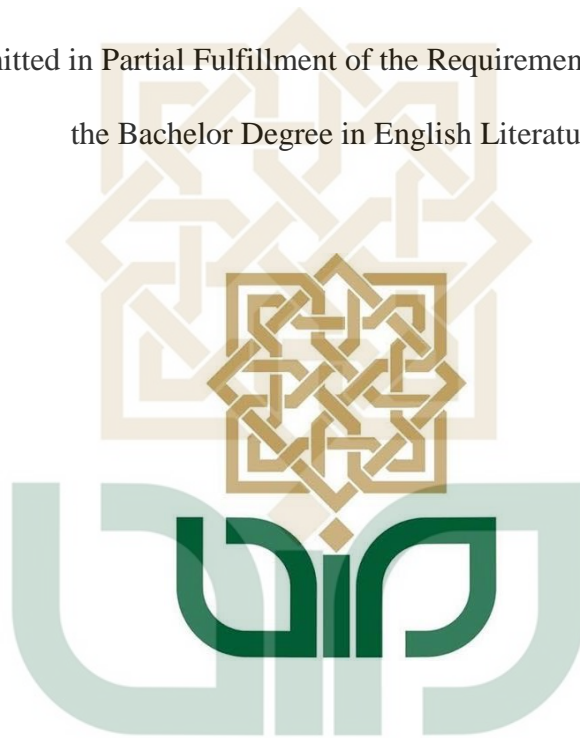


THE DIFFERENCES BETWEEN MEN'S AND WOMEN'S LANGUAGES
IN *LOVE IN A HEADSCARF* NOVEL

A GRADUATING PAPER

Submitted in Partial Fulfillment of the Requirement for Gaining
the Bachelor Degree in English Literature



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2021

A FINAL PROJECT STATEMENT

I certify that this thesis is definitely my own work. I am completely responsible for the content of this thesis. Other writer's opinions or findings included in the thesis are quoted or cited in accordance with ethical standards.

Yogyakarta, 20 April 2021

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**THE DIFFERENCES BETWEEN MEN'S AND WOMEN'S
LANGUAGES IN LOVE IN A HEADSCARF NOVEL**

Saya menyatakan bahwa skripsi tersebut sudah dapat diajukan pada sidang Munaqasyah untuk memenuhi salah satu syarat memperoleh gelar Sarjana Sastra Inggris.

Atas perhatiannya, saya ucapkan terima kasih

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THE DIFFERENCES BETWEEN MEN'S AND WOMEN'S LANGUAGES IN

LOVE IN A HEADSCRAF NOVEL

By: Nurul Febi Astuti

ABSTRACT

Language is one of the most important things in daily life. Gender is one of the factors that influence language use. It means that men and women have differences in communication. The researcher chooses *Love in a Headscarf* novel as the object of analysis. The researcher is interested in analyzing this novel because the main female character (Shelina) sometimes utters languages which men commonly use. Also, the supporting male character (the male suitors) often utters languages that are commonly used by women in every conversation when they talk about similar topics about a suitable partner and marriage. The main female character is the author herself, who has always struggled to get a suitable husband. This research analyzes the men's and women's language features uttered by Shelina and the male suitors. This research uses the theory of women's language features by Robin Lakoff and men's language features by Jennifer Coates. This research uses the descriptive qualitative method. Based on the analysis and discussions, the researcher has some conclusions. Shelina utters nine women's language features in *Love in a Headscarf* novel. They are lexical hedges or fillers, tag questions, rising intonation, empty adjectives, precise color terms, intensifiers, hypercorrect grammar, superpolite forms, and emphatic stress. Furthermore, the male suitors utter three men's language features in *Love in a Headscarf* novel. They are minimal responses, compliments, and questions. Shelina used lexical hedges or fillers when she was feeling depressed and want to start a discussion. She used tag questions when she wanted to salvage something for the situation and want to impress someone. Besides, the male suitors used minimal responses when they show lack of interest. They used compliments when they express admiration towards someone. They used questions when they ask to obtain information.

