CHAPTER I

INTRODUCTION

1.1 Background of the study

Communication is efficient when speakers and listeners both can know the gist or meaning of every word in the expressions and also contexts delivered by speakers. Furthermore, language use in relation to the social context cannot be separated from communication delivery (Yule, 2017). As a result, communication is critical for humans and cannot be isolated from their everyday lives (Rika, et.al, 2022). To do this, speakers (or writers) must communicate using a vast number of common assumptions and expectations. In addition, there is a significant correlation between communication use and the community or social setting in which the communication appeared.

The association between the use of communication in certain social context is discussed in sociolinguistics. Moreover, it is a study of linguistics and sociology. According to Wardhaugh & Fuller (2021), sociolinguistics is the part of linguistics in which words and expressions or linguistics characteristics are connected to things outside of the language, such how speakers are using the language in a particular communicative setting. Furthermore, Fishman (1972) explained that the subject who speaks, what language that he/she uses, to whom that the subject speaks with and the time as well as place which the communication or statements occurred as the examples of language use in a social context. Fishman (1972) also stated that when some features of sociology are used to study a language, it means the study is

integrative, and it covers two studies which are sociology and also linguistics. Hence, sociolinguistics is a descriptive study that explains how society, including cultural norms, expectations, context, language usage, and society's influence on language, affects language.

Language features as part of sociolinguistics are extremely important for communicating with others. The use of language features nowadays especially on women's communication is highlighted by some studies. Lakoff (2004) indicated the language features used by women into ten women language features. Some examples like the expressions of *well, I think… & Should I….* are included to **hedges or fillers** and **tag questions** (Lakoff, 2004) which are parts of features in women language. Women use different language style when they do conversation with others. Nowadays, they use some expressions to show their intention when they do communication. For instance, women use hedging which is one part of women language features to show their absence of self-confidence. Besides, they also use tag questions to show insecurity and doubt women. Moreover, Lakoff (2004) stated that when speaking to one another, women frequently ask questions. Women speak up when they feel confident in their abilities and that their words will be taken seriously. When unsure about anything or when she has cause to assume that the other speaker's response will make her more educated, someone will ask a question. Hence, women's language features influence how they convey messages as speakers, and women's language features influence how they react to messages provided by speakers as listeners.

The outcome of women language features may be seen in literary works, such as movies. A movie is a story that has been captured on a movie or series of celluloid strips, which is then projected at a specific time onto a screen to provide the impression of motion. A movie also contains a script which represents a set of conversation included the language styles of the characters on the movie (Abdullah & Rahman, 2017). The employment of language structures or features by the characters in a movie entitled "*Dr. Strange in the Multiverse of Madness*" is explored already. The rationale for choosing "*Dr. Strange In The Multiverse of Madness*" is due of its storyline and language use.

The analysis of the language features especially the women's language features (Lakoff, 2004) in "*Dr. Strange in the Multiverse of Madness*" movie is addressed in order to determine whether aspects of speech and interpretation on language features are employed in the movie. Knowing the women language features in "*Dr. Strange in the Multiverse of Madness*" movie is regarded to be a helpful resource in studying contextual communication in real life, as we know that humans utilize language for communication. As a result, knowing women language features is extremely significant by evaluating the language used by the women in their communication, one of which is through the year 2022, "*Dr. Strange in the Multiverse of Madness*" movie.

1.2   Problems of the study

Based on the above background of the study, there are two problems formulated, they are:

1. What are types of women language features represented in "*Dr. Strange in the Multiverse of Madness*" movie?
2. What are the functions of women language features employed in "*Dr. Strange in the Multiverse of Madness*" movie?

1.3   Objectives of the study

The objectives of the study being discussed in this research are:

1. To describe types of the women language features represented in "*Dr. Strange in the Multiverse of Madness*" movie.
2. To analyze the functions of women language features used in "*Dr. Strange in the Multiverse of Madness*" movie.

