

**FEATURES AND FUNCTIONS OF WOMEN'S LANGUAGE IN
ANNA'S CHARACTER OF *ANNA KARENINA* MOVIE**

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the Bachelor Degree in English Literature**



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2016

A FINAL PROJECT STATEMENT

A FINAL PROJECT STATEMENT

I certify that this graduating paper is definitely my own work. I am completely responsible for the content of this graduating paper. All the sources that I have quoted or cited have been indicated and acknowledged by the ethical standards and the complete references.

Yogyakarta, 21 March 2016

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FEATURES AND FUNCTIONS OF WOMEN'S LANGUAGE IN ANNA'S CHARACTER OF ANNA KARENINA MOVIE

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ABSTRACT

Anna Karenina movie is an interesting and outstanding movie because it is a depiction of Russian aristocrat and socialite life in Imperial Russia on 19th century. It is the only film that use staging concept like an opera. The main character in this movie is Anna. There are many different features of speech are used in her utterances. That is the reason which makes the writer interested to observe how is the features of women's language in Anna's character of *Anna Karenina* movie and also the function of each feature. This research focuses on the analysis of the occurrence of features of women's language in Anna's utterances and determine the function of each features. It uses the theory of women's language proposed by Robin Tolmach Lakoff. This research uses the descriptive qualitative type of research because this research is done in order to analyze the phenomena of women's language by describing the occurrence in the form of words. After following the techniques in analyzing the data, it can be concluded that Anna's character uses nine features (Lexical hedges or fillers, Tag questions, Rising intonation on declaratives, 'Empty' adjectives, Precise color terms, Intensifiers, 'Hypercorrect' grammar, 'Superpolite' forms, Avoidance of strong swear words, and Emphatic stress) and serves six functions of women's language (to express uncertainty, to get response, to express feeling, to emphasize an utterance, to soften an utterance, and to start a discussion).

Keywords: *feature, function, movie, women's language, Anna Karenina*

FEATURES AND FUNCTIONS OF WOMAN'S LANGUAGE IN ANNA'S CHARACTER OF ANNA KARENINA MOVIE

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ABSTRAK

Anna Karenina merupakan sebuah film yang sangat menarik dan sangat terkenal karena film tersebut menggambarkan sebuah potret kehidupan bangsawan yang terkemuka pada era kekaisaran Rusia abad ke-19. Film ini merupakan satu-satunya film dengan konsep pementasan panggung seperti layaknya sebuah opera. Tokoh utama dalam film ini adalah Anna. Ada banyak sekali perbedaan dari bentuk ujaran yang ia pakai dalam dialognya. Hal inilah yang membuat penulis tertarik untuk mengobservasi bentuk-bentuk serta fungsi-fungsi dari ujaran perempuan yang ada dalam dialog-dialog Anna. Penelitian ini fokus pada analisa bentuk ujaran perempuan yang terdapat dalam dialog-dialog Anna kemudian mengidentifikasi fungsi dari setiap bentuk ujaran yang ada. Selanjutnya, teori yang digunakan dalam penelitian ini adalah teori bahasa perempuan (*women's language*) yang dikemukakan oleh Robin Tolmach Lakoff. Penelitian ini menggunakan metode deskriptif kualitatif karena penelitian ini dilakukan untuk menganalisa fenomena ujaran perempuan dengan mendeskripsikan kejadian tersebut dalam bentuk rangkaian kata. Setelah mengikuti teknis analisa data secara runtut, kemudian dapat disimpulkan bahwa tokoh Anna dalam film *Anna Karenina* ini menggunakan sembilan bentuk ujaran (*Lexical hedges or fillers, Tag questions, Rising intonation on declaratives, 'Empty' adjectives, Precise color terms, Intensifiers, 'Hypercorrect' grammar, 'Superpolite' forms, Avoidance of strong swear words, dan Emphatic stress*) dan enam fungsi ujaran perempuan (*to express uncertainty, to get response, to express feeling, to emphasize an utterance, to soften an utterance, dan to start a discussion*).

Kata kunci: bentuk, fungsi, film, ujaran perempuan, Anna Karenina

MOTTO

‘Remember Allah is with you and never puts you through trials which you can’t handle’

“A pretty face gets old, a nice body will change, but a good woman will always be a good woman”.

“Being a woman is a terribly difficult trade since it consists principally of dealings with men”. –Joseph Conrad

“Language uses us as much as we use language” -

Robin Lakoff

“To speak or write is to communicate; to communicate is to share meanings”. –Robin Lakoff

DEDICATION

The writer dedicates this paper to:



*“My beloved superparents, who always be my angels in this
precious life”*

“My annoying brothers, the lights of my life”

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Assalamu'alaikum wr. wb.

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Furthermore, I realize that this paper is far from perfect because of my limited knowledge. Here, I need suggestion and critics to make this graduating paper better. Finally, I hope that this graduating paper can be useful for the readers.

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Yogyakarta, 16 March 2016

The Writer,

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LIST OF ABBREVIATIONS

LH	: Lexical Hedges or Fillers
TQ	: Tag Questions
RI	: Rising Intonation on Declaratives
EA	: 'Empty' Adjectives
PCT	: Precise Color Terms
I	: Intensifiers
HG	: 'Hypercorrect' Grammar
SF	: 'Superpolite' Forms
ASW	: Avoidance of Strong Swear Words
ES	: Emphatic Stress

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CHAPTER I

INTRODUCTION

1.1 Background of Study

The major thing that distinguishes human beings from other creatures is basically the way people communicate with other by using language. According to Hornby, “Language is system of communication in speech and writing used by people of a particular country (2003: 240)”. In other side, language is one of the most crucial things in human’s life; its main-function is for communication and interaction. Nurgiyantoro says that language carry out its prior function: communicative function (2012: 272). By language, people can communicate and deliver everything in their mind to other people. In delivering their speech, people have special feature of speech.

Here, Hass says that there are many variables that influence the speech feature, such as sex, age, education, occupation, geographical region, ethnic background, and socioeconomic status and contextual factors such as communication, situation, environment, and participant (1979: 624). These variables are the reflection from linguistic behavior of gender based on social judgements and social expectations that men and women behave differently. Therefore, women and men do not speak in the same way. The features of their speech are different. The differences of their speech behavior can be seen in the form of pronunciation to vocabulary.

Besides, according to the writer's belief, Islam also takes place to discuss about the difference between men and women, and it has been stated in Qur'an on Ali Imran verse 36:

فَلَمَّا وَضَعَتْهَا قَالَتْ رَبِّ إِنِّي وَضَعْتُهَا أُنْثَىٰ وَاللَّهُ أَعْلَمُ بِمَا وَضَعْتَ
وَلَيْسَ الذَّكَرُ كَالْأُنْثَىٰ وَإِنِّي سَمَّيْتُهَا مَرْيَمَ وَإِنِّي أُعِيذُهَا بِكَ وَذُرِّيَّتَهَا
مِنَ الشَّيْطَانِ الرَّجِيمِ ﴿٣٦﴾

“But when she delivered her, she said, “My Lord, I have delivered a female.” And Allah was most knowing of what she delivered, “And the male is not like the female. And I have named her Mary, and I seek refuge for her in You and [for] her descendants from Satan, the expelled (from the mercy of Allah)” (Ali, 1999: 38).

From the verse above, it can be concluded that people should know the differences between men and women. They are in terms of physical and nonphysical, so willingly each of them can do everything that has been outlined by God as a destiny, and basic of shari'a law. Al-Bahrudi says that the differences between men and women in terms of physical condition are including body shape and the benefits of what is contained in the physic, while the differences in nonphysical are including sound and figure of speech (2000: 72).

Men, women, and their differences are part of social phenomena in the life of society. Here, society tends women to have better behavior than men. Women are also claimed as subordinate group as Lakoff says that women as a subordinate group must avoid offending men, so they must speak carefully and politely (as

cited in Holmes, 1992: 173). It can be said that women is suggested to have more standard speech form than men as Holmes says in her book '*An Introduction to Sociolinguistics*' that:

“American studies also demonstrated that women provide significantly more encouraging and positive feedback to their addressees than men do. One researcher noted that women students were also more likely than men to enlarge on and develop the ideas of a previous speaker rather than challenge them. In general, then, research on conversational interaction reveals women as cooperative conversationalists, whereas men tend to be more competitive and less supportive of others.” (1992:328)

In society, women have particular characteristics in their speech. In a part of sociolinguistics studies, Lakoff proposes a theory on the existence of women's language in her book '*Language and Woman's Place*'. She mentions ten features of women's language “one of the ten features is that woman usually use rising intonation on their declarative sentence, for example: It's really good!” (as cited in Holmes, 1992: 314).

In addition, women's language also has functions. The functions are aimed to reveal the purpose in conveying women's thoughts based on certain condition that affects how they speak. Most of the function of language delivered by women are expressed uncertainty and lack of confidence. For example, a woman says: “They did the right thing, *didn't they?*” (The usage of tag question *didn't they* shows the uncertainty of the speaker). Women also use some features that can emphasize or strengthen the meaning of their speech. Here, women want the hearer to take them seriously of what they are saying.

In order to make the theory of this study easier and more interesting to be learned and understood by people, this study uses a kind of film to represent the case study of the theory. Butler says that film can be a depiction of reality such as the films that Lumiere made in the streets around their workshops. On the other hand, film can create its own reality (2005: 12). People can easily understand the whole of story by seeing film. Seeing film also makes people have the same imagination of the characters. Here, film creates a real visible character.

One of the most interesting and outstanding films in this era is *Anna Karenina* movie. *Anna Karenina* is a 2012 British epic romantic drama film directed by Joe Wright. This film is adapted by Tom Stoppard from Leo Tolstoy's 1877 novel of the same name. The film depicts the tragedy of Russian aristocrat and socialite Anna Karenina, a wife of senior statesman Alexei Karenin. She has an affair with the affluent officer Count Vronsky which leads to her ultimate demise. It premiered at the 2012 Toronto Film Festival (The Daily Telegraph, Sept: 30).

There are some reasons that make the writer interested to use this film as the object of the study. First, the writer prefers to use the film than the novel because in conducting this study, it also needs the sound (intonation and stressing) of the utterances uttered by the character. Second, most of films generally use the concept and background of real world, but *Anna Karenina* is the only film with staging concept like an operet. Besides, this film is special because it tells an important depiction of Russian imperialism in 1874. Third, the theme of this

movie is about affair and dishonesty of Anna, a high social status of woman, with another guy behind her husband.

Anna had a son with Karenin, her husband. He was Serozha. After made affair with Count Vronsky, she had an illegitimate daughter, Anya. Karenin did not do the divorce, he wanted their life continue as usual without remembering any scandal among them. Oftentimes, Anna and Vronsky could not life separated. Here, the complicated life of Anna was told. This problem lead to an opinion that Anna's behavior is contemptible as woman.

