

---

---

**TRANSLATION METHODS FOR WOMEN'S LANGUAGE FEATURES OF THE  
MAIN CHARACTER *SELF MADE***

*Gracio Fransisco Petrus*

Universitas Bangka Belitung

Email: gracio.sisco2@gmail.com

*Tri Arie Bowo, M.Hum.*

Universitas Bangka Belitung

Email: triariebowo@ubb.ac.id

*Bob Morison Sigalingging, M.Hum.*

Universitas Bangka Belitung

Email: bob-morison@ubb.ac.id

**Abstrak**

*Penelitian ini mengeksplorasi penggunaan ciri-ciri bahasa perempuan dalam dialog tokoh utama dalam mini-seri *Self Made* dengan menggunakan teori Robin Lakoff sebagai kerangka analisis. Penelitian ini juga menelaah bagaimana ciri-ciri tersebut diterjemahkan dari bahasa Inggris ke dalam bahasa Indonesia berdasarkan teori metode penerjemahan dari Peter Newmark. Penelitian ini menggunakan metode penelitian *decriptive qualitative*. Sebanyak 121 data mengenai ciri-ciri bahasa perempuan ditemukan dalam ujaran tokoh utama. Ciri-ciri tersebut terdiri dari 43 data penggunaan *lexical hedges or fillers*, 4 data *tag questions*, 24 data *rising intonation*, 15 data *empty adjectives*, 13 data *intensifiers*, 1 data *hypercorrect grammar*, 13 data *superpolite forms*, 2 data *avoidance of strong swear words*, dan 6 data *emphatic stress*. Di antara semua ciri tersebut, penggunaan pengisi atau penanda leksikal merupakan yang paling dominan. Penelitian ini juga mengidentifikasi enam metode penerjemahan yang digunakan untuk menerjemahkan ciri-ciri bahasa tersebut, yaitu: 1 data penerjemahan kata demi kata, 2 data penerjemahan harfiah, 51 data penerjemahan setia, 2 data penerjemahan semantik, 36 data penerjemahan bebas, dan 5 data penerjemahan komunikatif. Ciri intonasi naik ditemukan sebagai unsur yang tidak dapat diterjemahkan karena bergantung pada aspek lisan yang tidak dapat dialihkan secara langsung ke dalam bentuk tulisan.*

**Kata kunci:** bahasa dan gender, metode penerjemahan, fitur bahasa wanita

**Abstract**

*This research explores the use of women's features in the main character's dialogue in the mini-series *Self Made*, using Robin Lakoff's theory as a framework. This research also examines how these features are translated from English to Indonesian, based on Peter Newmark's translation methods. This research uses a *decriptive qualitative* research method. A total of 121 data of women's language features were identified in the character's utterances. These features consisting*

*of 43 data of lexical hedges or fillers, 4 data tag questions, 24 data of rising intonation, 15 data empty adjectives, 13 data intensifiers, one datum of hypercorrect grammar, 13 data of superpolite forms, 2 data of avoidance of strong swear words, and 6 data of emphatic stress. Among these, lexical hedges or fillers were the most dominant. This research also identified six translation methods applied to these features: 1 datum of word-for-word translation, 2 data of literal translation, 51 data of faithful translation, 2 data of semantic translation, 36 data of free translation, and 5 data of communicative translation. The feature of rising intonation was found to be untranslatable*

**Keywords:** *language and gender, translation methods, women's language features*

## INTRODUCTION

The way language is used and perceived has always been closely tied to gender. According to Tannen (1990:24–26), gender plays a significant role in shaping language use in society, a process that begins from early childhood. Over time, language has become an important aspect of gender studies, giving rise to research in the field of language and gender. Tannen (1990:24) emphasizes that men and women differ in their language use, particularly in how they express intentions. Women tend to use language in a supportive manner, fostering connection, while men often use it competitively to assert status and independence.