Keywords: *men's language, women's language, features, feature changes, language and gender, Love in a Headscarf*

THE DIFFERENCES BETWEEN MEN'S AND WOMEN'S LANGUAGES IN *LOVE IN A HEADSCRAF NOVEL*

Oleh: Nurul Febi Astuti

ABSTRAK

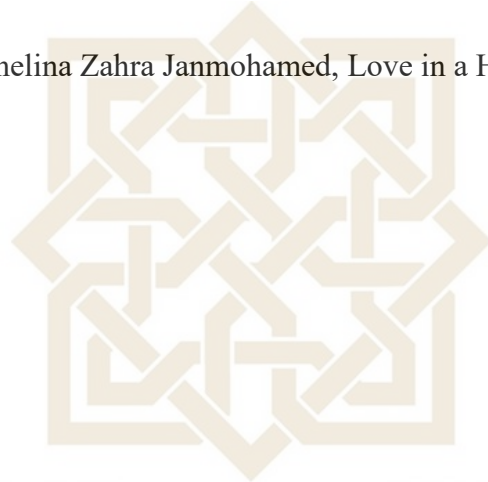
Bahasa adalah salah satu hal paling penting dalam kehidupan sehari-hari. Jenis kelamin adalah salah satu faktor yang mempengaruhi penggunaan bahasa. Ini berarti bahwa pria dan wanita memiliki perbedaan dalam komunikasi. Peneliti memilih *Love in a Headscarf* novel sebagai objek analisis. Peneliti tertarik untuk menganalisis novel ini karena karakter utama wanita (Shelina) terkadang menuturkan bahasa yang biasanya digunakan oleh pria. Juga, karakter pendukung pria (pelamar pria) sering menuturkan bahasa yang biasanya digunakan oleh wanita dalam setiap percakapan ketika mereka berbicara tentang topik serupa tentang pasangan dan pernikahan yang cocok. Karakter utama wanita adalah penulis sendiri yang selalu berjuang untuk mendapatkan suami yang cocok. Penelitian ini menganalisis ciri-ciri bahasa laki-laki dan perempuan yang diucapkan oleh Shelina dan para pelamar pria. Penelitian ini menggunakan teori ciri-ciri bahasa perempuan oleh Robin Lakoff dan ciri-ciri bahasa laki-laki oleh Jennifer Coates. Penelitian ini menggunakan metode kualitatif deskriptif. Berdasarkan analisis dan diskusi, peneliti memiliki beberapa kesimpulan. Shelina menuturkan sembilan ciri-ciri bahasa perempuan dalam novel *Love in a Headscarf*. Ciri-ciri tersebut adalah *lexical hedges or fillers, tag questions, rising intonation, empty adjectives, precise color terms, intensifiers, hypercorrect grammar, superpolite forms, and emphatic stress*. Selain itu, para pelamar pria menuturkan tiga ciri-ciri bahasa laki-laki. Ciri-ciri tersebut adalah *minimal responses, compliments, and questions*. Shelina menggunakan *lexical hedges or fillers* ketika dia merasa tertekan dan ingin memulai diskusi. Dia menggunakan *tag questions* ketika dia ingin menyelamatkan sesuatu untuk diskusi dan ingin membuat seseorang terkesan. Selain itu, para pelamar pria menggunakan *minimal responses* ketika mereka menunjukkan kurangnya minat. Mereka menggunakan *compliments* ketika mereka mengekspresikan kekaguman terhadap seseorang. Mereka menggunakan *questions* ketika mereka bertanya untuk mendapatkan informasi.