Hence, the study about women's language in such a movie is not the first time. In 2009, Devi Septriana has conducted a study about women's language entitled *A sociolinguistics Analysis of Women's Language in Henrik Ibsen's "A Doll's House"*. It demonstrates that women character in this movie has all ten features of women's language and also the functions. It also describe the social reinforcement in Germany on 19th century that affect women's use of language. It leads to an assumption that all women in the world have all ten features of women's language in all perspective of life although they come from different social-status, different social background, or different society.

In conducting this study, the writer recognizes an impossibility if women from different era and different country will use the same variables like the previous research or different. So, the writer chooses the different subject of women from different era and different country. Besides, this study only concerns

with the variables of features and functions of women's language in *Anna Karenina* movie.

The main character of this movie is Anna Karenina. Anna is mostly shown and has the important role in general level of the movie, so it means that this movie generally tells about Anna. Here, Anna is the representation of a beautiful and attractive woman of high social status. The way she is dressing, walking, behaving, and speaking are different from other characters. She wants to show her high position among other, especially by showing her particular speaking manner; including feature and function of her speech. One of Anna's particular manner in speaking is that she uses rising intonation and stress in most of her utterances.

Based on those reasons, the writer is interested to use Anna's speaking utterances in *Anna Karenina* movie as the subject of the study. This study will scrutinize the utterances of Anna in her conversation with other characters. According to Yule, conversation can be described as an activity in which two or more people take turns at speaking. Typically, only one person speaks at a time and there tends to be an avoidance of silence between speaking turns (2006:128). This study is proposed to enrich the knowledge about women's language which is occurred in *Anna Karenina* movie. The writer hopes this study can give beneficial contribution for all people in this world especially for the students of English and literature program to know and understand about women's language well. After knowing this, the writer hopes that all people know how to perceive women's speech.

1.2 Research Questions

Related to the phenomena above, this study is proposed to answer the following questions:

1. How is the feature of women's language used by Anna's character in *Anna Karenina* movie?
2. What are the functions of language used by Anna?

1.3 Objectives of Study

Related to the reserach questions above, the objectives of this study are:

1. To describe how is the feature of women's speech is used by Anna character in *Anna Karenina* movie by analyzing the utterance with the theory of women's language;
2. To identify the function of Anna's speech language.

1.4 Significances of study

This study aims to give both theoretical and practical contribution for the readers. Theoretically, this study can enrich the base of linguistic study, especially in the field study of sociolinguistics. Moreover, it gives supplementary contribution to the students who study language and gender. Practically, it gives consciousness to the society that there are phenomena of distinctive language features between men and women. Thus, it can give information about the functions of linguistics features, especially that women often use and it can build consideration about the ideal streotypes.

1.5 Literature Review

There are many researchers talk about women's language. The writer found some of researches discussed specifically about women's language, and one research discussed about Anna Karenina in other field of study. The first prior research was written by Devi Septriana (Student of State University of Yogyakarta) entitled *A Sociolinguistic Analysis of Women's Language in Henrik Ibsen's "A Doll's House"*. It used qualitative method and sociolinguistic approach in describing the phenomenon of women's language occurred in the movie of *A Doll House*. It concluded that features of women's language occurred in that movie are including lexical hedges of fillers, tag question, rising intonation, empty adjectives, precise colors terms, intensifiers, hypercorrect grammar, super polite forms, avoidance of strong swear, and emphatic stress. Then the functions of the character's speech were to express uncertainty, to get response, to express feeling, to emphasize an utterance, and to soften an utterance. The occurrence of women's language in *A Doll House* movie showed the reflection of social setting of the society in Germany 19th century that women's position is lower than men.

The second research was written by Khoirul Umami Mazidah in 2009 from State University of Surabaya. She analyzed about *women's speech features used by character Margaret in "The Iron Lady" movie*. She used Lakoff's theory. She found nine types of women's speech feature that used by Margaret, they were lexical hedges or fillers, tag question, rising intonation on declaratives, empty adjectives, intensifier, hypercorrect grammar, superpolite forms, avoidance of strong swear words, and emphatic stress. She did not find the use of precise colors

terms in her research. Margaret still had femininity side as women in Commo as The Iron Lady and prime minister woman. It found based on the analysis of her utterances that she uses correct grammar and vocabulary and it saved her reputation as a woman and A Prime Minister.

The third research was written by Futika Permatasari in 2010 from State Islamic University of Maulana Malik Ibrahim Malang. She analyzed about *women's speech features used by the characters of "Sex and The City" movie*. She used Lakoff's theory to provide her research. The finding of her research showed that the characters of "Sex and The City" movie used women's speech features which express an uncertainty and lack of confidence of the characters. There characters used eight features of women's language used in the dialogues, such as lexical hedges or fillers, tag question, rising intonation on declaratives, empty adjectives, intensifiers, superpolite forms, avoidance of strong swear words, and emphatic stress.

The fourth research was written by Nuri Februariani in 2008 from State University of Surabaya. Her research entitled *A Study on Women Speech Style in "Desperate Housewives" TV series*. She collaborated Lakoff's, Coates', and Tannen's theory in her research. She found five features of women's language in "Desperate Housewives" TV series. They were: lexical hedges or fillers, tag questions, intensifiers, superpolite forms, and 'empty' adjectives while the conversational strategies were interruption, overlapping, minimal response, and silence. The women's language features and the conversational strategies that mostly used in "Desperate Housewives" TV series were lexical hedges or fillers

and interruptions. They used these speech styles for different reason. Lexical hedges or fillers were used to express the lack of confidence or uncertain with their statement. Intensifier was used to amplify their utterances, so the hearer will take them seriously. The tag questions was used to show their lack of confidence. Superpolite forms were often used to give a positive impression to the hearer. The last was empty adjective used to express an admiration about what they see.

Those researches have similar object to be discussed, it is all about women's language. The difference between the first research and the other is the object of the research. The first prior research specifically discuss about women's language (features, function, and the social reinforcement) while the other specifically discuss only about the features of women's language. On the other hand, the last research adds the theory of conversational strategies to analyze the data.

Besides, the writer finds one research talked about same object, *Anna Karenina* movie, but it has different subject and in the different field of study. It is written by Daria Chernysheva, student of Lunds Universitet entitled "Intermedial Performance Staging *Anna Karenina* in Tolstoy's Novel and Wright's Film". She found that the theatricalization of the upper class society in the novel was developed in the film narrative, and became a key for the analyses. The diegetic discourse of Wright's new film appeared as an inspiration to re-investigate Anna's character and her microcosm. She stated that Anna is playing the role of 'diva' within an artificial and staged society. The intermedial approach provided in this research involves visual, verbal, and musical representations in the literary

adaptation, which defines the relevancy of this research in both literary and film studies fields.

From the explanation above, it can be assumed that this study is different from the previous studies. This study aims to discuss about features and function of women's language in Anna's character of *Anna Karenina* movie. It uses the theory of women's language proposed by Robin Tolmach Lakoff in her book '*Language and woman's place*'. It can be concluded that this study is different with other previous study, because it has different object of study. It is used *Anna Karenina* movie.

1.6 Theoretical Approach

The theory that is used to answer the questions in the research questions above is the theory of women's language proposed by Robin Tolmach Lakoff in her book entitled '*Language and Woman's Place*'. She mentions ten features of women's language. These ten features are as follows:

1. Lexical hedges or fillers, e.g. you know, sort of ...
2. Tag questions, e.g. she is very nice, isn't she?
3. Rising intonation on declaratives, e.g. it's really good.
4. Empty adjectives, e.g. divine, charming, and cute.
5. Precise color terms, e.g. magenta, aquamarine.
6. Intensifiers such as just and so.
7. Hypercorrect grammar, e.g. consistent use of standard verb forms.
8. Superpolite forms, e.g. indirect requests, euphemisms.

9. Avoidance of strong swears words, e.g. fudge, my godness.
10. Emphatic stress, e.g. *it was a BRILLIANT performance.*

(As cited in Holmes (1992: 314).

Language serves many functions. From the explanation of the features of women's language that will be explained deeply in the next chapter, there are some functions of women's language. They are:

1. To express uncertainty;
2. To get response;
3. To soften an utterance;
4. To start a discussion;
5. To express feeling;
6. To emphasize an utterance.

1.7 Method of Research

Generally, the methods of research are including some of major components as the following:

1.7.1 Type of Research

Based on the research design, this study uses descriptive qualitative method of research. According to Creswell, qualitative research is a means for knowing, observing, exploring, and understanding the meaning of individuals or groups toward social or human problem (2009: 22). He adds that the process of research involves emerging questions and procedures; collecting data in the participants' setting; analyzing the data inductively,

building from particulars to general themes; and making interpretations of the meaning of the data. The final written report has a flexible writing structure. This qualitative research has special characteristics, the data are in the form of word and it is analyzed inductively as Sugiyono says that in qualitative research, the characteristics are: the data collected is in the form of words or pictures rather than number, it is concerned with the process rather than simply with outcomes or products, and it tends to analyze the data inductively than statistically (2008: 21-51).

Moreover, this study does not need a kind of questionnaire as in quantitative research. Satori says that in qualitative research, the researcher needs to use the real setting and context which cannot be found by using questionnaire (2013: 27). Beside of qualitative research, this study also use kind of descriptive method in making a hypothesis of the study. According to Sugiyono, descriptive type is single working with one variable or could be more (2008: 56). It means that this study, the writer does not make any comparison among the variables or seek any association of one variable with another variable. At last, this study gives the brief and clear explanation of the description about Anna's language (features and functions). Here, this study seeks the answer of the research questions by using systematic procedures.

1.7.2 Data sources

To support the completion of this study, it takes all the data from Leo Tolstoy's movie of *Anna Karenina* (the play script of the movie) as the data sources. The main data of this study is the utterances of the female character (Anna) in *Anna Karenina* movie. The data are in the form of words, phrases, clauses, and sentences that were discovered in the conversation. Additionally, it also involved the audio (sound) to get the character's speech intonation and stress in *Anna Karenina* movie. The duration of *Anna Karenina* movie is about two hours nine minutes and thirty one seconds. This movie is the last adaptation version of Leo Tolstoy's novel of the same name. It is directed by Joe Wright and published in 2012. The data that are collected exist in written script of the dialogues.

1.7.3 Data Collection Technique

This study uses documentation technique to collect the data. Creswell says that the process are including organizing and preparing the data, an initial reading through the information, coding the data, representing the findings in tables, graphs, and figures, and interpreting the findings (2009: 186). The documentation in this study chooses a kind of public documents; it is conversation script of the movie. The following are the steps in collecting the data:

1. Watching *Anna Karenina* movie closely and repeatedly;
2. Reading the play script of the movie carefully;

3. Retype the play script in Microsoft word program;
4. Collecting Anna's utterances in her conversation with other characters in *Anna Karenina* movie.