Robin Lakoff's book *Language and Woman's Place* (2004) gained significant attention among linguists. Lakoff (2004:45) argues that men and women use language differently, with women exhibiting distinct speech patterns compared to men. These differences can be observed in various aspects, including vocabulary choices and intonation patterns. Lakoff introduced the concept of "women's language features" to describe these unique characteristics of woman speech. These features consisting of Lexical Hedges or Fillers, Tag Question, Rising Intonation on Declaratives, Empty Adjectives, Precise Colour Terms, Intensifiers, Hypercorrect Grammar, Superpolite Forms, Avoidance of Strong Swear Words, and Emphatic Stress.

Women's language features can be identified in various forms of media, such as films, novels, and other literary works. Movie, in particular, provide a valuable resource for examining these features because it includes dialogue scenes that reflect real conversational patterns. According to Lu (2023:70) that film often reflects a society or even the way people interact. Movie offers valuable opportunities to gain new insights because they portray storylines rich with interactions between characters. In the contemporary media landscape, mini-series have emerged as a significant format closely related to traditional movies, providing extended narratives that allow for deeper exploration of character dynamics and dialogue.

When a literary work achieves international acclaim, it is often translated into multiple languages to reach a broader audience (Wanodya et al., 2024:1). Translation is not only applied to physical objects such as books but also encompasses the texts found in mini-series, including both spoken dialogue and the text contained in mini-series. According to Munday (2016:8), translation is defined as the process of converting an original written text, known as the source text (ST), which is written in the source language (SL), into a written text in a different language, referred to as the target text (TT), using the target language (TL). Translation is a multifaceted process requiring careful analysis and decision-making. Moreover, Sigalingging (2018, p. 98) also states that translation is a process of transferring a message using equivalent words from the source language to the target language. The translation process involves decision-making by the translator, which is an integral aspect of the process itself (Wills, 1994:139). The development of translation studies has significantly facilitated people's ability to comprehend the context and meaning contained within texts more effectively.

During the translation process, various methods can be employed. Newmark (1988, pp. 45–47) categorizes these methods into two main groups, which together form a V-shaped diagram used as a reference framework. The first group emphasizes the source language, while the second emphasizes the target language. Within these groups, Semantic and Communicative Translation are highlighted as approaches that best meet the objectives of translation. Each group contains four specific methods, each maintaining a focus on one of the two language references. These Methods consisting of Word-for-word Translation, Literal Translation, Faithful Translation, Semantic Translation, Adaptation, Free Translation, Idiomatic Translation, and Communicative Translation. Based on the background above, this research inspired to conduct further research entitled: “Translation Methods of Women's Language Features Used by the Main Character Sarah in the mini-series *Self Made: Inspired by the Life of Madam C.J. Walker* (2020)”. The mini-series *Self Made* was chosen as the object of this research because its main character, Sarah, is an African American woman. The mini-series *Self Made* also portrays the main character using a distinctive grammatical variety known as African American Vernacular English (AAVE). This variety represents a systematic linguistic structure and is an integral aspect of African American culture. Therefore, this research will analyze the women's language features used by the main character and examine how these features are translated from English into Indonesian.

## METHODOLOGY

This research employed Newmark's (2023) qualitative method. This Method characterized by its descriptive nature.

### **Type Research**

As noted by Creswell (2023:10), descriptive methods in qualitative research serve as an analytical approach in which the researcher remains closely engaged with the data. In this research, the descriptive method is used to explain the findings within a limited theoretical framework, with minimal interpretation. This approach helps to define the scope and boundaries of the research, ensuring that its focus remains clear and consistent.

### **Object of the Research**

This research used *Self Made* (2020) mini-series as the object. This research focused on the main character's utterances in the English and Indonesian subtitle transcriptions in *Self Made* mini-series that contains Women's Language Features.

### **Data Collection**

Data collection is a process used to obtain the necessary information from the research subject. According to Creswell (2023, p.192), the process involves defining the study's scope by selecting samples, gathering various types of data, and developing procedures for data collection. The steps for collecting data are below,

- a. Watching *Self Made* mini-series by using Netflix Digital Platform.
- b. Focusing on the main character's scene.
- c. Taking Notes for the main character's utterances that contain Women's Language Features from English Subtitle.
- d. Taking Notes for the Indonesian subtitle to find out the Women's Language Features Translation

### **Data Analysis**

The data that has been collected will be analyzed using the theory of Lakoff and Newmark. The Data Analysis followed these steps:

- a. Identifying and describe the type of Women's Language Features.
- b. Identifying which methods used in translating the Women's Language Features.
- c. Analyzing the data using Lakoff's Women's Language Features theory and Newmark's Translation Methods theory.