1.4   Limitation of the study

Based on the above background of the study, this study limits the findings on the types and the functions of women language features appeared in "*Dr. Strange in the Multiverse of Madness*" movie. Types of women language features and their function were analyzed by Lakoff (2004) theory about women language features. There are ten types of women language features which are stated by Lakoff (2004). Those ten are used as the parameter in describing the further data found in a movie entitled "*Dr. Strange in the Multiverse of Madness*".

1.5   Significance of the study

Based on the above background of the study, this study limits the findings on the types and the functions of women language features appeared in "*Dr. Strange in the Multiverse of Madness*" movie. Types of women language features and their function were analyzed by Lakoff (2004) theory about women language features. There are ten types of women language features which are stated by Lakoff (2004). Those ten are used as the parameter in describing the further data found in a movie entitled "*Dr. Strange in the Multiverse of Madness*".

1.5.1 Theoretical Significance

Theoretically, this present study is used to develop the information or knowledge about pragmatics, especially in women language features in the movie acculturated with the traditional culture.

1.5.2 Practical Significance

Practically, this present study is used to preserve the culture of woman empowerment in Asian country and other countries around the world to maintain the equity.

CHAPTER II

REVIEW OF RELATED LITERATURE, CONCEPTS, AND THEORIES

2.1 Review of Literature

The first study entitled "*Struggle for Gender Equality Reflected In Niki Caro's Mulan (2020): A Feminist Perspective*" in which this research gives an analysis of the battle for female equality in "*Mulan*" (2020) by Wihardi (2021). This research objective is to examine the fight for female equality in "*Mulan*" movie. The information was obtained from the movie "*Mulan*" (2020), a thesis, and associated magazines. The author applied liberal feminist theory. "*Mulan*" (2020) includes four markers of the struggle for the equality, according to the research. There were three results found. There are four indicators of the struggle for gender equality contained in "*Mulan*" (2020). Both depictions of the struggle for gender equality and the last is Niki Caro's reason for raising the struggle for gender equality.

The similarity between this study and the present study is both studies address gender-related issues, but they differ in terms of their specific research objectives and theoretical frameworks. This study focuses on the portrayal of the struggle for gender equality in the movie "*Mulan*" from a feminist perspective, utilizing liberal feminist theory. On the other hand, the present study concentrates on analyzing women's language features in a different movie, "*Dr. Strange In The Multiverse Of Madness*," using Lakoff's framework.

The second study entitled "*The Analysis of Women's Language in the movie Beauty and The Beast*" by Marwanti (2019) conducted a study with the objective of analyzing the usage of women's language features in the movie "*Beauty and The Beast*." The study aimed to identify the specific linguistic patterns employed by female characters in the film and examine the functions of these language features. The researchers based their analysis on Robin Lakoff's theory of women's language features, as proposed in 1975. The findings shed light on the predominant use of various women's language features in the movie and their functions.

The analysis revealed the presence of several women's language features in the movie "*Beauty and The Beast*." These features encompassed the use of lexical hedges, tag questions, rising intonation, empty adjectives, intensifiers, hypercorrect grammar, super polite forms, and the avoidance of strong swear words. Regarding their functions, the employment of these women's language features served several purposes within the movie. Firstly, they were utilized to assert and reinforce the speaker's statements, adding weight and conviction to their expressions. For instance, the use of lexical hedges and rising intonation may emphasize the speaker's confidence or assertiveness. Secondly, these features were employed to convey admiration for a particular subject or situation, expressing positive evaluation and emotional investment. The use of empty adjectives and intensifiers allowed the characters to emphasize their appreciation or enthusiasm. Lastly, the language features served to emphasize the speaker's judgments, highlighting personal assessments and perspectives on various matters.

Overall, the analysis of women's language in the movie "*Beauty and The Beast*" showcases the prevalence and functions of various linguistic patterns associated with women's speech, as postulated by Lakoff's theory. The identified women's language features contribute to a nuanced portrayal of female characters within the film, shaping their communication style and reflecting gendered sociolinguistic norms.