1.7.4 Data Analysis Technique

Bogdan and Biklen state that qualitative data analysis is working with data, organizing them into manageable units, synthesizing them, searching for patterns, discovering what is important and what is to be learned, and deciding what is going to be explained (1982: 145). After collecting the data from the form of sentences and words in Anna's utterances with other characters, there are some steps or techniques to analyzing the data, they are:

1. Classifying all the utterances appeared in the script;
2. Differentiate the utterances which are contained Anna's speech;
3. Observing the occurrence of the features of women speech in Anna's utterances;
4. Describing and discussing in detail the features of women speech in Anna's utterances;
5. Identifying the functions of Anna's speech features;
6. Drafting conclusion.

1.8 Paper Organization

This paper is divided into four chapters. The first chapter is introduction. It consists of background of study, reason of choosing topic, and significances of the study. Then, it includes research questions,

objectives of study, significances of study, literature review, theoretical approach, method of research, and paper organization. The second chapter consists of theoretical approach that describes more about the analytical theory of features and functions of women's language. The third chapter contains the discussion of data analysis. It discusses Anna's utterances based on the Lakoff's theory of women's language. The fourth chapter consists of the conclusions of the analysis, and suggestions based on this paper.



CHAPTER IV

CONCLUSION AND SUGGESTION

4.1 Conclusion

Based on the findings and discussions in the previous chapter, the writer concludes several things: There are nine features of women's language found in Anna's utterances in *Anna Karenina* movie, they are: (1) Lexical hedges or fillers, (2) Tag questions, (3) Rising intonation on declaratives, (4) 'Empty' adjectives, (5) Precise color terms, (6) Intensifiers, (7) 'Superpolite' forms, (8) Avoidance of strong swear words, and (9) Emphatic stress. The writer does not find any use of hypercorrect grammar in Anna's utterances.

The percentage of the occurrence are: lexical hedges or fillers is 12.70%, tag questions is 1.23%, rising intonation on declaratives is 40.16%, 'empty' adjectives is 3.28%, the use of precise color terms is 0.41%, intensifiers is 5.33%, the use of 'superpolite' forms is 5.74%, avoidance of strong swear words is 1.23%, and the use of emphatic stress is 29.91%. The writer does not find any use of 'hypercorrect' grammar in Anna's utterances. It is because Anna's character in that movie uses normal or standard grammar in her utterances.

Furthermore, there are six functions of women's language expression found in Anna's utterances in *Anna Karenina* movie. They are: (1) to express uncertainty, (2) to get response, (3) to express feeling, (4) to emphasize an utterance, (5) to soften an utterance, and (6) to start a discussion. The percentage

of the occurrence is: to express uncertainty 4.10%, to get response 36.06%, to express feeling 5.74%, to emphasize an utterance 36.89%, to soften an utterance 16.39%, and to start a discussion 0.82%.

From the percentage of features and function of women's language above, it can be concluded that the highest percentage of Anna's speech feature is the use of rising intonation and emphatic stress. Besides, the highest percentage of the function is to emphasize an utterance and to get response. It means that Anna's character in *Anna Karenina* movie want to show her existence as socialite and important person. Moreover, Anna wants to be taken seriously of what she is saying when she speaks to her husband, her lover, and her helper. So, she mostly uses kind of rising intonation and emphatic stress than another feature of women's language.

4.2 Suggestion

After finishing this research, the writer has some suggestions. Firstly is for the academic society in general. To understand the matter of sociolinguistics, the academicians should know the use of language and its relationship with the society and environment in which the language is 'alive'. Especially to them that are interested to observe about women's language. The important thing that should be known is by knowing the features and functions of women's speech, so it could make people understand how to perceive women. Therefore, the writer is suggested to use the theory proposed by Robin Tolmach Lakoff because she is the first person who proposed this theory and this theory is mostly used for recent studies about women's language.

Secondly, for the sociolinguists in this world that this matter and also this theory of women's language proposed by Lakoff can be observed more because it have some potential academic researches to be studied, such as finding the new feature of women's language based on linguistics perspective.

And the last, the writer realizes that there are still many things that can be analyzed more deeply and more detailed about features and functions of women's language. So, the writer hopes to those who are interested in this field, especially in the same subject and object, to do a deeper research to complete the lack of this research. For example is analyzing about the social reinforcement that influence the speech feature and function of women.

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APPENDICES

The Data of the Features and Functions of Women's Language in Anna's Character of *Anna Karenina* movie

No.	Durations	Findings	Women's Language Features											Functions	
			LH	TQ	RI	EA	PCT	I	HG	SF	ASW	ES			
1	00:03:41 - 00:03:43	ANNA: Oh , Stiva. (<i>after read a message from Stive</i>)	✓												To soften an utterance
2	00:04:07 - 00:04:14	ANNA: Aunt Dolly found a note from the governess. KARENIN: Well? ANNA: Stiva wants me to come to Moscow to persuade Dolly to forgive him.											✓	To emphasize an utterance	
3	00:04:09 - 00:04:18	KARENIN: Well? ANNA: Stiva wants me to come to Moscow to persuade Dolly to forgive him. KARENIN: I'm to be deprived of my wife so that adultery may be forgiven?											✓	To emphasize an utterance	
4	00:04:19 - 00:04:23	KARENIN: I can't excuse him just because he's your brother. ANNA: Oh , it's for Dolly's sake, too.	✓											To soften an utterance	
5	00:04:19 - 00:04:23	KARENIN: I can't excuse him just because he's your brother. ANNA: Oh, it's for Dolly's sake , too.											✓	To emphasize an utterance	
6	00:04:30 - 00:04:37	LUKICH: Serozha is doing very well, Your Excellency. ANNA: Who put this shirt on you? Well, never mind.											✓	To emphasize an utterance	

No.	Durations	Findings	Women's Language Features										Functions	
			LH	TQ	RI	EA	PCT	I	HG	SF	ASW	ES		
		I'll come and hear you read.												
7	00:04:30 - 00:04:37	LUKICH: Serozha is doing very well, Your Excellency. ANNA: Who put this shirt on you? Well, never mind. I'll come and hear you read.			✓									To get response
8	00:04:30 - 00:04:37	LUKICH: Serozha is doing very well, Your Excellency. ANNA: Who put this shirt on you? Well, never mind. I'll come and hear you read.											✓	To emphasize an utterance
9	00:04:30 - 00:04:37	LUKICH: Serozha is doing very well, Your Excellency. ANNA: Who put this shirt on you? Well , never mind. I'll come and hear you read.	✓											To soften an utterance
10	00:04:38 - 00:04:46	KARENIN: Tomorrow, perhaps. Thank you, Lukich. Perhaps tomorrow. ANNA: No. No, no, not tomorrow.											✓	To emphasize an utterance
11	00:04:49 - 00:05:02	ANNA: Alexei, do you think nine years of marriage and children should count for nothing against an infatuation? KARENIN: No. Very well. But sin has a price, you may be sure of that.			✓									To get response
12	00:04:49 - 00:05:02	ANNA: Alexei, do you think nine years of marriage and children should count for nothing against an infatuation?											✓	To emphasize an utterance

No.	Durations	Findings	Women's Language Features											Functions
			LH	TQ	RI	EA	PCT	I	HG	SF	ASW	ES		
		KARENIN: No. Very well. But sin has a price, you may be sure of that.												
13	00:05:06 - 00:05:11	SHEROZHA: But why? ANNA: I told you, Serozha. She's not well . I must go to see her.											✓	To emphasize an utterance
14	00:05:11 - 00:05:15	SHEROZHA: But why, Mama? ANNA: Don't make Mama cry.			✓									To emphasize an utterance
15	00:05:15 - 00:05:20	ANNA: I'll be back before you know, and bring you a present . SHEROZHA: I don't want a present. I want you to stay.											✓	To emphasize an utterance
16	00:05:17 - 00:05:22	SHEROZHA: I don't want a present. I want you to stay. ANNA: Oh , my little Kotik.	✓											To soften an utterance
17	00:05:17 - 00:05:22	SHEROZHA: I don't want a present. I want you to stay. ANNA: Oh, my little Kotik .				✓								To express feeling
18	00:05:52 - 00:05:58	ANNA: It's the first time I've left my little boy. VRONSKAYA: So, you're leaving your son and I'm returning to mine.											✓	To start a discussion
19	00:06:11 - 00:06:16	VRONSKAYA: You're a charming creature. Why don't I know you? ANNA: I've never been in Moscow society, really .							✓					To emphasize an utterance
20	00:06:23 - 00:06:27	VRONSKAYA: Ah, love. ANNA: Was it love?			✓									To get response
21	00:18:03 - 00:18:05	ANNA: Oh . I'll come back. (<i>talks to Vronskaya for an</i>	✓											To soften an

No.	Durations	Findings	Women's Language Features											Functions	
			LH	TQ	RI	EA	PCT	I	HG	SF	ASW	ES			
		<i>excuse)</i>													utterance
22	00:18:14 - 00:18:17	ANNA: Stiva! STIVA : Anna!			✓										To get response
23	00:18:21 - 00:18:24	ANNA: You don't look ashamed! STIVA : Oh, I am, I really am.			✓										To express feeling
24	00:19:33 - 00:19:37	STIVA : The sole supporter of a large family, they say. ANNA: Well , can't anything be done for them?	✓												To soften an utterance
25	00:19:33 - 00:19:37	STIVA : The sole supporter of a large family, they say. ANNA: Well, can't anything be done for them?			✓										To get response
26	00:19:57 - 00:20:02	ANNA: Have you known Count Vronsky long? STIVA : Did you like him? He's in love with Kitty.			✓										To get response
27	00:19:59 - 00:20:03	STIVA : Did you like him? He's in love with Kitty. ANNA: Oh.	✓												To soften an utterance
28	00:20:06 - 00:20:16	ANNA: But we should be discussing you and Dolly . What have you got to say for yourself? STIVA : I've said it all. On my knees, in tears. Now I need you to say it. I'm going to the office, so you'll have Dolly to yourself.											✓		To emphasize an utterance
29	00:20:06 - 00:20:16	ANNA: But we should be discussing you and Dolly. What have you got to say for yourself? STIVA : I've said it all. On my knees, in tears. Now I need you to say it. I'm going to the office, so you'll have Dolly to yourself.			✓										To get response
30	00:20:16 - 00:20:20	ANNA: Don't be late home. (<i>a note for Stiva before</i>			✓										To emphasize an