## d. Conclusion

**FINDINGS AND DISCUSSION**

This research identified women's language features in the mini-series *Self Made* uttered by the main character, Sarah. With the use of Lakoff's theory, this research successfully identified 121 data containing women's language features in the mini-series *Self Made*. Out of the ten features proposed by Lakoff, this research found nine, namely: lexical hedges or fillers, tag questions, rising intonation on declaratives, empty adjectives, intensifiers, hypercorrect grammar, superpolite forms, avoidance of strong swear words, and emphatic stress. Only the feature of precise colour terms was not present in this research. The frequency of each feature has been organized into the table below,

**Tabel 1. The Frequency of Women's Language Features**

No.	Women's Language Features	The Frequency
1	Lexical Hedger or Filler	43
2	Tag Question	4
3	Precise Colour Terms	N/A
4	Rising Intonation	24
5	Empty Adjective	15
6	Intensifier	13
7	Hypercorrect Grammar	1
8	Super Polite Form	13
9	Avoidance of Strong Swear Words	2
10	Emphatic Stress	6
<b>Total</b>		121

From the table, it can be shown that there are 43 data of Lexical Hedges or Filler, four data of Tag Question, 24 data of Rising Intonation, fifteen data of Empty Adjective, thirteen data of Intensifier, one data of Hypercorrect Grammar, thirteen data of Superpolite Form, two data of Avoidance of Strong Swear Words, and six data of Emphatic Stress. From the data above, it is shows that the lexical hedges or fillers feature is the most dominant. Further detailed data are explained below,

**1. Lexical Hedges or Filler**

According to Lakoff (2004), lexical hedges are used by women when they feel uncertain about something, to initiate small conversations, or to avoid sounding unkind. In this research, 43 data of lexical hedges or fillers were identified. Examples of lexical hedges or fillers used by the main character, Sarah, are explained and discussed below. Datum 1

Sarah : **Well**, been a little sick. You **might** not wanna get too close.

Sarah is a washerwoman who aspires to become a saleswoman for Addie's hair grower potion. However, Addie doubts Sarah's capability in this role. Undeterred, Sarah creates her own formula for hair growth. Upon hearing this news, Addie visits Sarah to inquire further.

During their conversation, Addie asks Sarah how she has been, since Sarah had not communicated after delivering clean laundry to Addie's doorstep. To avoid any potential rudeness or offense, Sarah uses hedging words such as "well" and "might." These lexical hedges also reveal Sarah's uncertainty, as she attempts to conceal her true circumstances from Addie.

## 2. Tag Question

According to Lakoff (2004:10), women frequently use tag questions when they feel less confident in their statements. A tag question can be identified as a yes/no question. In this research, four data of tag questions were identified. Examples of tag questions used by the main character, Sarah, are explained and discussed below.

Datum 2

Sarah : Walker Hair Company. Got a nice ring to it, **don't it?**

In the data, Sarah's use of the tag question "don't it?" can be observed. She employs this tag question to initiate conversation with Lelia. Additionally, the tag question serves as a softened request for Lelia's affirmation or opinion regarding Sarah's company. Despite her excitement about the company, Sarah expresses it in a calm and modest manner

## 3. Rising Intonation on Declaratives

According to Lakoff (2004:13), women use rising intonation on declarative sentences to seek confirmation, effectively turning statements into questions. Interestingly, in such instances, the speaker may be the only person who possesses the necessary information. In this study, 24 data of rising intonation on declaratives were identified. Examples of this feature as used by the main character, Sarah, are explained and discussed below.

Datum 3

- Addie : Well, now that I have Booker’s endorsement.  
 Sarah : ↗ You call that an endorsement?  
 Addie : Maybe I’ll open a factory too. But you need an education to run one. And we both know you ain’t got that.