In comparison to the present study, this study and the present study share a common objective of analyzing women's language features in specific movies, namely "*Dr. Strange in the Multiverse of Madness*" and "*Beauty and The Beast,*" respectively. Both studies draw upon the framework of women's language features proposed by Lakoff. Despite the difference in movie contexts, there are notable similarities between the two studies. Both studies employ Lakoff's framework of women's language features to identify and analyze specific linguistic traits exhibited by women characters in their respective movies. They both recognize the presence of various features such as rising intonation, lexical hedges, intensifiers, and super polite form.

Moreover, both studies highlight the functions of these language features in communication. The present study emphasizes the role of women's language features in expressing politeness, building relationships, and conveying empathy and emotional investment. This study by Marwanti (2019) identifies the functions of women's language features in strengthening assertions, expressing admiration, and emphasizing judgment. In summary, despite the differences in movie contexts,

both studies contribute to our understanding of women's language features in film and shed light on the functions of these features in communication.

The third research is taken from an article by Rahmah, et al (2020) entitled "*Women's Language Features of Dalia Mogahed at Tedtalks in View of Islamic Speaking Ethics*". This research paper aims to investigate the women's language features and their functions in the speech delivered by Dalia Mogahed, a Muslim woman, at TEDTalks. The study specifically focuses on examining the relationship between these language features and Islamic speaking ethics. The purposes of the study are: (1) to analyze the functions of women's language features employed by Dalia Mogahed, and (2) to examine the alignment of these features with the principles of Islamic speaking ethics. The research problem addressed in this study is centered around understanding the specific language features used by Dalia Mogahed in her speech and exploring how these features serve different functions. Additionally, the study aims to assess the relationship between Mogahed's language choices and Islamic speaking ethics, thus contributing to a deeper understanding of the linguistic strategies employed by Muslim women speakers. The main theoretical frameworks employed in this research are Lakoff's (1975) theory, which provides insights into women's language features and their communicative functions, and the Islamic speaking ethics based on the six basic ethical principles of speaking as outlined in Tafsir Al-Misbah by M. Quraish Shihab. By incorporating these theories, the researchers analyze Dalia Mogahed's speech, focusing on the functions of women's language features within the context of Islamic speaking ethics. The results demonstrate that Dalia Mogahed's speech aligns with the principles of

Islamic speaking ethics and is characterized by sublimity, directness, honesty, effectiveness, gentleness, and politeness. The language use is influenced by multiple contextual factors, including gender, communicative purposes, and personal characteristics.

The similarity between this study and the present study lies in the use of Lakoff's framework to analyze women's language features. Both studies acknowledge the influence of gender on language use and highlight the specific linguistic patterns shown by women in different contexts. However, the contexts and sources of analysis differ. This study focused on analyzing Dalia Mogahed's TED Talks speeches, considering the alignment with Islamic speaking ethics, while the present study examined the language features of a female characters in a movie. Additionally, this study discussed the overall characteristics of Mogahed's speech, while the present study provided a quantitative analysis of specific language features in the movie.
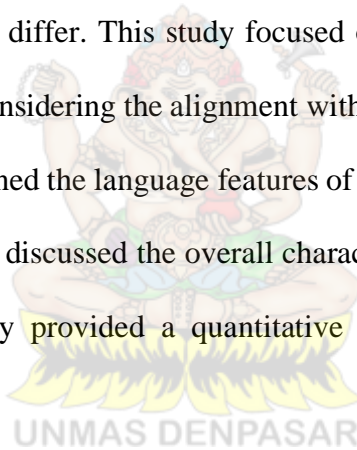
The fourth research, "*The Camouflage of "Tough Woman": Female Characters Resisting Patriarchal Ideology in Mulan*" by Lailawati, et. al (2020). The study goal is to examine how patriarchal ideology manifests itself in Mulan (1998), a worldwide English movie depicting Chinese women (2020). The information was obtained from the movie Mulan (2020), and Mulan (1998). The author employed critical discourse analysis. The data reveal that, despite a 22-year gap between movies, women's representation deteriorates, is presented differently due to genre variations, and appears to improve until near the end of the most

current movie. While both Mulans face obstacles and cope with them in different ways, her feminine resistance does not reflect or resonate with Chinese women.