No.	Durations	Findings	Women's Language Features											Functions	
			LH	TQ	RI	EA	PCT	I	HG	SF	ASW	ES			
		<i>they are apart)</i> STIVA : Oh, dear.													utterance
31	00:20:22 - 00:20:32	DOLLY: Kitty's coming by to see you. She's all grown up and a bit frightened of you. The belle of St. Petersburg society. ANNA: Is that who I am?			✓										To get response
32	00:20:36 - 00:20:51	ANNA: Dolly, Stiva has told me. Oh, Dolly , I'm sorry. From the bottom of my heart. DOLLY: I don't know what to do.	✓												To soften an utterance
33	00:20:36 - 00:20:51	ANNA: Dolly, Stiva has told me. Oh, Dolly, I'm sorry. From the bottom of my heart. DOLLY: I don't know what to do.									✓				To soften an utterance
34	00:20:49 - 00:20:54	DOLLY: I don't know what to do. ANNA: I know. I know.											✓		To emphasize an utterance
35	00:20:54 - 00:21:05	DOLLY: I can't bear to be with him. And he doesn't care. He's got what he wants. ANNA: What he wants is you . He loves you, Dolly. You and the children are everything to him.											✓		To emphasize an utterance
36	00:20:54 - 00:21:05	DOLLY: I can't bear to be with him. And he doesn't care. He's got what he wants. ANNA: What he wants is you. He loves you, Dolly. You and the children are everything to him.											✓		To emphasize an utterance
37	00:21:05 - 00:21:14	DOLLY: Are we? And there is room for a governess?											✓		To emphasize an

No.	Durations	Findings	Women's Language Features											Functions	
			LH	TQ	RI	EA	PCT	I	HG	SF	ASW	ES			
		ANNA: That was shameful, disgraceful , but it was not love. It was the animal in man not the soul. Stiva's remorse is from the soul.													utterance
38	00:21:05 - 00:21:14	DOLLY: Are we? And there is room for a governess? ANNA: That was shameful, disgraceful, but it was not love. It was the animal in man not the soul , Stiva's remorse is from the soul .											✓	To emphasize an utterance	
39	00:21:17 - 00:21:30	DOLLY: Well, what about me? Does his remorse make it easier for me? ANNA: I know you are suffering. But, Dolly, you must tell me. Is there enough love left in your heart? Enough to forgive him?			✓									To get response	
40	00:21:17 - 00:21:30	DOLLY: Well, what about me? Does his remorse make it easier for me? ANNA: I know you are suffering. But, Dolly, you must tell me. Is there enough love left in your heart? Enough to forgive him?			✓									To get response	
41	00:21:33 - 00:21:41	DOLLY: Well, when I think of them together, I can't forgive him. No. ANNA: My poor lamb . So you would rather accept your fate?				✓								To express feeling	
42	00:21:33 - 00:21:41	DOLLY: Well, when I think of them together, I can't forgive him. No. ANNA: My poor lamb. So, you would rather accept your fate?			✓									To get response	

No.	Durations	Findings	Women's Language Features											Functions	
			LH	TQ	RI	EA	PCT	I	HG	SF	ASW	ES			
43	00:21:41 - 00:22:02	DOLLY: My fate? But I haven't done anything! It's him who... ANNA: Do you love him, Dolly? You love him, and he loves you. But you can't forgive. So, your lives must continue like this forever, with both of you wretched.			✓										To get response
44	00:21:41 - 00:22:02	DOLLY: My fate? But I haven't done anything! It's him who... ANNA: Do you love him, Dolly? You love him, and he loves you. But you can't forgive. So , your lives must continue like this forever, with both of you wretched.	✓												To soften an utterance
45	00:22:05 - 00:22:10	ANNA: Oh , that's pretty. Is that a wedding dress? CHILD: Yes.	✓												To soften an utterance
46	00:22:05 - 00:22:10	ANNA: Oh, that's pretty . Is that a wedding dress? CHILD: Yes.				✓									To express feeling
47	00:22:05 - 00:22:10	ANNA: Oh, that's pretty. Is that a wedding dress? CHILD: Yes.			✓										To get response
48	00:22:15 - 00:22:17	ANNA: Doesn't that look like a princess? No? CHILD: (<i>shake her head</i>)			✓										To get response
49	00:22:15 - 00:22:17	ANNA: Doesn't that look like a princess? No? CHILD: (<i>shake her head</i>)		✓											To soften an utterance
50	00:22:33 - 00:22:38	KITTY: Will you stay for the Bobrishchevs' ball, Anna? ANNA: Oh . . I always feel dull at a ball.	✓												To soften an utterance

No.	Durations	Findings	Women's Language Features										Functions	
			LH	TQ	RI	EA	PCT	I	HG	SF	ASW	ES		
51	00:22:40 - 00:22:48	KITTY: Stiva, tell Anna she must come to the ball. STIVA : Well, of course she must. ANNA: And God go with you.										✓		To soften an utterance
52	00:22:57 - 00:23:09	ANNA: I know why you want me to come. You want everyone to be there because you're quite sure it's going to be your night. KITTY: How did you know? ANNA: I know everything.	✓											To express uncertainty
53	00:22:57 - 00:23:09	ANNA: I know why you want me to come. You want everyone to be there because you're quite sure it's going to be your night. KITTY: How did you know? ANNA: I know everything.											✓	To emphasize an utterance
54	00:23:10 - 00:23:21	KITTY: (<i>chuckles</i>) ANNA: Oh , to be your age again. Surrounded by that... That blue mist. I was 18, too, when I got married.	✓											To soften an utterance
55	00:23:10 - 00:23:21	KITTY: (<i>chuckles</i>) ANNA: Oh, to be your age again. Surrounded by that... That blue mist . I was 18, too, when I got married.					✓							To express feeling
56	00:27:06 - 00:27:13	KITTY: How are you, Stiva? STIVA : Thanks to Anna, I am a happy man. Would you like to dance? KITTY: No. Ask Anna. ANNA: No, I don't...											✓	To emphasize an utterance

No.	Durations	Findings	Women's Language Features											Functions	
			LH	TQ	RI	EA	PCT	I	HG	SF	ASW	ES			
57	00:27:17 - 00:27:19	ANNA: : Come on , then. STIVA : Oh!			✓										To get response
58	00:29:27 - 00:29:34	VRONSKY: Dance with me. ANNA: I'm not used to being spoken to like that by a man I met once at a railway station.											✓		To emphasize an utterance
59	00:29:34 - 00:29:43	VRONSKY: I dare say, but if I'm not to dance with you, then I'm getting out of this operetta and going home. ANNA: Then, for Kitty's sake .											✓		To emphasize an utterance
60	00:33:32 - 00:33:43	VRONSKY: Can I be of service to you? ANNA: Why are you leaving Moscow? VRONSKY: What else can I do?			✓										To get response
61	00:33:45 - 00:33:52	VRONSKY: I have to be where you are. ANNA: Stop, that's enough . Go back to Kitty. VRONSKY: No.			✓										To get response
62	00:33:45 - 00:33:52	VRONSKY: I have to be where you are. ANNA: Stop, that's enough. Go back to Kitty . VRONSKY: No.			✓										To get response
63	00:33:53 - 00:33:56	ANNA: This is wrong . VRONSKY: It makes no difference.											✓		To emphasize an utterance
64	00:33:56 - 00:33:59	ANNA: You have no right . VRONSKY: It makes no difference.											✓		To emphasize an utterance
65	00:34:00 - 00:34:11	ANNA: You must forget me . If you're a good man, you'll forget everything.			✓										To get response

No.	Durations	Findings	Women's Language Features											Functions	
			LH	TQ	RI	EA	PCT	I	HG	SF	ASW	ES			
		VRONSKY: And you? Will you forget? ANNA: Yes.													
66	00:34:00 - 00:34:11	ANNA: You must forget me. If you're a good man, you'll forget everything. VRONSKY: And you? Will you forget? ANNA: Yes.											✓	To emphasize an utterance	
67	00:34:44 - 00:34:51	ANNA: Is Serozha all right? KARENIN: Oh, is that all I get? Yes, he's quite well. Were you a success?			✓									To get response	
68	00:34:46 - 00:34:56	KARENIN: Oh, is that all I get? Yes, he's quite well. Were you a success? ANNA: I? Oh, Dolly and Stiva. Yes, I think so.		✓										To express uncertainty	
69	00:34:46 - 00:34:56	KARENIN: Oh, is that all I get? Yes, he's quite well. Were you a success? ANNA: I? Oh, Dolly and Stiva. Yes, I think so.	✓											To soften an utterance	
70	00:34:46 - 00:34:56	KARENIN: Oh, is that all I get? Yes, he's quite well. Were you a success? ANNA: I? Oh, Dolly and Stiva. Yes, I think so.	✓											To express uncertainty	
71	00:36:41 - 00:37:01	ANNA: I'm writing to Dolly and to Kitty . KARENIN: You are good. Time for bed.											✓	To emphasize an utterance	
72	00:37:06 - 00:37:11	KARENIN: What are they saying in Moscow about the			✓									To get	

No.	Durations	Findings	Women's Language Features										Functions	
			LH	TQ	RI	EA	PCT	I	HG	SF	ASW	ES		
		new statute? ANNA: What new statute?												response
73	00:37:13 - 00:37:28	KARENIN: The new statute I carried in Council. ANNA: No one mentioned it. KARENIN: Really? Oh. Here, it caused quite a sensation.											✓	To emphasize an utterance
74	00:38:48 - 00:39:07	KARENIN: Countess Lydia tells me you haven't been to one of her evenings since you returned. The last one was to meet a missionary. ANNA: The last one was to meet a missionary . The one before that was for a lecture on the union of the Greek and Roman Churches . Oh, I'm sorry. I know you're fond of her. <i>(after 5 seconds pause)</i> Come on, or we'll be late.											✓	To emphasize an utterance
75	00:38:48 - 00:39:07	KARENIN: Countess Lydia tells me you haven't been to one of her evenings since you returned. The last one was to meet a missionary. ANNA: The last one was to meet a missionary. The one before that was for a lecture on the union of the Greek and Roman Churches. Oh, I'm sorry. I know you're fond of her. <i>(after 5 seconds pause)</i> Come on, or we'll be late.									✓			To soften an utterance

No.	Durations	Findings	Women's Language Features										Functions		
			LH	TQ	RI	EA	PCT	I	HG	SF	ASW	ES			
76	00:38:48 - 00:39:07	KARENIN: Countess Lydia tells me you haven't been to one of her evenings since you returned. The last one was to meet a missionary. ANNA: The last one was to meet a missionary. The one before that was for a lecture on the union of the Greek and Roman Churches. Oh, I'm sorry. I know you're fond of her. <i>(after 5 seconds pause)</i> Come on, or we'll be late.			✓										To get response
77	00:40:36 - 00:40:52	LYDIA: No doubt. But I'm sure that Princess Betsy can wait for you. ANNA: Yes, in fact, I don't think I will go to Betsy's.	✓												To express uncertainty
78	00:43:51 - 00:43:59	VRONSKY: Ices are being served. ANNA: I would prefer to try a cigarette .											✓		To emphasize an utterance
79	00:44:15 - 00:44:19	VRONSKY: Courage. ANNA: I'll try another one sometime.											✓		To emphasize an utterance
80	00:44:20 - 00:44:29	VRONSKY: When? Where? ANNA: Just as I was thinking your manners had improved since Moscow. You behaved badly. Very badly.							✓						To emphasize an utterance
81	00:44:20 - 00:44:29	VRONSKY: When? Where? ANNA: Just as I was thinking your manners had improved since Moscow. You behaved badly. Very	✓												To express uncertainty