Kata kunci: *bahasa pria, bahasa wanita, ciri-ciri, perubahan ciri-ciri, bahasa dan jenis kelamin, Love in a Headscarf*

MOTTO

“It all comes with time and patience”

— Shelina Zahra Janmohamed, Love in a Headscarf —



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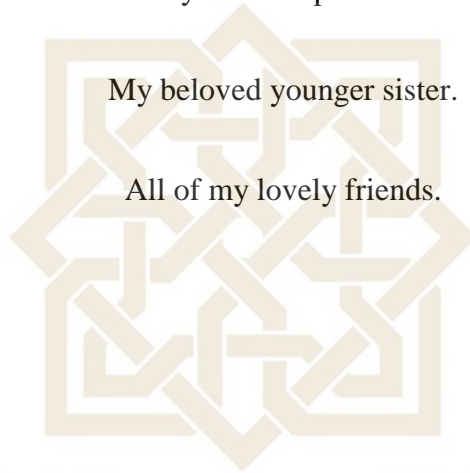
DEDICATION

The researcher dedicates this graduating paper to:

My beloved parents.

My beloved younger sister.

All of my lovely friends.



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Lastly, I believe that the perfection belongs to Allah. I realize that this graduating paper is far from perfection. Hopefully, the readers can give suggestions and advice to improve my graduating paper. I hope that this paper will be useful to the readers.

Yogyakarta, 20 April 2021

The Writer,



NURUL FEBI ASTUTI

Student ID. 17101050002

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LIST OF ABBREVIATIONS

Women's Language Features

- L/F = Lexical Hedges/Fillers
TQ = Tag Questions
RI = Rising Intonations
EA = Empty Adjectives
PCT = Precise Color Terms
I = Intensifiers
HG = Hypercorrect Grammar
S = Superpolites Forms
AS = Avoidance of Strong Swear Words
ES = Emphatic Stress

Men's Language Features

- MR = Minimal Responses
CD = Command and Directives
STL = Swearing and Taboo Language
C = Compliment
T = Theme
Q = Questions

CHAPTER I

INTRODUCTION

1.1. Background of Study

Language is one of the most important things in daily life. Through language, people can tell everything. Language is a way of communication in society. In communication, language is closely related to communication. People use language to understand and communicate with each other. Therefore, language cannot be separated from everyday life. People can share opinions, experiences, ideas, information, and also convey messages to others. Language is not necessarily a way to communicate information about the subject of discussion. It is also a significant way to establish and maintain relationships with others (Trudgill, 2000:1). Language has a significant part in the practice of social interaction. Language is not only used to communicate but also used as a medium for conveying feelings. Furthermore, the way people use language is possibly affected by gender in our society.

Gender is one of the factors that influence language use. One of the significant variables in communication is gender differentiation. It means that men and women have differences in communication. Men and women speak on different topics. Men discuss facts and things such as business, money, politics, and sports, while women discuss social life, such as feelings, relationships, books, family, children, home, life's troubles, and lifestyle. Furthermore, women and men use their language styles (Holmes, 2013: 160). Holmes said that women and men do not speak in the same way (2013: 160).

Men and women have different ways of speaking. They do not speak in the same way to each other. Men and women develop different forms of language use, and women tend to focus on the practical purposes of interaction more often than men do (Wardhaugh, 2010: 342). “Gender differences in language are often just one aspect of more pervasive linguistic differences” that indicate social status or differences in power (Holmes, 2013: 162). When the two genders communicate, men are more initiative in conversation. However, they often strive to create accommodation in terms of concerned topics: men talk less actively and competitively, and women talk less about home and family (Wardhaugh, 2010: 344).

In Deborah Tannen’s book, *You Just Don’t Understand*, she advises men and women to understand the differences between socialization, acculturation, and culture that are the source of misunderstandings and miscommunication between them and stop blaming each other (Litosseliti, 2006: 38). These differences usually lead to misunderstandings between men and women, with each of them misinterpreting the other’s meanings. These causes problems in contexts where men and women interact. Tannen (1990: 36) states that “more men feel comfortable doing ‘public speaking’, while more women feel comfortable doing ‘private speaking’”. For most women, language is a way to establish communication and negotiate relationships. In contrast, for most men, language is a way to maintain and compromise independence in a hierarchical social order (Tannen, 1990: 36). Language is not only used in oral language, but it is also used

in visual language and written language. Written language has been used as one of the sources of linguistic studies.