The similarity between this study and the present study is both studies explore different aspects of gender representation and expression. This study examines the portrayal of female characters in a movie and their resistance against patriarchal ideology, while the present study focuses on analyzing language features exhibited by a female characters in terms of women's language features. The studies differ in terms of their theoretical frameworks, with this study utilizing critical discourse analysis and the present study employing Lakoff's framework.

Despite the differences, both studies contribute to the understanding of gender dynamics in media and language. This study sheds light on the representation of women and their resistance in movies, highlighting the complexities and variations in portrayal. On the other hand, the present study provides insights into the specific language features used by female characters in a movie and their communicative functions.

Pratiwi & Revita (2022) did the last research, titled "*Women's Language Features in Making Request in Pride and Prejudice Movie*". This study aims to investigate the functions of women's language features when making requests, as depicted in the movie "Pride and Prejudice" The research explores how women utilize specific language features to convey politeness and represent their social status in society. Drawing upon the gender perspective, which acknowledges social differences and unequal treatment between men and women, the study focuses on

the distinct linguistic strategies employed by women to enhance the politeness of their statements, particularly in the context of making requests. The theoretical framework utilized in this research is from Holmes (2013) which provides insights into the social dynamics of language use and how gender influences communication patterns. By applying this theory, the study examines the language features employed by women characters in the movie "Pride and Prejudice" when making requests and aims to identify the specific functions associated with these features. The result of this study reveals two main functions of women's language features when making requests in the movie "Pride and Prejudice": 1) the use of hedging devices and 2) the employment of boosting devices. These language features serve the purpose of enhancing politeness and conveying the women characters' social status within the context of their requests. The findings highlight how women strategically utilize linguistic strategies to navigate social interactions and assert their requests while adhering to societal expectations of politeness.

This study differs in the movie contexts and specific research objectives compare to the present study. However, there are notable similarities between the two studies. Both studies explore women's language features and their functions within the context of specific movies. This study examines the language features employed by women characters when making requests in "Pride and Prejudice," while the present study focuses on the language features displayed by the main characters in "*Dr. Strange in the Multiverse of Madness*." Additionally, both studies contribute to our understanding of gendered communication patterns in film. This study sheds light on how women strategically use linguistic strategies to assert their

requests while adhering to societal expectations of politeness. The present study provides insights into the broader range of women's language features displayed by a female characters, emphasizing their roles in expressing politeness, building relationships, and conveying empathy.

2.2 Concepts

Concepts consist of the definition that related in this study. The ideas that follow were gathered from a variety of sources to help with the data analysis. In this research, there are three concepts, there are Women language features and Main Characters as well as "*Dr. Strange In The Multiverse of Madness"* Movie.

2.2.1 Women Language Features

Lakoff (2004) emphasizes that women's language features are numerous components on language which are employed by women to distinguish between women's and men's language characteristics in her book entitled *Language and Women's Place*. There are some features or types of women language explained by Lakoff (2004). Those are *Lexical hedges or fillers* as the first, then *tag questions*, after that is *increasing declarative intonation*, next to *empty adjectives*, moreover is *exact color terms*, *intensifiers like just and so* is also included in this type of women language, besides there are also *hypercorrect grammar*, then there is *superpolite forms*, followed by *avoiding harsh swear words*, and lastly *emphatic stress*. These structures or features are used as the parameter to define the women's language used in the communication.

2.2.2 Characters

According to Eder (2010), characters are images of people, animals, and other figures that appear in literary works, particularly novels. It is frequently described as the individual who represents a certain characters in a tale. Additionally, Koesnosoebroto separated it into two categories in Nurhayatun (2016): key characters and lesser characters. The key figure in the narrative as well as the most vocal and recognizable character is known as the main character. Minor characters, however, play a less important function.