No.	Durations	Findings	Women's Language Features											Functions
			LH	TQ	RI	EA	PCT	I	HG	SF	ASW	ES		
		badly.												
82	00:44:20 - 00:44:29	VRONSKY: When? Where? ANNA: Just as I was thinking your manners had improved since Moscow. You behaved badly. Very badly.											✓	To emphasize an utterance
83	00:44:20 - 00:44:29	VRONSKY: When? Where? ANNA: Just as I was thinking your manners had improved since Moscow. You behaved badly. Very badly.							✓					To emphasize an utterance
84	00:44:35 - 00:44:37	ANNA: Give me a cup of tea . (<i>Anna asks a cup of tea to princess Betsy</i>).											✓	To emphasize an utterance
85	00:45:17 - 00:45:22	ANNA: This must stop . You make me feel as if I were guilty of something. VRONSKY: What do you want me to do?			✓									To emphasize an utterance
86	00:45:17 - 00:45:22	ANNA: This must stop. You make me feel as if I were guilty of something. VRONSKY: What do you want me to do?	✓											To express uncertainty
87	00:45:29 - 00:45:39	VRONSKY: Tonight I refused a posting to Tashkent. I can change my mind, and you'll never see me again. ANNA: If you have any thought for me, you will give me back my peace .											✓	To emphasize an utterance
88	00:45:53 - 00:45:56	(<i>Karenin comes and Anna feels surprise</i>) ANNA: What? KARENIN: I called to take you home.			✓									To get response

No.	Durations	Findings	Women's Language Features										Functions		
			LH	TQ	RI	EA	PCT	I	HG	SF	ASW	ES			
89	00:46:23 - 00:46:46	VRONSKY: Do you want me to go to Tashkent? (<i>after a silence</i>) So I'll go to Tashkent. ANNA: No! I don't want you to go.			✓										To emphasize an utterance
90	00:47:16 - 00:47:43	KARENIN: I stayed up to talk to you. ANNA: What about? It's late. Where's Annushka? KARENIN: I sent her off. ANNA: Well. If you want to talk, but we should go to bed.			✓										To get response
91	00:47:16 - 00:47:43	KARENIN: I stayed up to talk to you. ANNA: What about? It's late. Where's Annushka? KARENIN: I sent her off. ANNA: Well. If you want to talk, but we should go to bed.											✓		To emphasize an utterance
92	00:47:16 - 00:47:43	KARENIN: I stayed up to talk to you. ANNA: What about? It's late. Where's Annushka? KARENIN: I sent her off. ANNA: Well. If you want to talk, but we should go to bed.			✓										To get response
93	00:47:16 - 00:47:43	KARENIN: I stayed up to talk to you. ANNA: What about? It's late. Where's Annushka?	✓												To soften an utterance

No.	Durations	Findings	Women's Language Features											Functions
			LH	TQ	RI	EA	PCT	I	HG	SF	ASW	ES		
		KARENIN: I sent her off. ANNA: Well , If you want to talk, but we should go to bed.												
94	00:47:16 - 00:47:43	KARENIN: I stayed up to talk to you. ANNA: What about? It's late. Where's Annushka? KARENIN: I sent her off. ANNA: Well. If you want to talk, but we should go to bed .											✓	To emphasize an utterance
95	00:47:43 - 00:47:50	KARENIN: I must warn you about something. ANNA: Warn me? Oh, it's really rather late.			✓									To get response
96	00:47:43 - 00:47:50	KARENIN: I must warn you about something. ANNA: Warn me? Oh , it's really rather late.	✓											To soften an utterance
97	00:47:43 - 00:47:50	KARENIN: I must warn you about something. ANNA: Warn me? Oh, it's really rather late.							✓					To emphasize an utterance
98	00:47:50 - 00:48:01	KARENIN: I wish to warn you that you may, inadvertently by indiscretion and carelessness, give the world occasion to talk about you. ANNA: I am not a committee . Please say what you want to tell me.											✓	To emphasize an utterance
99	00:47:50 - 00:48:01	KARENIN: I wish to warn you that you may, inadvertently by indiscretion and carelessness, give the world occasion to talk about you.									✓			To soften an utterance

No.	Durations	Findings	Women's Language Features											Functions	
			LH	TQ	RI	EA	PCT	I	HG	SF	ASW	ES			
		ANNA: I am not a committee. Please say what you want to tell me.													
100	00:48:36 - 00:48:39	KARENIN: And you have a son. ANNA: And I'm tired.												✓	To emphasize an utterance
101	00:48:50 - 00:49:04	KARENIN: If I am wrong, I ask your pardon. ANNA: I don't know what you're talking about, and it's really too late for this. Excuse me, please.							✓						To emphasize an utterance
102	00:48:50 - 00:49:04	KARENIN: If I am wrong, I ask your pardon. ANNA: I don't know what you're talking about, and it's really too late for this. Excuse me, please.									✓				To soften an utterance
103	00:49:14 - 00:49:15	(Anna whispering) ANNA: Too late.							✓						To emphasize an utterance
104	00:50:31 - 00:50:46	ANNA: Oh, God! Oh, forgive me! It's the end of everything. I've got nothing left now except you, remember that. VRONSKY: How could I not remember? You're my happiness.										✓			To soften an utterance
105	00:50:31 - 00:50:46	ANNA: Oh, God! Oh, forgive me! It's the end of everything. I've got nothing left now except you, remember that. VRONSKY: How could I not remember? You're my happiness.									✓				To soften an utterance
106	00:50:40 - 00:51:08	VRONSKY: How could I not remember? You're my			✓										To get

No.	Durations	Findings	Women's Language Features										Functions	
			LH	TQ	RI	EA	PCT	I	HG	SF	ASW	ES		
		happiness. ANNA: Happiness? You murdered my happiness. Murderer. Murderer. Go on. Yes. Go on. Murderer. Murderer.												response
107	00:50:40 - 00:51:08	VRONSKY: How could I not remember? You're my happiness. ANNA: Happiness? You murdered my happiness. Murderer. Murderer. Go on. Yes. Go on. Murderer. Murderer.			✓									To get response
108	00:54:00 - 00:54:05	ANNA: I want you to, I don't care about it. VRONSKY: You should care. Anyway, someone might be watching.										✓		To emphasize an utterance
109	00:54:25 - 00:54:27	ANNA: You love me? VRONSKY: Yes.			✓									To get response
110	00:54:27 - 00:54:28	ANNA: Only me? VRONSKY: No.			✓									To get response
111	00:54:27 - 00:54:28	ANNA: Only me? VRONSKY: No.							✓					To emphasize an utterance
112	00:54:31 - 00:54:33	ANNA: Apart from Frou-Frou? VRONSKY: Yes.			✓									To get response
113	00:54:34 - 00:54:37	ANNA: But me more than your horse? VRONSKY: Yes.			✓									To get response
114	00:54:40 - 00:54:43	ANNA: Are you happy?			✓									To get response

No.	Durations	Findings	Women's Language Features										Functions	
			LH	TQ	RI	EA	PCT	I	HG	SF	ASW	ES		
		VRONSKY: Yes.												
115	00:54:45 - 00:54:48	ANNA: And you love me? VRONSKY: Yes.			✓									To get response
116	00:54:50 - 00:54:53	ANNA: How much? VRONSKY: This much			✓									To get response
117	00:54:55 - 00:54:57	ANNA: This much? VRONSKY: Yes.			✓									To get response
118	00:55:00 - 00:55:03	ANNA: And this much? VRONSKY: Yes.			✓									To get response
119	00:55:03 - 00:55:30	ANNA: This much? VRONSKY: Yes. ANNA: This much? And this much? So, this is love. VRONSKY: This.			✓									To get response
120	00:55:03 - 00:55:30	ANNA: This much? VRONSKY: Yes. ANNA: This much? And this much? So , this is love. VRONSKY: This.	✓											To soften an utterance
121	00:58:10 - 00:58:20	VRONSKY: Anna! ANNA: Alexei! <i>(They hug each other)</i> What is it? VRONSKY: I couldn't bear not to see you before the race.			✓									To get response
122	00:58:10 - 00:58:20	VRONSKY: Anna!			✓									To get

No.	Durations	Findings	Women's Language Features											Functions	
			LH	TQ	RI	EA	PCT	I	HG	SF	ASW	ES			
		ANNA: Alexei! (They hug each other) What is it? VRONSKY: I couldn't bear not to see you before the race.													response
123	00:58:27 - 00:58:39	VRONSKY: What were you thinking about? Tell me. ANNA : I'm pregnant .												✓	To emphasize an utterance
124	00:58:54 - 00:58:59	VRONSKY: Now we can be together. ANNA: How can we, Alexei?			✓										To get response
125	00:58:59 - 00:59:03	VRONSKY: Tell Karenin everything. ANNA: Do you think my husband will make you a present of me?			✓										To get response
126	00:59:03 - 00:59:06	VRONSKY: Leave him. ANNA: Leave him and be your mistress?			✓										To get response
127	00:59:06 - 00:59:16	VRONSKY: Yes, run away. ANNA: I would never see my son again. The laws are made by husbands and fathers.												✓	To emphasize an utterance
128	00:59:16 - 00:59:36	VRONSKY: What, then? I'll never forgive myself for your unhappiness. ANNA: Unhappiness? I'm like a starving beggar who's been given food. I, unhappy? No. This is my happiness.			✓										To get response

No.	Durations	Findings	Women's Language Features											Functions	
			LH	TQ	RI	EA	PCT	I	HG	SF	ASW	ES			
129	00:59:16 - 00:59:36	VRONSKY: What, then? I'll never forgive myself for your unhappiness. ANNA: Unhappiness? I'm like a starving beggar who's been given food. I, unhappy? No. This is my happiness.		✓											To express uncertainty
130	00:59:16 - 00:59:36	VRONSKY: What, then? I'll never forgive myself for your unhappiness. ANNA: Unhappiness? I'm like a starving beggar who's been given food . I, unhappy? No. This is my happiness.											✓	To emphasize an utterance	
131	00:59:16 - 00:59:36	VRONSKY: What, then? I'll never forgive myself for your unhappiness. ANNA: Unhappiness? I'm like a starving beggar who's been given food. I, unhappy? No. This is my happiness.											✓	To emphasize an utterance	
132	00:59:39 - 00:59:58	(Anna and Serozha are playing in the labyrinth) ANNA: Serozha! Serozha, I'm coming to get you! Where are you? Serozha! Where are you?			✓									To get response	
133	01:00:09 - 01:00:14	ANNA : Alexei. You got away at last . Can you stay? KARENIN: Why?											✓	To emphasize an utterance	
134	01:00:09 - 01:00:14	ANNA: Alexei. You got away at last. Can you stay?			✓									To get	