One of the written languages that can be included as the object of linguistic study is novel. A novel is a work of prose fiction written in a narrative, usually in a story. Some social media offer different languages of men and women in conversation, one of which is novel. Therefore, one of the ways to study men's and women's languages in their communication is by examining a novel. People can get information or messages delivered by a novel from the story depicted in it. Furthermore, the researcher chooses a novel as the object of the analysis because a novel has an important role in providing knowledge to address life's problems. The issues that will be presented in the novel are human and social problems in society. The novel is also literary works that widely circulated in society. Therefore novels can be easily read by readers.

Furthermore, a novel that is used as the object of this analysis is *Love in a Headscarf*, written by Shelina Janmohamed in 2009. The novel is a biography of the author as the main female character. She is a South Asian Muslim living in North London. This novel tells the journey of Shelina or the main female character, in finding a husband, as the Quran describes marriage as a kind of worship. It also talks about her life as a Muslim in London.

The novel describes Shelina's life and the difficulties that she faced in finding a husband. She had many encounters with suitors and ended up having a happy ending in searching for a husband. She was always aware that her family would always arrange her marriage. On the path to find a suitable husband, Shelina must

face the advice of her Indian aunts. She was also always concerned about the questions that arose in her mind and society's stigma with the comparison of her religion and her culture. Her mother and aunts formed a matchmaking committee to find a suitable husband for Shelina. She was always frustrated by the common misconception that prevailed in her culture that encounters of matchmakers, such as potential suitors avoided the wishes of the bride and groom.

This research investigates how men's and women's languages are used by Shelina and the male suitors of *Love in a Headscarf* novel related to the types of men's and women's languages and how the characteristics of men's and women's languages in the novel are. There are three reasons why the researcher chooses this novel. First, this novel contains both male and female language styles, so this novel gives more data to be analyzed. Second, this novel is very interesting to be taken as the object of this research because this novel shows us that the utterances between the main female character and the supporting male characters can occur well when they talk about a similar purpose to get a suitable wife or husband. Third, Shelina and the male suitors sometimes did not use their language based on each gender.

The researcher is interested in analyzing this novel because the main female character (Shelina) sometimes utters languages which men commonly use. Also, the supporting male character (the male suitors) often utters languages which women commonly use in every conversation when they talk about similar topics about a suitable partner and marriage. The main female character as the author had always struggled to get a suitable husband. Parents and a designated

matchmaker usually organized introductions, but she always failed to get a suitable suitor. This research compares women's and men's languages used by Shelina and the male suitors in this novel. The researcher uses the theory of women's language features by Lakoff and the theory of men's language by Coates. The researcher focuses on the utterances that are used by Shelina and the male suitors in the novel.

The formal objects are men's and women's language. The researcher chooses these formal objects because these theories are suitable to solve the problem of this research. This study uses women's language theory by Lakoff and men's language theory by Coates. As cited by Holmes (2013: 302-303), there are ten women's language features by Robin Lakoff. They are lexical hedges or fillers, tag questions, rising intonation, empty adjectives, precise color terms, intensifiers, hypercorrect grammar, superpolite forms, avoidance of strong swear words, and emphatic stress. This study also uses the men's language features theory by Coates. Coates (2004) stated there are six language features that men use. They are minimal responses, command and directives, swearing and taboo language, compliments, theme, and question.

In this novel, the male suitor named Ali utters languages that women commonly use. This the example of the contradiction of men's languages uttered by Ali.

Shelina : "Do you know what happens next?"

Ali : "**I think** you should talk to your family about our conversation and

how you feel.”

(2010: 26)

From the conversation above, Ali (a suitor) uses the word, **I think**. The word **I think**, is categorized as lexical hedges. According to Lakoff, a lexical hedge is the feature of women's language. The above conversation happens during an introduction meeting between Ali and Shelina. After the further introduction, Shelina asks Ali what will happen next whether this matchup will continue or not. Later, Ali advises Shelina to discuss this with her family. He uses **I think** to express his uncertainty with his statement. In contrasts with the male language that states that the male language is more assertive and feels confident in what he is saying. Men usually do not use hedges because they typically have confidence in what he says.

