 20* Film, there are 3 or 2.01% which are Introductory phrases.

It can be summarized that in *Sweet 20* Film found 49 utterances out of 149 utterances (32.89%) containing the four lexical hedges, more precisely there are 19 utterances (12.75%) which are lexical capital hedges auxiliary verbs, 9 (nine) utterances (6.04%) which is a lexical hedges approximator of degree, quantity and time, 3 (three) utterances (2.01%) which are lexical hedges Introductory phrases and 18 utterances (12.08%) which are lexical hedges if clause. These data show a

significant number of occurrences and uses of lexical hedges. This certainly reinforces Lakoff's theory of the dominance of the use of lexical hedges in women's language.

The emergence of 4 types of lexical hedges also indicates that women tend to avoid giving an absolute statement but rather giving an open statement that can be interpreted differently by the interlocutor. It is in line with Coates (1996) who states that lexical hedges are used to let the statement is remained open.

IV. CONCLUSION

Based on the findings of the study, it is found that from 7 (seven) categories of lexical hedges, only 4 (four) categories were found in the *Sweet 20* Film. The following are some examples of lexical hedges in representative speech acts in the *Sweet 20* film found by researchers. From a total of 149 main character conversations in the *Sweet 20* film, found 19 or 12.75% which is lexical hedges modal auxiliary verbs, 18 or 12.08% which is lexical hedges if clause, 9 or 6.04% which is the approximator of degree, quantity and time and 3 or 2.01% which is Introductory phrases. If the total is found, it is found that there are 49 conversations or 32.88% of lexical hedges in the representative speech acts of the main female characters in the *Sweet 20* film. It can be concluded that the frequency of lexical hedges found and used in the movie is relatively significant and strengthen the theory of Lakoff regarding the dominance of the use of lexical hedges in women's language. Hence, this research can strengthen and support theories about women's language that are more dominant. This research can also enrich the literature on research in the realm of socio-pragmatics, especially lexical hedges in speech acts. Further studies can raise events about lexical hedges in speech acts on other films and can be more influential on the understanding of people who watch the film.

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