No.	Durations	Findings	Women's Language Features											Functions
			LH	TQ	RI	EA	PCT	I	HG	SF	ASW	ES		
		KARENIN: Why?												response
135	01:00:20 - 01:00:32	ANNA: I have to change . Princess Betsy is sending her trap for me. Would you like to come? She's taking me to watch the race . KARENIN: Races, surely. No, I'll come on later. Then I must get back to town.											✓	To emphasize an utterance
136	01:00:20 - 01:00:32	ANNA: I have to change. Princess Betsy is sending her trap for me. Would you like to come? She's taking me to watch the race. KARENIN: Races, surely. No, I'll come on later. Then I must get back to town.			✓									To get response
137	01:03:11 - 01:03:27	<i>(Vronsky falls from his horse and Anna cries out loud)</i> ANNA: Alexei! KARENIN: I'm here. ANNA: <i>(sobs)</i> Oh. .			✓									To express feeling
138	01:03:11 - 01:03:27	<i>(Vronsky falls from his horse and Anna cries out loud)</i> ANNA: Alexei! KARENIN: I'm here. ANNA: <i>(sobs)</i> Oh. .	✓											To express feeling
139	01:04:02 - 01:04:15	KARENIN: You know... They say the Emperor disapproves of the races. The danger of injury. But I...			✓									To get response

No.	Durations	Findings	Women's Language Features										Functions	
			LH	TQ	RI	EA	PCT	I	HG	SF	ASW	ES		
		ANNA: What?												
140	01:04:17 - 01:04:25	KARENIN: I'm saying I think there's a value in manly sport, for the military. ANNA: I don't understand.											✓	To emphasize an utterance
141	01:04:26 - 01:04:35	KARENIN: In my opinion, it's not the sport itself. It's the spectacle. It's making a cruel spectacle out of... ANNA: What are you talking about?			✓									To get response
142	01:04:38 - 01:04:46	KARENIN: I have to tell you, you behaved improperly today. ANNA: How is that?			✓									To get response
143	01:05:05 - 01:05:13	KARENIN: You are my wife. I'm wrong to think that. ANNA: Yes?			✓									To get response
144	01:05:14 - 01:05:35	KARENIN: Perhaps I was mistaken... ANNA: No. You were not mistaken. I love him. I am his mistress. Do what you like to me.											✓	To emphasize an utterance
145	01:06:47 - 01:06:54	ANNA: Are you hurt? VRONSKY: What's happened?			✓									To get response
146	01:06:55 - 01:07:02	ANNA: I told him I'm your mistress . He thinks I can give you up and go on living. VRONSKY: No. You cannot.											✓	To emphasize an utterance
147	01:07:49 - 01:08:09	KARENIN: Time for bed? It was pleasant to hear you being congratulated on your husband. Not that I care for decorations, but... ANNA: Alexei, I can't . I'm sorry.											✓	To emphasize an utterance

No.	Durations	Findings	Women's Language Features											Functions	
			LH	TQ	RI	EA	PCT	I	HG	SF	ASW	ES			
148	01:07:49 - 01:08:09	KARENIN: Time for bed? It was pleasant to hear you being congratulated on your husband. Not that I care for decorations, but... ANNA: Alexei, I can't. I'm sorry.									✓				To soften an utterance
149	01:08:12 - 01:08:59	ANNA: But I'm his wife, now. I'm having his child . KARENIN: Tell me what I did to deserve this.											✓		To emphasize an utterance
150	01:12:30 - 01:12:47	(Vronsky comes to see Anna) ANNA: No . I will not live like this. This waiting for hour after hour, not knowing when I'll ever see you again. Sorry. It's my demon. I can't help it. VRONSKY: You wrote that you were ill.											✓		To emphasize an utterance
151	01:12:30 - 01:12:47	(Vronsky comes to see Anna) ANNA: No. I will not live like this. This waiting for hour after hour , not knowing when I'll ever see you again. Sorry. It's my demon. I can't help it. VRONSKY: You wrote that you were ill.							✓						To emphasize an utterance
152	01:12:30 - 01:12:47	(Vronsky comes to see Anna) ANNA: No. I will not live like this. This waiting for hour after hour, not knowing when I'll ever see you again. Sorry. It's my demon . I can't help it. VRONSKY: You wrote that you were ill.									✓				To soften an utterance
153	01:12:48 - 01:12:51	VRONSKY: Stop. ANNA: No, it's true . I was told it in a dream .											✓		To emphasize an utterance

No.	Durations	Findings	Women's Language Features											Functions	
			LH	TQ	RI	EA	PCT	I	HG	SF	ASW	ES			
154	01:12:51 - 01:12:54	VRONSKY: There. It was only a bad dream. ANNA: Yes, and I'm only going to die having your baby.							✓						To emphasize an utterance
155	01:12:51 - 01:12:54	VRONSKY: There. It was only a bad dream. ANNA: Yes, and I'm only going to die having your baby .											✓		To emphasize an utterance
156	01:12:54 - 01:13:03	VRONSKY: That's all nonsense. ANNA: Tell me it is. Tell me it is. You love me, only me.							✓						To emphasize an utterance
157	01:13:03 - 01:13:17	VRONSKY: Your note said your husband would be out. ANNA: He was late . (<i>paused</i>) It serves him right . And you... Why do you call him my husband? He isn't my husband, he's a clock .											✓		To emphasize an utterance
158	01:13:03 - 01:13:17	VRONSKY: Your note said your husband would be out. ANNA: He was late. It serves him right. And you... Why do you call him my husband? He isn't my husband, he's a clock.			✓										To get response
159		VRONSKY: But it was awkward. My honor. You made an agreement. ANNA: Do you think of your honor when you're sharing whores with your Colonel?			✓										To get response
160	01:13:17 - 01:13:23	VRONSKY: But it was awkward. My honor. You made an agreement. ANNA: Do you think of your honor when you're											✓		To emphasize an utterance

No.	Durations	Findings	Women's Language Features										Functions	
			LH	TQ	RI	EA	PCT	I	HG	SF	ASW	ES		
		sharing whores with your Colonel ?												
161	01:13:23 - 01:13:29	VRONSKY: Your demon again? ANNA: I'll be glad to die before you start to hate me . VRONSKY: Anna. .											✓	To emphasize an utterance
162	01:13:31 - 01:13:36	VRONSKY: Anna. . ANNA: Put your hand there . Oh. .You can feel him move.			✓									To get response
163	01:13:31 - 01:13:36	VRONSKY: Anna. . ANNA: Put your hand there. Oh . .You can feel him move.	✓											To soften an utterance
164	01:14:13 - 01:14:16	<i>(Karenin comes and tries to take Anna's private letters)</i> ANNA: What are you doing? KARENIN: I want his letters!			✓									To get response
165	01:14:15 - 01:14:40	KARENIN: I want his letters! I am going to Moscow tomorrow, and then the provinces with a commission to investigate conditions among the Jews and gypsies, whose conditions I infinitely prefer to my own. I will not return to this house until divorce has driven you into the street. Meanwhile, my son will be sent to live with my eldest sister. ANNA: No, Alexei, please! Please, leave me Serozha!			✓									To get response
166	01:14:15 - 01:14:40	KARENIN: I want his letters! I am going to Moscow tomorrow, and then the provinces with a commission to investigate conditions among the Jews and gypsies,									✓			To soften an utterance

No.	Durations	Findings	Women's Language Features										Functions	
			LH	TQ	RI	EA	PCT	I	HG	SF	ASW	ES		
		<p>whose conditions I infinitely prefer to my own. I will not return to this house until divorce has driven you into the street. Meanwhile, my son will be sent to live with my eldest sister.</p> <p>ANNA: No, Alexei, please. Please, leave me Serozha!</p>												
167	01:23:35 - 01:23:59	<p>ANNA: Why doesn't he come? He is kind. He will forgive me.</p> <p><i>(Anna sicks and talks to her surroundings)</i></p> <p>ANNA: I want Alexei. Why doesn't he come? Give me some water. No, I mustn't. It isn't good for my little girl. Or let her have a nurse? Don't bring her here because Alexei is coming and it will hurt him to see her.</p>			✓									To get response
168	01:23:35 - 01:23:59	<p>ANNA: Why doesn't he come? He is kind. He will forgive me.</p> <p><i>(Anna is sick and talks to her surroundings)</i></p> <p>ANNA: I want Alexei. Why doesn't he come? Give me some water. No, I mustn't. It isn't good for my little girl. Or let her have a nurse? Don't bring her here because Alexei is coming and it will hurt him to see her.</p>			✓									To get response
169	01:23:35 - 01:23:59	<p>ANNA: Why doesn't he come? He is kind. He will forgive me.</p> <p><i>(Anna is sick and talks to her surroundings)</i></p> <p>ANNA: I want Alexei. Why doesn't he come? Give me some water. No, I mustn't. It isn't good for my little girl. Or let her have a nurse? Don't bring her here because</p>			✓									To get response

No.	Durations	Findings	Women's Language Features										Functions	
			LH	TQ	RI	EA	PCT	I	HG	SF	ASW	ES		
		Alexei is coming and it will hurt him to see her.												
170	01:23:35 - 01:23:59	ANNA: Why doesn't he come? He is kind. He will forgive me. <i>(Anna is sick and talks to her surroundings)</i> ANNA: I want Alexei. Why doesn't he come? Give me some water. No, I mustn't. It isn't good for my little girl. Or let her have a nurse? Don't bring her here because Alexei is coming and it will hurt him to see her.			✓									To get response
171	01:23:59 - 01:24:18	NURSE: He's come, my dear. Look there. <i>(The doctor speaks to Karenin and the nurse)</i> DOCTOR: Her deliverance is still in God's hands. ANNA: You think he won't forgive me but you don't know him. No one knows him except me. I'm not afraid of him, now. I'm afraid of death, though.										✓		To express uncertainty
172	01:24:21 - 01:25:26	<i>(Karenin is coming to Anna, while Vronsky is standing at the corner of the room)</i> ANNA: Oh. You poor man. Let him come closer. Alexei. Alexei. Look at my husband. He's a saint. Take his hand. Thank God. Thank God.	✓											To soften an utterance
173	01:24:21 - 01:25:26	<i>(Karenin is coming to Anna, while Vronsky is standing at the corner of the room)</i> ANNA: Oh. You poor man. Let him come closer. Alexei! Alexei! Look at my husband. He's a saint. Take his hand. Thank God. Thank God.				✓								To express feeling
174	01:24:21 - 01:25:26	<i>(Karenin is coming to Anna, while Vronsky is standing</i>			✓									To get