1.2. Research Questions

By the discussion above, this research aims to answer the questions:

1. What are the types of men's and women's language features found in *Love in a Headscarf* novel?
2. How do the men and women characters use their languages in *Love in a Headscarf* novel?

1.3. Objectives of Study

Related to the problem statements, the objectives of this study are:

1. To find out and explain the types of men's and women's language styles in *Love in a Headscarf* novel.

2. To describe how men's and women's language styles are used in *Love in a Headscarf* novel.

1.4. Significance of Study

The research results are expected to give a reference for students to learn more about gender interaction, especially men's and women's language. Furthermore, it is expected that this study would be helpful for the academic society to enrich the knowledge and understand more about the use of topics in the interaction. Then, this research also gives a contribution to the next researchers who are interested in men's and women's language. Hopefully, this research can contribute more knowledge about sociolinguistics that is men's and women's languages, especially to the students whose major is linguistics.

1.5. Literature Review

The researcher finds several journals related to the study of movies and a Youtube video using the women's language theory of Lakoff, Coates, and Jakobsen. There are five researches that are related to this research with different objects.

The first is a graduation paper by Lisda Miftahul Aini, student of Maulana Malik Ibrahim State Islamic University of Malang entitled "Women Language Used By The Main Characters of *Mockingjay* Movie". The researcher uses Lakoff's theory. The researcher in this paper tells about women's language in that movie. The researcher finds six types of women's speech features used by the female character. Meanwhile, the male character only uses five types. Also, the use of women's speech features is related to the social condition in their society.

The second is a journal by Tika Oktapiani, M. Natsir, Ririn Setyowati from Mulawarman University entitled “Women’s Language Features Found in Female Character’s Utterances in *The Devil Wears Prada* Movie”. The researcher uses Lakoff’s theory. The researcher in this paper tells about women’s language and language functions served by women’s language features found in *The Devil Wears Prada* movie based on Jakobsen’s theory. The researcher finds nine features used by the female character in *The Devil Wears Prada* movie. In addition, there are language functions served by women’s language found in the female character’s utterances in *The Devil Wears Prada* movie. They are expressive function, directive function, and metalinguistic function.

The third is a graduation paper by Norlaili, student of State Islamic University Sunan Kalijaga Yogyakarta entitled “Features and Feature Changes of Women’s Languages Found in *Amira and Sam* Movie”. The researcher uses Robin Lakoff’s theory. The researcher in this paper tells about the features and factors of women’s languages in that movie. The researcher finds nine features of women’s speech features used by the main female character. The researcher also finds eight factors of women’s language in the main female character’s utterances. Also, the researcher finds some feature changes in the main female character’s utterances. They are non-standard grammar, direct speech, slang word, vulgar word, and strong swear word.

The fourth is a graduation paper by Mudiya Wulandari, student of State Islamic University Sunan Kalijaga Yogyakarta entitled “Women’s Language and Offensive Language in “Lady Parts” *Comedy Blaps*”. “Lady Parts” *Comedy Blaps*

was released on Youtube by All4 channel. The researcher uses the women's languages theory from Robin Lakoff. The researcher finds that the female characters swear or utter language which men normally do and it is in contrast with Robin Lakoff's theory. The researcher also uses offensive language theory from Edwin Batistella to analyze those swearing words. Then, the researcher finds seven features of women's languages in the *Comedy Blaps*. There are three types of offensive language in the *Comedy Blaps*, such as epithet, vulgarity, and obscenity.