Additionally, characters are split into two groups based on their roles: protagonists and antagonists. A protagonist is a main figure who drives the plot's action and piques the reader's curiosity and sympathies. Otherwise, the protagonist's adversary is referred to as the antagonist (Nurhayatun, 2016).

2.2.3 Movie

Movie is a story captured in a set of cellulose strips/film that is projected onto a screen at a certain speed to create a sense of motion (Abdullah & Rahman, 2017). Moreover, the movie can make people enjoy watching. A movie is anevent or story that is captured by a camera as a collection of moving images and shown on television or in a theater as a motion picture (Suryati, 2018).

Movie studios are constantly releasing new movies and that is because every year and even months the moviemaker is always releasing new movies with a lot of advancements in technology in movies and people can find a variety of movies

(Suryati, 2018). Therefore, movies are becoming one of literary works that can be observed as daily communication.

2.3 Theories

The main theory in this study is be used from the book entitled *Language and Woman"s Place* by Lakoffs (2004) which consists of the theory about women language features and the functions. Lakoff gives basic knowledge about ten types of women language features.

2.3.1 Lakoffs Women language features

Lakoff (2004) notes that the linguistic styles of men and women differ. Men want to discuss honestly and with the appropriate words, and male language is more aggressive and mature. Instead, women typically use words that are kind and courteous, or use gestures, rather than being aggressive, publicly (to use the terms figuratively), and careful when confronted with anything. Additionally, according to Lakoff (2004), if a woman is less certain about anything, she will guilt herself, showing that she has less self-assurance in herself. Lakoff attempted to characterize the vocabulary of women in Middle America, but she did not claim that this was a generalization of all women worldwide. Its features are: 1) lexical hedges or filler, 2) tag question, 3) rising intonation on declarative, 4) empty adjective, 5) precise color terms, 6) intensifier, 7) hypercorrect grammar, 8) superpolite forms, 9) emphatic stress, and 10) avoidance of strong swear word. Its features are as follows:

a. Lexical hedges or Fillers

Lakoff's statement (2004) about lexical hedges or fillers is an employment to reduce an assertion's force. Additionally, there are several techniques for easing the strain through illocutionary discourse, and hedges performance which are employing the linguistic elements variety. Fillers are unusable phrases that women frequently utter, such *hmm*, *uh*, and *ah*. Anyone may do this if they lack self-confidence, as everyone does in some situations, but women do it more, precisely because they are social to believe that asserting themselves strongly is not nice or ladylike, or even feminine. Another manifestation of the same thing is use of "*I guess*" and "*I think*" prefacing declaration or "*I wonder*" prefacing questions, which themselves are hedges on the speech-acts of saying and asking (Lakoff, 2004).

Example (taken from Lakoff, 2004):
"**I guess** it will rain this afternoon"

b. Tag Question

The utility and grammatical form of an English tag question is somewhere among a certain statement and a yes/no question. According to Lakoff (2004), the best indication of a woman's uncertainty and insecurity is her questioning. When speaking to one another, women often pose inquiries. Women speak up when they feel confident in their expertise and that their words will be taken seriously. When unsure about anything or when she has cause to assume that the other party's response will make her more knowledgeable, someone will ask a question. A tag question, being intermediate between these, is used when speaker is stating a claim,

but lacks full confidence in the truth of that claim. In addition, Lakoff says that tag question may be functioning to express uncertainty, to express affective meaning (as facilitative or positive politeness devices and to soften a directive or criticism) and as confrontational on declarative.

Example (taken from lakoff, 2004):
"It's so hot, **isn't it**?"

c. Rising Intonation on Declaration

Only women employ a separate sentence intonation pattern that has the structure also is used as a declaratory to a question reply, but also owns the rising variation typical of yes/no inquiries and is very cautious. Although the speaker may be the only one having the essential knowledge, the impression is that confirmation is being sought (Lakoff, 2004).