In the conversation Addie mentions receiving an endorsement from Booker. In response, Sarah raises her intonation, as evidenced in her utterance, “You call that an endorsement?” This rising intonation indicates Sarah’s doubt regarding Addie’s claim. Although Booker introduced Addie at the event, he did not provide her with the opportunity to speak or promote her business. The rising intonation functions to seek confirmation and challenge the validity of Addie’s statement. Thus, this example clearly demonstrates Sarah’s use of the rising intonation on declarative sentences, aligning with Lakoff’s (2004) description of this feature.

#### 4. Empty Adjective

Lakoff (2004:8) states that women tend to use ‘empty’ adjectives, which are primarily employed to express admiration or positive feelings toward something. Furthermore, women possess a distinct set of adjectives that are typically associated with female speech and are less commonly used by men. There are fifteen data of Empty Adjective. The data examples of Empty Adjective that used by the main character Sarah are explained and discussed below.

Datum 4

- Sarah : **Wonderful** Hair Grower gives me the confidence every day... to beat the enemy. Slay the demon. Fight the good fight as a colored woman in America.  
 Woman 1 : You gotta stand up.  
 Sarah : **Wonderful** Hair Grower leads to **wonderful** opportunities

During her speech, Sarah uses the empty adjective “wonderful” three times to express admiration and create a positive impression of the product. This usage reflects Sarah’s personal experience with the Hair Grower, emphasizing both her confidence in the product and her empathy toward the hair issues faced by African American women. The adjective “wonderful” in the utterance functions as an attributive adjective, as it precedes the nouns “Hair Grower” and “opportunities.”

#### 5. Intensifier

According to Lakoff (2004), intensifiers are commonly used by women to enhance their confidence when making statements. Furthermore, women typically employ this feature to reinforce their opinions and effectively express themselves. This research identified thirteen data of intensifiers. Examples of intensifier usage by the main character, Sarah, are explained and discussed below.

Datum 5

Sarah : He tried to... I got away. I've come **too** far, done **too** much. I'm not gonna let that happen again.  
 CJ's father : It's all right. You gonna be all right, Sarah.

This dialogue is taken from a conversation between Sarah and CJ's father at their home. Sarah, returning from a meeting with the mortician, appeared visibly distressed. She had narrowly escaped an attempted assault by the mortician, which left her deeply frightened. In the conversation, Sarah uses the intensifier "too" to emphasize her statement. The phrase "I've come too far, done too much" highlights the significant challenges Sarah has faced in her journey. The use of the intensifier serves to underscore her determination and to convince CJ's father of the seriousness of her experiences, implying that she will not allow such setbacks to hinder her progress again.

## 6. Hypercorrect Grammar

Lakoff (2004:47) argues that women are expected to avoid rough or coarse speech. This expectation leads women to use precise pronunciation when speaking. Hypercorrect grammar refers to the consistent use of standard verb forms and grammatical structures. This tendency may motivate women to pay greater attention to grammatical correctness as a way to present themselves more favorably. The following data examples of hypercorrect grammar, as used by the main character Sarah, are explained and discussed below.

Datum 6

Sarah : **Oh, darling. I am proud of you.**

In this conversation, Sarah's utterance, "I am proud of you," demonstrates the use of hypercorrect grammar. Rather than contracting "I am" to "I'm," Sarah uses the full form, likely to convey respect and seriousness in her speech. This deliberate choice reflects Sarah's intention to emphasize her pride in Lelia and to avoid speaking in a rough or casual manner.

## 7. Superpolite Form

According to Lakoff (2004:45) women tend to be more polite than men even in speaking. Additionally, the use of euphemisms is considered one form of politeness employed by women. In this study, thirteen data of the Superpolite form were identified. The following section explains and discusses examples of the Superpolite form used by the main character, Sarah.

Datum 7

Sarah : ... But my aspirations don't stop at these doors. Or with me. I have a dream of helping to better all colored women.

This monologue occurs when Sarah is addressing a group of African American women interested in working at her factory. In her speech, she seeks to persuade them about both herself and her business, emphasizing the benefits they would gain by working with her. Within her utterance, the use of the Superpolite Form is evident, particularly through the euphemistic term “Colored women.” This choice of wording reflects Sarah’s intention to maintain politeness and respect, thereby strengthening her persuasive appeal and authority. Furthermore, it demonstrates her conscious effort to avoid language that might be perceived as offensive or unpleasant.