The last is a journal by Tri Puspa Juwita, Dyah Sunggingwati, Nita Maya Valiantien from Mulawarman University entitled "The Differences between Men and Women's Language in *The Devil Wears Prada* Movie". The researcher uses theory from Coates about men's language features and theory from Lakoff about women's languages. The researcher finds that men characters in *The Devil Wears Prada* movie performed four of six men's language features. Furthermore, the researcher also finds that the women characters show seven out of ten women's language features. Thus, the men and women characters in *The Devil Wears Prada* movie do not consistently use men's and women's languages based on each gender.

From the previous researches, it can be concluded that the study of *Love in a Headscarf* novel by using women's languages theory by Lakoff and men's languages theory by Coates has never been conducted. The difference between the previous researches with this research lies in the object that they use. Furthermore, this research is different from previous studies because this research uses *Love in a Headscarf* novel as the data. In addition, *Love in a Headscarf* novel also has

feature changes of men's language and women's language. Therefore, the researcher suggests that this research is worth to do.

1.6. Theoretical Framework

This research analyzes how men's and women's languages are used by Shelina and the male suitors of *Love in a Headscarf* novel related to men's and women's languages and how the characteristics of men's and women's languages are in the novel are portrayed. The researcher uses women's language features theory by Robin Lakoff, and men's language features theory by Coates.

According to Lakoff, there are ten women's language features: lexical hedges or fillers, tag questions, rising intonation, empty adjectives, precise color terms, intensifiers, hypercorrect grammar, superpolite forms, avoidance of strong swear words, and emphatic stress. According to Coates (2004: 86), there are six men's language features: minimal responses, command and directives, swearing and taboo language, compliments, theme, and question.

1.7. Method of Research

1.7.1 Type of Research

This research uses descriptive qualitative research methodology. Qualitative research is an approach for exploring and understanding the meaning of individuals or groups ascribe to a social or human problem (Cresswell, 2014: 32). It is called descriptive qualitative because this research investigates the men's and women's languages used in *Love in a Headscarf* novel by using women's language theory by Robin Lakoff and men's language theory by Coates. The researcher

determines to use this method because the data analyses are sentences in utterances from a novel entitled *Love in a Headscarf* by Shelina Janmohamed.

1.7.2 Data Sources

This research uses the data sources from the utterances that are used by Shelina and the male suitors in *Love in a Headscarf* novel. This novel is written by Shelina Janmohamed and was published in 2009 by Beacon Press.

1.7.3 Data Collection Technique

This research uses an observation method that consists of a note-taking technique to collect the data. Sudaryanto (2015: 203) stated that note taking techniques can be understood as recording data on data tabulations with writing instruments or certain instruments. Sudaryanto also added that note-taking techniques (catat) can be done after the first or second technique has been used and with certain writing tools (2015: 205-206).

In collecting the data, the researcher firstly downloads the novel from the website. The novel is obtained from the website. First, the researcher reads the entire chapter and begins to highlight or mark the words indicated as the data of men's and women's languages. Second, the researcher collects the sentences to find the data. After that, the researcher identifies the data to know that the sentences represent men's and women's languages.

1.7.4 Data Analysis Technique

The technique analysis data uses a sociolinguistics approach that relates to this research. In analyzing data, the researcher takes some steps as follow:

- a. Reading the novel several times.

- b. Highlighting the utterances which contain women's language features theory by Robin Lakoff and men's language features theory by Coates.
- c. Identifying the types of men's and women's language found in *Love in a Headscarf* novel based on theory by Lakoff and Coates.
- d. Classifying the types of men's and women's languages found in *Love in a Headscarf* novel.
- e. Giving the explanation of the chosen men's and women's languages in the male and female characters' utterances.
- f. Describing and analyzing the men's and women's languages in Shelina and the male suitors' utterances with the context of the utterances.
- g. Drawing the conclusions of the analyses.

1.8 Paper Organization

This paper mainly consists of four chapters. The first chapter is the introduction. This part consists of the background of study, research question, objectives of study, the significance of study, literature review, theoretical framework, method of research, and paper organization. The second chapter is the object of study, which explains in more detail about theoretical framework. The researcher uses women's language features theory by Lakoff and men's language features theory by Coates. The third chapter is the finding of the men's and women's language features in *Love in a Headscarf* novel, and the fourth chapter is the conclusion and suggestion.