Example (taken from lakoff, 2004):
"What's your name, dear?" "**Mary Smith**?"

d. Empty Adjectives

In terms of language, there are several groups of adjectives that not only have a literal meaning but also convey the approbation or appreciation of speakers for a given object. These kinds of adjectives are referred to as "empty adjectives" (Lakoff, 2004) which means that they solely address the verbal emotional responses on the particular facts. Several samples of these adjectives included gender-neutral, meaning that both men and women who are native speakers may use them.

However, certain adjectives have the appearance of being exclusively used by women. The words "excellent" and "neat" are examples of neutral adjectives.

> Example
> "What a **divine** idea!"
> "I don't know what else I can do because if I do something right, it's unacknowledged. But if I do something wrong, she is **vicious**."

e. Precise Color Term

Women are far more accurate in their naming of colors than are males. Men suppose discussions regarding specific color terms are absurd because they believe such topics are unimportant and unrelated to the outside world (Lakoff, 2004).

> Example (Taken from Lakoff, 2004):
> "The wall is **mauve**"

f. Intensifiers

Intensifier is emphasizing on the words we are speaking. The use of this adverb is more frequent in woman's than men's language, though certainly men can use it. There is an attempt to hedge on one's strong feeling, as though to say: I feel strongly about this-but I dare not make it clear how strong. To say, "I Like him *very* much," would be to say precisely that you like him to a great extent. It appears that using an intensifier in place of an absolute superlative (so, like, really, truly, absolutely) is a strategy to avoid firmly expressing a viewpoint (Lakoff, 2004).

> Example (taken from Lakoff, 2004):
> "I like him **so** much."

g. Hypercorrect grammar

Lakoff (2004) states that hypercorrect grammar is the constant application of normative verb tenses. Moreover, Lakoff (2004) explains that hypercorrect grammar means evading words that are seen as vulgar or coarse.

Example (Kurniaty et al., 2018):
"That first night, *I had grilled* stickies. It was so good. You have to visit in the fall. We'll have some, Okay?"

h. Super Polite Form

Lakoff (2004) states that a request is comparable to a well-mannered demand where it shows a suggestion toward something which is done as a courtesy for the speaker rather than outright requiring compliance. Compared to males, women like using polite words. This is related to the hypercorrective grammar, since it is considered more mannerly in middle class society to speak "properly". However, hypercorrective grammar is focus on order of sentence structures, while super polite form is more dependent on the situation in the conversation. Women are supposed to be particularly careful to say "please" and "thank you" and to uphold the other social conventions.

Example (Oktapiani et al., 2017):
"Hello. Mrs. Priestly,s office. Hmmm. That's what I meant. Miranda Priestly,s office. [Groans] Um, you know, she is in a meeting. **Can I please** take a message? Uh-uh. Okay. **Can you please** spell Gabbana?"

i. Avoidance of Strong Swear Words

Lakoff (2004) and Eckert (2003) explains that swearing is a type of interruption or exclamation that is used to communicate annoyance in a strong way. swearing more frequently employed by males than by women because more guys are

mentioned in his speech. Moreover, Lakoff (2004) stated that the difference between using "shit" (or "damn", or one of many others) as opposed to "oh dear," or "goodness," or "oh fudge," lies on how forcefully one says how one feels, one might say, choice of particle in a function oh how strongly one allows oneself to feel about something, so that the strength of an emotion conveyed in a sentence corresponds to the strength of the particles.

Example (Lakoff, 2004):
"**Oh dear**, you've put the peanut butter in the refrigerator again."

j. Emphatic Stress

Emphatic Stress is a common term for the particular emphasis that a speaker gives to a word in a phrase, generally to highlight, contrast, correct, or explain something. Women frequently employ phrases that highlight a point or deepen the meaning of a statement (Lakoff, 2004). It is another way of expressing what someone means so that it seems to strengthen an utterance such as double force to make sure the other sees what she means.