## 8. Avoidance of Strong Swear Words

Lakoff (2004:7) states that women are considered as little ladies and, consequently, are socially discouraged from expressing anger through shouting, unlike boys. Furthermore, women tend to avoid the use of strong swear words typically employed by men to convey intense emotions. Instead, women often use milder or alternative expressions as a form of politeness. In this study, two data of Avoidance of Strong Swear Words were identified in the speech of the main character, Sarah. The examples and their contextual usage are analyzed and discussed below.

Datum 8

Sarah : Lord, what did you do?  
Lelia : I got married, like you said.

This dialogue takes place while CJ and Sarah are waiting for Lelia to board the train to Indianapolis. Sarah hopes that Lelia will end her relationship with John and accompany

them instead. However, Lelia arrives with John and announces that they are married. During the conversation, Sarah utters the phrase “Lord, what did you do?” This expression functions as a substitute for strong swear words, indicating Sarah’s intention to avoid using inappropriate language despite her emotional distress. As a mother, Sarah chooses to maintain politeness and restraint in her speech, even when confronted with the shocking news from Lelia.

## 9. Emphatic Stress

Lakoff (2004) found that women use emphatic stress to highlight key terms within a sentence, thereby strengthening their statements. This feature helps women emphasize important points in their speech. There are six data of Emphatic Stress identified in this research. The examples of Emphatic Stress used by the main character Sarah are explained and discussed below.

Datum 9

CJ	: It’s my name. I can do whatever I damn well please with it.
Sarah	: No, no, no. Madam CJ Walker is MY NAME!

This conversation took place when CJ approached Sarah in New York. CJ invited Sarah to discuss the divorce papers that Sarah had not yet signed. They argued about their mistakes, and the situation became quite tense. During the conversation, Sarah also appeared unhappy when Dora, who was originally a saleswoman for Sarah's company, tried to replace her as Madam CJ Walker. Sarah disliked Dora because Dora had an affair with CJ. In the conversation, Sarah used Emphatic Stress in her utterance “My Name!” to assert that the title Madam CJ Walker belongs only to her. This emphasis serves to reinforce Sarah’s message that she alone holds the name Madam CJ Walker. The stress on the words also highlights Sarah’s position as the rightful owner of the business. Additionally, the use of Emphatic Stress reflects Sarah’s confidence and determination to claim that the name Madam CJ Walker belongs to her.

After identifying and analyzing the women’s language features found in the Self Made mini-series, the data on these features were further examined to analyze their translation from English to Indonesian using Newmark’s Translation Methods. The utterances containing women’s language were analyzed to see how their forms change from English to Indonesian. There are 97 data of Translation Methods in this research. Of the

eight translation methods, only six were used in this research. Adaptation and Idiomatic Translation methods were not found in the data. The six methods applied are Word-for-Word Translation, Literal Translation, Faithful Translation, Semantic Translation, Free Translation, and Communicative Translation. The frequency of these methods is presented in the table below.

**Table 2. Translation Methods of Women's Language Features in the Mini-series *Self Made***

NO	TRANSLATION METODHS	WLF	QUANTITY	FRECUENCY
1	Word-for-Word Translation	LH	1	1
2	Literal Translation	LH	1	2
		IR	1	
3	Faithful Translation	LH	6	51
		TQ	3	
		EA	13	
		IR	11	
		HG	1	
		SP	13	
4	Semantic Translation	ES	1	2
		EA	1	
5	Adaptation Translation	N/A		
6	Free Translation	LH	35	36
		IR	1	
7	Idiomatic Translation	N/A		
8	Communicative Translation	LH	1	5
		TQ	1	
		IR	1	
		AO	2	
TOTAL				97

From the table, it can be seen that Free Translation is the most commonly used method in translating the women's language features found in Sarah's utterances. This is followed by Faithful Translation as the second most frequent method, while Idiomatic Translation appears the least. Further details of the data are explained below.