CHAPTER IV

CONCLUSION AND DISCUSSION

4.1 Conclusion

Based on the findings and discussions, the researcher has some conclusions. These conclusions can find out the types and describe how men's and women's language styles are used in this novel. First, there are sixty (60) utterances of Shelina that implied women's language features. Shelina utters nine women's language features in *Love in a Headscarf* novel. They are lexical hedges or fillers, tag questions, rising intonation, empty adjectives, precise color terms, intensifiers, hypercorrect grammar, superpolite forms, and emphatic stress. The researcher cannot find avoidance of strong swear words in Shelina's utterance. She also does not say a swear word. Shelina uses 9 features of lexical hedges or fillers (15%), 2 features of tag questions (3.3%), 14 features of rising intonation (23.3%), 3 features of empty adjectives (5%), 1 feature of precise color terms (1.67%), 15 features of intensifiers (25%), 4 features of hypercorrect grammar (6.67%), 10 features of superpolite forms (16.67%), and 2 features of emphatic stress (3.3%).

Furthermore, there are seventeen (17) utterances of the male suitors that imply men's language features. The male suitors utter three men's language features in *Love in a Headscarf* novel. They are minimal responses, compliments, and questions. The researcher cannot find command and directives, swearing and taboo language and, theme in the male suitors' utterances. The male suitors use 1 feature of minimal responses (5.8%), 6 features of compliments (35.3%), and 10 features of questions (58.9%).

According to the conclusion above, it can be concluded that intensifiers (25%) are the most frequent of women's language features uttered by Shelina that appear among other features found in the novel. This type of feature is considered a characteristic of the female language because it contains an emotional side closely related to a woman's speech. Furthermore, questions (58.9%) are the most frequent of men's language features uttered by the male suitors that appear among other features found in the novel.

Second, the researcher also found how Shelina and the male suitors use their languages in this novel. For example, Shelina used lexical hedges or fillers when she was feeling depressed and want to start a discussion. She used tag questions when she wanted to salvage something for the situation and want to impress someone. She used rising intonation when she was feeling pressured and while in an awkward situation. She used empty adjectives when she express politeness and express admiration towards something. She used intensifiers when she feels emotional feeling. She used superpolite forms when she expresses her politeness and expresses gratitude. She used emphatic stress when she emphasizes the meaning of the words. Besides, the male suitors used minimal responses when they show lack of interest. They used compliments when they express admiration towards someone. They used questions when they ask to obtain information.

Furthermore, Shelina and the male suitors in this novel sometimes did not use their language based on each gender. Shelina sometimes utters languages that men commonly use, and it is in contrast with a theory proposed by Lakoff. Also,

the male suitors often utter languages that women commonly use, and it is in contrast with a theory proposed by Coates.

4.2 Suggestion

After finishing this research, the researcher realizes that many things can be analyzed in more detail about the object and the theory. The researcher also realizes that this object can be analyzed more with another women's language theory. Furthermore, the next researcher can analyze the functions of women's language in this novel.

I realize that this graduating paper is far from perfection. Hopefully, this research can explain about men's and women's language features for the next researcher.



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APPENDIX

Women's Language Features Uttered by Shelina

No.	Utterances	Women's Language Features									
		L/F	TQ	RI	EA	PCT	I	HG	S	AS	ES
1	You mean me? (15)			√							
2	Would you like some tea or coffee? (16)								√		
3	Ye-es. (23)	√									
4	Uh-huh (23)	√									
5	Good. Hmm—yeah—good (24)	√									
6	Well, you are Ali. (24)	√									
7	You are an accountant. How is that? (24)			√							
8	Is there more to know? (24)			√							