No.	Durations	Findings	Women's Language Features										Functions	
			LH	TQ	RI	EA	PCT	I	HG	SF	ASW	ES		
		<i>at the corner of the room)</i> ANNA: Oh.You poor man. Let him come closer. Alexei! Alexei! Look at my husband. He's a saint. Take his hand. Thank God. Thank God.												response
175	01:24:21 - 01:25:26	<i>(Karenin is coming to Anna, while Vronsky is standing at the corner of the room)</i> ANNA: Oh.You poor man. Let him come closer. Alexei! Alexei! Look at my husband. He's a saint. Take his hand. Thank God. Thank God.			✓									To get response
176	01:24:21 - 01:25:26	<i>(Karenin is coming to Anna, while Vronsky is standing at the corner of the room)</i> ANNA: Oh.You poor man. Let him come closer. Alexei! Alexei! Look at my husband. He's a saint. Take his hand. Thank God. Thank God.			✓									To get response
177	01:24:21 - 01:25:26	<i>(Karenin is coming to Anna, while Vronsky is standing at the corner of the room)</i> ANNA: Oh.You poor man. Let him come closer. Alexei! Alexei! Look at my husband. He's a saint. Take his hand. Thank God. Thank God.			✓									To get response
178	01:24:21 - 01:25:26	<i>(Karenin is coming to Anna, while Vronsky is standing at the corner of the room)</i> ANNA: Oh.You poor man. Let him come closer. Alexei. Alexei. Look at my husband. He's a saint. Take his hand. Thank God. Thank God.									✓			To soften an utterance
179	01:27:32 - 01:27:37	ANNA: I don't want to see him.											✓	To emphasize an

No.	Durations	Findings	Women's Language Features											Functions	
			LH	TQ	RI	EA	PCT	I	HG	SF	ASW	ES			
		BETSY: But surely your husband wouldn't stop...													utterance
180	01:27:40 - 01:28:01	BETSY: We've been talking too much, so I'm going. ANNA: Princess Betsy came to tell me... I don't want to hide anything from you. Count Vronsky asked to come to say goodbye . He's going away . I've told him that I can't receive him. <i>(come a silence among them)</i> BETSY: Well, goodbye, my treasure. <i>(Betsy kisses Anna and she goes)</i>											✓		To emphasize an utterance
181	01:28:24 - 01:28:31	KARENIN: I agree with you. As he is going away, there's no need for Count Vronsky to come. ANNA: I just said so, so there's no need to repeat it.								✓					To emphasize an utterance
182	01:28:31 - 01:28:34	KARENIN: But it is for you to decide. ANNA: Yes , and I decided.											✓		To emphasize an utterance
183	01:28:34 - 01:28:38	KARENIN: Then I am very glad that... ANNA: That we agree, so perhaps we can stop talking about it. KARENIN: Of course.	✓												To express uncertainty
184	01:28:38 - 01:28:58	KARENIN: Is there anything I can do for you? ANNA: Yes, can you please, please, please stop cracking your knuckles? I'm a bad woman. But I can't breathe.			✓										To get response
185	01:28:38 - 01:28:58	KARENIN: Is there anything I can do for you? ANNA: Yes, can you please, please, please stop										✓			To soften an utterance

No.	Durations	Findings	Women's Language Features											Functions	
			LH	TQ	RI	EA	PCT	I	HG	SF	ASW	ES			
		cracking your knuckles? I'm a bad woman. But I can't breathe.													
186	01:29:06 - 01:29:16	ANNA: But I didn't die , and now I have to live with it. KARENIN: Then what? What do you want? Do you know what you want? Do you want to see Count Vronsky? ANNA: Not to say goodbye.											✓	To emphasize an utterance	
187	01:29:19 - 01:29:23	KARENIN: I can't hear. ANNA: Not to say goodbye.							✓					To emphasize an utterance	
188	01:29:26 - 01:30:00	KARENIN: You would be lost. Irretrievably lost. You would have no position. And worse, if we divorce, you would be the guilty party. That means you cannot legally remarry. Your union with Count Vronsky would be illegitimate, as would your daughter, who now has the protection of my name. And this is what you want? It would be a sin to help you destroy yourself. ANNA: You forget something. Count Vronsky and I love each other.											✓	To emphasize an utterance	
189	01:30:01 - 01:30:21	KARENIN: And this love sanctifies a criminal folly? ANNA: All I know is that I sent him away and it's as if I'd shot myself through the heart! KARENIN: I see. And what of Serozha?	✓											To express uncertainty	
190	01:30:01 - 01:30:21	KARENIN: And this love sanctifies a criminal folly? ANNA: All I know is that I sent him away and it's as if			✓									To emphasize an	

No.	Durations	Findings	Women's Language Features											Functions	
			LH	TQ	RI	EA	PCT	I	HG	SF	ASW	ES			
		I'd shot myself through the heart! KARENIN: I see. And what of Serozha?													utterance
191	01:31:14 - 01:31:26	ANNA: My darling. My darling. VRONSKY: You look so pale. Oh, my darling. We'll go south to the sea air and sunshine.				✓									To express feeling
192	01:37:59 - 01:38:18	ANNA: I'm here to see Serozha. SERVANT: Madame? I beg your pardon, Your Excellency. ANNA: No , I've come to see Serozha.											✓		To emphasize an utterance
193	01:38:36 - 01:38:43	ANNA: Serozha. SEROZHA: Mama? ANNA: Oh . My dear little boy.	✓												To soften an utterance
194	01:38:36 - 01:38:43	ANNA: Serozha. SEROZHA: Mama? ANNA: Oh. My dear little boy .				✓									To express feeling
195	01:38:43 - 01:38:48	SEROZHA: I knew you would come. Today is my birthday. ANNA: I know .											✓		To emphasize an utterance
196	01:38:53 - 01:39:05	SEROZHA: Where did you go, Mama? ANNA: I don't know. Everywhere. The south. I thought about you every day. SEROZHA: And I thought about you every day.											✓		To emphasize an utterance
197	01:39:08 - 01:39:13	ANNA: And you must love Papa . He's better than I am. SEROZHA: No one in the whole world is better than											✓		To emphasize an utterance

No.	Durations	Findings	Women's Language Features											Functions
			LH	TQ	RI	EA	PCT	I	HG	SF	ASW	ES		
		you. No.												
198	01:40:08 - 01:40:21	ANNA: Where's Anya? SERVANT: She's still asleep. Should I take your coat? Are you feeling unwell, madam? ANNA: I'm not sleeping.			✓									To get response
199	01:40:22 - 01:40:26	SERVANT: I can send out for something. ANNA: Yes.											✓	To emphasize an utterance
200	01:40:48 - 01:40:59	VRONSKY: Why are you in the dark? Yashvin is going to call. You remember him. Are you going out? ANNA: To where? To whom?			✓									To get response
201	01:41:03 - 01:41:10	VRONSKY: But I told you yesterday. My brother. ANNA: Does it take all day to meet your brother? Does he need you more than I do? (Anna cries and Vronsky hugs her)			✓									To get response
202	01:41:03 - 01:41:10	VRONSKY: But I told you yesterday. My brother. ANNA: Does it take all day to meet your brother? Does he need you more than I do? (Anna cries and Vronsky hugs her)			✓									To get response
203	01:41:37 - 01:41:49	ANNA: You're the very first person to call on me since our return. I received a note from Princess Betsy asking me to call on her between 6:30 and 8:00. Or was it 7:00? MAN: But perhaps you'll meet at the opera tonight.							✓					To emphasize an utterance
204	01:41:37 - 01:41:49	ANNA: You're the very first person to call on me since											✓	To

No.	Durations	Findings	Women's Language Features										Functions	
			LH	TQ	RI	EA	PCT	I	HG	SF	ASW	ES		
		our return . I received a note from Princess Betsy asking me to call on her between 6:30 and 8:00. Or was it 7:00? MAN: But perhaps you'll meet at the opera tonight.												emphasize an utterance
205	01:41:37 - 01:41:49	ANNA: You're the very first person to call on me since our return. I received a note from Princess Betsy asking me to call on her between 6:30 and 8:00. Or was it 7:00? MAN: But perhaps you'll meet at the opera tonight.			✓									To get response
206	01:42:13 - 01:42:18	VRONSKY: You know you can't go to the theater. ANNA: Annushka! A bath! I'll come in and choose a dress.			✓									To get response
207	01:42:18 - 01:42:30	VRONSKY: Anna, I implore you. ANNA: I'm not ashamed of who I am or what I've done. Are you ashamed for me? Why don't you book a room at the hotel? Aren't we together? Have you changed towards me?			✓									To get response
208	01:42:18 - 01:42:30	VRONSKY: Anna, I implore you. ANNA: I'm not ashamed of who I am or what I've done. Are you ashamed for me? Why don't you book a room at the hotel? Aren't we together? Have you changed towards me?			✓									To get response
209	01:42:18 - 01:42:30	VRONSKY: Anna, I implore you. ANNA: I'm not ashamed of who I am or what I've done. Are you ashamed for me?			✓									To get response

No.	Durations	Findings	Women's Language Features										Functions	
			LH	TQ	RI	EA	PCT	I	HG	SF	ASW	ES		
		Why don't you book a room at the hotel? Aren't we together? Have you changed towards me?												
210	01:42:18 - 01:42:30	VRONSKY: Anna, I implore you. ANNA: I'm not ashamed of who I am or what I've done. Are you ashamed for me? Why don't you book a room at the hotel? Aren't we together? Have you changed towards me?			✓									To get response
211	01:42:33 - 01:42:38	VRONSKY: That would make it worse. ANNA: You're afraid . Well, I'm not.										✓		To emphasize an utterance
212	01:42:33 - 01:42:38	VRONSKY: That would make it worse. ANNA: You're afraid. Well , I'm not.	✓											To soften an utterance
213	01:43:48 - 01:44:01	MYAGKAYA: Princess Sorokina and her daughter. They're from Moscow, neighbors of Count Vronsky's mother. ANNA: Quite well off . MYAGKAYA: No sons. She's a widow. My dear, I'm a sales catalog.	✓											To soften an utterance
214	01:45:00 - 01:45:05	YASHVIN: Please, I would be honored if you would take mine. ANNA: Thank you. How very kind of you . .									✓			To soften an utterance
215	01:46:48 - 01:46:58	ANNA: Well , you had an excellent night. Does your mother want you to marry the widow or the child?	✓											To start a discussion