### 1. Word-for-word Translation

According to Newmark (1988), word-for-word translation, also known as interlinear translation, involves translating each word one by one, following the structure of the source

language into the target language. This method is used to identify the common meaning of the source text. There is one utterance of Women’s Language Features which translated from English into Indonesian using Word-for-word Translation. The data explanation below.

Datum 10

ST	: I feel like I'm living a dream.
TT	: Aku merasa seperti hidup dalam mimpi.

In the utterance above, the subtitler uses Word-for-Word Translation to reproduce the Women’s Language Features. This is because the subtitler attempts to convey the common meaning from the source text (ST) to the target text (TT). It is also noticeable that the subtitler translated the features word-for-word. This can be seen in the Lexical Hedges or Fillers used by Sarah, such as “I feel like,” which is translated as “Aku merasa seperti.” The translation still clearly reflects the Lexical Hedge feature found in the ST.

## 2. Literal Translation

This research found four utterances that used Literal Translation in the Self Made mini-series. In this method, Source Language grammatical structures are transferred to their closest Target Language equivalents, while lexical words are translated individually. This method differs from the Word-for-Word method, which translates interlinearly or translates the Source Text to Target Text word by word. The explanation of the Literal Translation data is provided below.

Datum 11

ST	: With so much beauty in this world, how come I got so little?
TT	: Dengan begitu banyak keindahan di dunia, kenapa aku dapat sedikit?

In the utterance above, the subtitler uses Literal Translation to reproduce the Women’s Language Features from ST to TT. This is because the subtitler translated the intensifier “so” into “begitu.” Here, the phrase “begitu banyak” could be replaced with “banyak sekali” instead of “begitu banyak.” Even so, the intensifier feature is still maintained.

### 3. Faithful Translation

Faithful Translation is a method that seeks to convey the correct contextual meaning of the original structures within the boundaries of the target language grammar (Newmark, 1988:46). In this method, the meaning or intention of the source language is preserved. This research found 51 utterances that used Faithful Translation as the method. The data explanation is provided below.,

Datum 12

SL	: It was you, right?
TL	: Itu kau, bukan?

In the above utterance, the subtitler uses Faithful Translation in rendering the Women's Language Features. This is because the translator attempts to convey the true contextual meaning of the source text despite the limitations in the target text. For example, the word "right" is translated as 'bukan' instead of "benar." In this utterance, it is clear that the contextual meaning from the source text is well preserved, and the grammatical structure in the target text remains close to the source. Additionally, the use of the Tag Question form is still retained in Indonesian.

### 4. Semantic Translation

According to Newmark (1988:46), semantic translation takes into account the aesthetic values present in the source language. Moreover, semantic translation allows flexibility in reproducing a text from the source language to the target language, as long as it stays within the context. This study found two utterances that used semantic translation as the method. The data explanation is provided below.

Datum 13

ST	: You ain't cute or clever enough to survive getting' knocked up buy some DO-NOTHIN' musician.
TT	: Kau tak cukup manis atau pintar untuk bersama musisi PENGANGGURAN.

In the utterance above, the translator uses Semantic Translation. This is because the translator attempts to convey the aesthetic value from the source text (ST) to the target text

(TT). This can be seen in the translation of “DO-NOTHIN” into “PENGANGGURAN.” This indicates that the subtitler applies Semantic Translation, which allows flexibility in translating the ST as long as the original context is preserved. Moreover, the Women’s Language Features are still conveyed effectively in Indonesian.

### 5. Free Translation

Newmark (1988:46) states that Free Translation is a method that produces a target language text without adhering closely to the original form or content of the source language. In this method, the target text (TT) is often paraphrased and may be either longer or shorter than the original text. This study found 36 utterances translated using the Free Translation method. The explanation of the data is provided below.

Datum 14

ST	: Well, welcome, ladies.
TT	: Selamat datang.

The subtitler uses Free Translation as the translation method because the target text is translated without strictly following the original form of the source text. For example, the word “well,” which functions as a Lexical Hedge, is not translated by the subtitler. This is likely because, based on its usage, the feature holds little lexical significance. Therefore, the Indonesian subtitles do not include a translation for this Lexical Hedge feature.