9	Someone I can talk to. Someone who will look after me. Someone who wants to explore the world. (25)						√			
10	Thank you , Auntie, it was really lovely to meet you as well. (27)							√		
11	Thank you, Auntie, it was really lovely to meet you as well. (27)					√				
12	Thank you, Auntie, it was really lovely to meet you as well. (27)			√						
13	I'm so tired (27)					√				
14	What is your opinion, Dad? Did you like him? (28)		√							
15	What about everyone else? (28)		√							
16	How am I supposed to know? How do I know? (28)		√							
17	She's so beautiful! (60)									√
18	She's so beautiful! (60)						√			

27	Perhaps it was worth it? (97)	√									
28	But you're five foot eight, aren't you? (101)		√								
29	That's really not so tall compared to me. (101)					√					
30	That's really not so tall compared to me. (101)					√					
31	Would you give up the perfect person just because they were too short or too tall? (102)							√			
32	Would you give up the perfect person just because they were too short or too tall? (102)					√					
33	Mobeen? But, but, you're running late! (104)		√								
34	But, you, but, just now, over there, but ... (105)					√					
35	You're both so beautiful, so smart, so funny. (118)					√					

36	But maybe they only got ‘good’ once they’d been whipped into shape by their wives? (120)	√									
37	Thank you (128)							√			
38	Why not? (133)			√							
39	No need, I just think it will be exciting, and a challenge. (133)					√					
40	Thank you , Emma, I really appreciate your concern. (145)							√			
41	Thank you, Emma, I really appreciate your concern. (145)					√					
42	...usually in a shade of lilac or soft rose pink . (158)					√					
43	What kind of places? (160)			√							
44	Really, I make you feel uncomfortable? (160)			√							

45	I don't really want to be put up in front of another man for him... (168)							√			
46	Wow. (169)			√							
47	then I think you should tell them that I will be happy to do so (170)	√									
48	Thank you (173)								√		
49	How lovely (173)				√						
50	That is very good (173)						√				
51	It is easy to get into trouble, especially if you are too religious." (176)						√				
52	And I will pray that you find a beautiful and wonderful wife. (177)										√
53	I'm a European, aren't you , Sara? (183)		√								

54	Sara, could you call your husband... (184)							√			
55	Is that like being a Sufi? (196)			√							
56	Are you a Sufi? (197)			√							
57	I just thought I should tell you, you know ... (204)	√									
58	What if there is no such thing as the One? (213)	√									
59	It's hard enough trying to find a man... (214)						√				
60	It's a very impressive affair (241)					√					
		9	2	14	3	1	15	4	10	0	2

Men's Language Features Uttered by the Male Suitors

No.	Addressee	Utterances	Men's Language Features					
			MN	CD	STL	C	T	Q
1	Ali	This is your house? (23)						√
2	Ali	You're living with your parents? (23)						√
3	Ali	Were you born in the UK? (23)						√
4	Ali	And you're studying at Oxford, is that right? (23)						√
5	Ali	You must be, erm, very intelligent . (23)				√		
6	Ali	It was really, er, very good indeed (24)				√		
7	Ali	Are you okay? (24)						√
8	Ali	What do you know about me? (24)						√
9	Ali	What kind of person are you looking for? (25)						√

10	Samir	Whose books are all of those? (82)						√
11	Syed	Oh, yeah , I'm on my way, highway, you know, busy. (96)	√					
12	Syed	Reeaally? (97)						√
13	Khalil	Did you pick a restaurant yet? (101)						√
14	Khalil	You are very pretty though. <i>Very</i> attractive (102)				√		
15	Mobeen	You have a very good sense of humor, you took it very well! (105)				√		
16	Hasan	about how lovely you are. How smart, how pretty, how nice, until I could take no more! (159)				√		
17	Hasan	You're really nice, and I never knew that Muslim women went out or traveled or worked or could dress				√		

		fashionably and still look attractive... (161)						
			1	0	0	6	0	10

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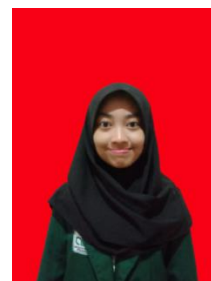
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