No.	Durations	Findings	Women's Language Features											Functions
			LH	TQ	RI	EA	PCT	I	HG	SF	ASW	ES		
		VRONSKY: Either one. ANNA: Don't joke about it!												
216	01:46:48 - 01:46:58	ANNA: Well, you had an excellent night . Does your mother want you to marry the widow or the child? VRONSKY: Either one. ANNA: Don't joke about it!				✓								To express feeling
217	01:46:48 - 01:46:58	ANNA: Well, you had an excellent night. Does your mother want you to marry the widow or the child? VRONSKY: Either one. ANNA: Don't joke about it!			✓									To get response
218	01:46:48 - 01:46:58	ANNA: Well, you had an excellent night. Does your mother want you to marry the widow or the child? VRONSKY: Either one. ANNA: Don't joke about it!			✓									To get response
219	01:46:57 - 01:47:40	ANNA: Don't joke about it. If you loved me, you would have looked me in to stop me going! VRONSKY: Yes, it was my fault. ANNA: I won't sleep. VRONSKY: I know how to make you sleep.			✓									To get response
220	01:48:50 - 01:49:00	DOLLY: No. No, you don't. Kitty and her husband are with us. She's in Moscow to have the baby. ANNA: Kitty! Tell her how pleased I am.			✓									To express feeling
221	01:48:50 - 01:49:00	DOLLY: No. No, you don't. Kitty and her husband are with us. She's in Moscow to have the baby. ANNA: Kitty! Tell her how pleased I am.			✓									To express feeling

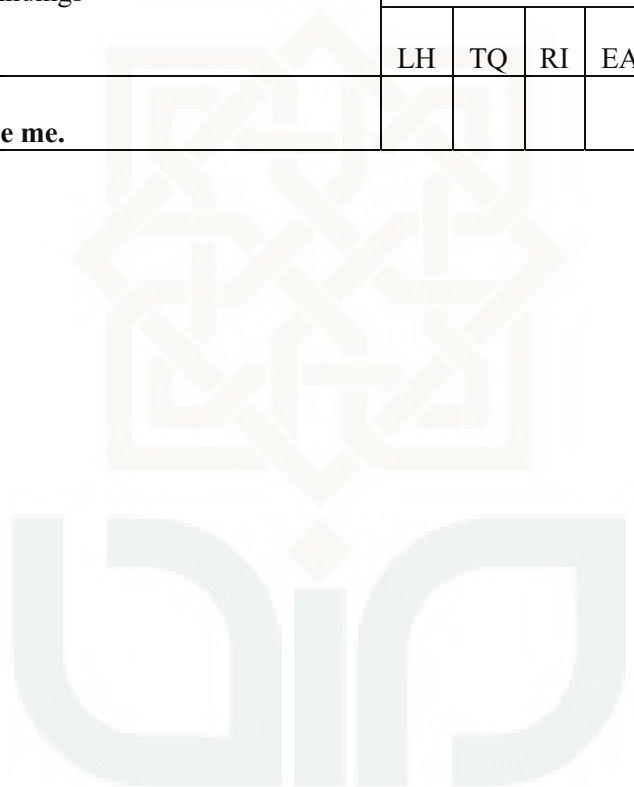
No.	Durations	Findings	Women's Language Features										Functions		
			LH	TQ	RI	EA	PCT	I	HG	SF	ASW	ES			
222	01:49:05 - 01:49:22	DOLLY: Love. ANNA: Yes, love. Don't you disapprove of me for what I've done? DOLLY: No. I wish I'd done the same. But no one asked me.			✓										To get response
223	01:50:37 - 01:50:49	ANNA: I had an inspiration. Why do we have to wait here? Why can't we wait in the country? I don't want to hear any more about a divorce or think about it. VRONSKY: Good, I'm bored here. When should we go? ANNA: If I bore you here, I'll bore you in the country.											✓	To emphasize an utterance	
224	01:50:37 - 01:50:49	ANNA: I had an inspiration. Why do we have to wait here? Why can't we wait in the country? I don't want to hear any more about a divorce or think about it. VRONSKY: Good, I'm bored here. When should we go? ANNA: If I bore you here, I'll bore you in the country.			✓									To get response	
225	01:50:37 - 01:50:49	ANNA: I had an inspiration. Why do we have to wait here? Why can't we wait in the country? I don't want to hear any more about a divorce or think about it. VRONSKY: Good, I'm bored here. When should we go? ANNA: If I bore you here, I'll bore you in the country.			✓									To get response	
226	01:50:47 - 01:50:53	ANNA: If I bore you here, I'll bore you in the country.											✓	To emphasize an	

No.	Durations	Findings	Women's Language Features										Functions	
			LH	TQ	RI	EA	PCT	I	HG	SF	ASW	ES		
		VRONSKY: I didn't say you bore me, Moscow bores me. When should we go? Tomorrow? ANNA: I can't be ready by tomorrow.												utterance
227	01:50:52 - 01:50:57	ANNA: I can't be ready by tomorrow. VRONSKY: The day after, then. ANNA: If you like . VRONSKY: No, wait, that's Sunday. I have to see Mama.											✓	To emphasize an utterance
228	01:50:54 - 01:51:05	VRONSKY: No, wait, that's Sunday. I have to see Mama. ANNA: That's 20 minutes away on the train. You could go to see her tomorrow . Or was it that you wanted to spend Sunday with Princess Sorokina?											✓	To emphasize an utterance
229	01:50:54 - 01:51:05	VRONSKY: No, wait, that's Sunday. I have to see Mama. ANNA: That's 20 minutes away on the train. You could go to see her tomorrow. Or was it that you wanted to spend Sunday with Princess Sorokina?			✓									To get response
230	01:51:15 - 01:51:20	VRONSKY: That's absurd. ANNA: It's absurd to you because you have no understanding of my life here. VRONSKY: Anna.											✓	To emphasize an utterance
231	01:51:20 - 01:51:29	ANNA: No, you've stopped loving me. You've given up everything for me and it's turned you against me. Why lie about it?											✓	To emphasize an utterance

No.	Durations	Findings	Women's Language Features											Functions	
			LH	TQ	RI	EA	PCT	I	HG	SF	ASW	ES			
		VRONSKY: Stop! I put off our departure for a day or two and you tell me I don't love you.													
232	01:51:20 - 01:51:29	ANNA: No, you've stopped loving me. You've given up everything for me and it's turned you against me. Why lie about it? VRONSKY: Stop! I put off our departure for a day or two and you tell me I don't love you.			✓										To get response
233	01:51:27 - 01:51:33	VRONSKY: Stop! I put off our departure for a day or two and you tell me I don't love you. ANNA: Because I've been livings off your love and there's none left. So this is over. Finished.			✓										To emphasize an utterance
234	01:51:47 - 01:52:04	ANNA: I'm sorry. I don't mind when we go. VRONSKY: I'll telegraph Mama. We'll go on Sunday. I'll do anything you want.									✓				To soften an utterance
235	01:52:04 - 01:52:13	ANNA: You should leave me. VRONSKY: I don't want to. I love you. ANNA: Why? VRONSKY: You can't ask "why" about love.			✓										To get response
236	01:52:39 - 01:52:47	VRONSKY: So, will you be all packed? I'll be out today making the arrangements. ANNA: Is that your way of telling me you'll be at your mother's with that simpering little princess?			✓										To get response
237	01:52:39 - 01:52:47	VRONSKY: So, will you be all packed? I'll be out today making the arrangements. ANNA: Is that your way of telling me you'll be at your				✓									To express feeling

No.	Durations	Findings	Women's Language Features											Functions	
			LH	TQ	RI	EA	PCT	I	HG	SF	ASW	ES			
		mother's with that simpering little princess?													
238	01:52:53 - 01:53:02	VRONSKY: My God, this is unendurable! I can invite them here, if you like. ANNA: Thank you, but if I'm not fit to dine in society, I won't eat with the band.									✓				To soften an utterance
239	01:53:02 - 01:53:10	ANNA: Who was the telegram from? VRONSKY: I didn't show you because Stiva keeps telegraphing what we already know. Karenin promises nothing, but will consider.			✓										To get response
240	01:53:06 - 01:53:14	VRONSKY: I didn't show you because Stiva keeps telegraphing what we already know. Karenin promises nothing, but will consider... ANNA: I told you I don't care about the divorce, so why hide the telegram?			✓										To get response
241	01:54:02 - 01:54:33	ANNA: So , it's the child. VRONSKY: She brought papers from Mama. Anna! ANNA: No.	✓												To soften an utterance
242	01:54:02 - 01:54:33	ANNA: So, it's the child . VRONSKY: She brought papers from Mama. Anna! ANNA: No.												✓	To emphasize an utterance
243	01:58:07 - 01:58:11	(Anna ready to jump in railway station when she looks a train comes) ANNA: Oh, God! Forgive me.										✓			To soften an utterance
244	01:58:07 - 01:58:11	(Anna ready to jump in railway station when she looks a									✓				To soften an utterance

No.	Durations	Findings	Women's Language Features										Functions	
			LH	TQ	RI	EA	PCT	I	HG	SF	ASW	ES		
		<i>train comes)</i> ANNA: Oh, God! Forgive me.												



CURRICULUM VITAE

I. PERSONAL IDENTITY

Name: Laila Nur Aflah
 Sex: Female
 Place and date of birth: Magelang, February 7th, 1994
 Number of Citizenship: 3308114702940001
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 Home Address: Sumber Rt. 01 Rw. 01 Sumberarum Tempuran Magelang 56161
 Hobby: Reading, watching movie, browsing, and listening music



II. FORMAL EDUCATION

Level	School	Major	Concentration	IPK	Semester	Year
Sarjana degree	State Islamic University Sunan Kalijaga Yogyakarta	English Literature	Linguistics	3.63	8	2012 - Present
Senior High School	MAPK- MAN 1 Surakarta	Specifically for religion program	Language and Religion	-	-	2009 – 2012

III. NON-FORMAL EDUCATION

Level	School	Major	Concentration	IPK	Semester	Year
Second level	Ma'had Aly of Wahid Hasyim Islamic Foundation	Islamic Shari'a	Ushul-Fiqh	-	6	2013 – Present
First level	Madrasah Diniyah of Wahid Hasyim Islamic Foundation	-	-	-	-	2012-2013

IV. ACTIVITIES AND EXPERIENCE

Foundation	Position	Year
Islamic Junior High School of Wahid Hasyim Yogyakarta	English Teacher of 8 th grader	2014-2015
Islamic Junior High School of Wahid Hasyim Yogyakarta	Treasurer of 2 nd curriculum	2014-2015
Islamic Junior High School of Wahid Hasyim Yogyakarta	English Teacher of 8 th and 9 th grader, 8 th class advisor	2015- present

V. SKILLS

Skill	Description
Language	Good in Indonesian, Javanese, English
Computer	Good in Ms. Office, Internet