### 6. Communicative Translation

Newmark (1988) states that Communicative Translation focuses on conveying the context and meaning present in the source language. Additionally, this method ensures that the content and language are acceptable and easily understood by readers of the target language. This study found five utterances that used Communicative Translation in the Self Made mini-series. The data explanation is provided below.

Datum 15

SL	: What in God's name are you doing?
TL	: Demi Tuhan, apa yang kau lakukan?

In this data, the subtitler uses Communicative Translation. This is because the subtitler attempts to reproduce the precise contextual meaning present in the source text (ST), even though there are changes in grammatical structure. The sentence “What in God's

name” is translated into “Demi Tuhan,” which conveys the intended meaning accurately and is acceptable in the target text (TT). The phrase “Demi Tuhan” is used as a polite substitute for swearing. Moreover, the use of one of the Women’s Language Features, namely Avoidance of Strong Swear Words, is still maintained and effectively conveyed in the TT.

## **CONCLUSION AND SUGGESTION**

### **Conclusion**

This study analyzes the Women’s Language Features used by Sarah, the main character in the mini-series *Self Made*. After analysis, the study found that nine out of ten Women’s Language Features appear in the mini-series. These features are Lexical Hedges or Fillers, Tag Questions, Rising Intonation on Declaratives, Empty Adjectives, Intensifiers, Hypercorrect Grammar, Superpolite Form, and Emphatic Stress. The study did not find any occurrence of the Precise Color Term feature. Additionally, the Lexical Hedges or Filler feature is the most dominant in the findings, indicating that Sarah, as the main character, often expresses doubt and softens her speech.

### **Suggestion**

This study focuses on analyzing Women's Language Features through the speech of the main character in the mini-series. Future research may consider using different objects, such as YouTube video content or dialogues from conferences and seminars, as these contexts can offer more direct and authentic examples of Women's Language Features in real-life communication. Furthermore, this research can serve as a reference for subsequent studies, such as comparative analyses of translation methods. It is also recommended that subtitlers pay closer attention to the translation of Women's Language Features in films or mini-series to better understand how such features are conveyed across different languages. The researcher hopes this study will contribute valuable insight and serve as a foundation for further research.

## **ABOUT THE AUTHOR**

Name : Gracio Fransisco Petrus  
Date of Birth : Jakarta, 13 June 2001  
Email : [gracio.sisco2@gmail.com](mailto:gracio.sisco2@gmail.com)  
Instagram : Coh.tan .

## BIBLIOGRAPHY

- Coates, J. (2013). *Women, men and everyday talk*. Palgrave Macmillan.
- Creswell, J.W. and Creswell, J.D. (2023). *Research Design: Qualitative, Quantitative and Mixed Methods Approaches*. Sage Publications Ltd.
- Lakoff, R. T. (2004). *Language and Woman's Place: Text and Comentaris*. New York: Oxford University Press.
- Lu, Z. (2023). How do Films Reflect our Societies Today? An Analysis of Films and Film Genres. *Communication, Society and Media*, 6(4), p69. <https://doi.org/10.22158/csm.v6n4p69>.
- Munday, J. (2016). *Introducing Translation Studies: Theories and Applications (4th ed.)*. Routledge.
- Sigalingging, B. (2017). Realization of Decision Making in the Translation Process of the Web Content of www.ayodya.com. *Journal Of Language And Literature*, 5(2), 98–10.
- Newmark, P. (1988). *A Textbook Of Translation*. Prentice Hall.
- Tannen, D. (1990). *You Just Don't Understand (1st ed.)*. William Morrow & Company.
- Wanodya, A., Anggraeni, D., & Sigalingging, B. M. (2024). *Translation Method of Emotional Expression in Daniel Keyes ' The Minds of Billy Milligan*. 24(2), 439–454.
- Wilss, W. (1994). A Framework for Decision-Making in Translation. *Target. International Journal of Translation Studies*, 6(2), 131–150.
- Zhu, L. (2019). Woman language: Features and historic change. *Journal of Language Teaching and Research*, 10(1), 161–171. <https://doi.org/10.17507/jltr.1001.18>.