Example (Oktapiani et al., 2017):
Jacquelin : Surprise.
Miranda   : Quelle surprise. Oh, **wonderful**. We're so happy you were able to come to our little gathering.

2.3.2 Function of Women's Language Features

Based on the above explanation, Lakoff (2004: 39-69) also proposes the function of women's language features, as follows:

2.3.2.1 Lexical Hedges

The functions of the hedges in conversations are as follows:

a) To mitigate the possible unfriendliness or unkindness of a statement that is used for the sake of politeness.

b) To show speaker's uncertainty about what she is saying, or cannot guarantee the accuracy of the statement.

c) As an apology for making an assertion because the speaker does not want to assert themselves strongly. In other words, hedges are used to weaken the strength of a statement.

Example :

Mary Elizabeth : Yeah. **Well**, obviously, it's completely stupid and sexist. It's like, "hey, thanks for the crumb." And normally, I'd just blow it off because school dances suck torture. But, **you know**, it's my last year, and… would you maybe want to go with me?

(Kurniaty et al., 2018)
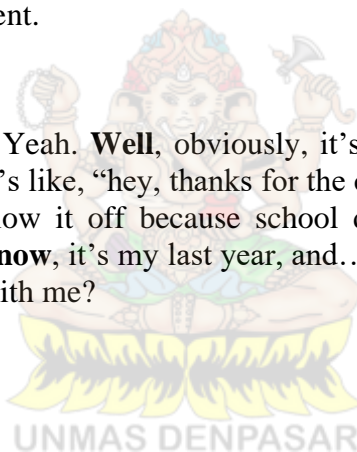
2.3.2.2 Tag Question

Employing tag question in conversation is aimed to:

a) Give the addressee flexibility or freedom, not forcing him to go along with the speaker.

b) Make "small talk", trying to elicit conversation from the addressee.

c) Ask one's opinion in polite way in discussing personal feeling.

d) Avoid asserting herself in strong way, thereby to avoid coming in the conflict with the addressee.

Example   :

Mary   : Yeah. After I'm done being a lobbyist, I want to move to a house like this in CapeCod. That sounds nice, **doesn't it**?

<div align="right">(Kurniaty et al., 2018)</div>

2.3.2.3 Rising Intonation

Rising or question intonation on declarative is used when the speaker is seeking for confirmation, though at the same time speaker may be the only one who has the requisite information.

Example   :

Charlie   : Sam and Patrick left, and um, I just can't stop thinking something.
Candace   : **What**?

<div align="right">(Kurniaty et al., 2018)</div>

2.3.2.4 Empty Adjectives

The use of empty adjectives is to show the speaker's approbation or admiration for something in her own way.

Example   :

Mary Elizabeth : I'm sick of macho guys. And you looked really **cute** in your costume. So, what do you say?

<div align="right">(Kurniaty et al., 2018)</div>

2.3.2.5 Precise Color Term

Women are precise color term because it is related to their specific interest. So, when women use the precise color term it intends to show that she is good in their own field.

Example   :

Miranda : This stuff? Oh okay I see. You think this has nothing to do with you…but what you don't know is that, that sweater is not just blue. It's not **turquoise**. It's not **lapis**. It's actually **cerulean**.

(Oktapiani et al., 2017)

2.3.2.6 Hypercorrect Grammar

It is related to politeness in utterance and aloofness of the relationship between the speaker and the addressee. Ones uses the hypercorrect grammar to show politeness and at the same time create a distance to the addressee.

Example   :

Sam   : That first night, **I had grilled** stickies. It was so good. You have to visit in the fall. We'll have some. Okay?

(Kurniaty et al., 2018)

2.3.2.7 Intensifier

Intensive adverbs or boosting devices can be used to strengthen an assertion. It is also used to hedge on one's feelings and to show strong emotions.

Example   :

Mother   : You must be Mary Elizabeth. It's **so** good to meet you.

(Kurniaty et al., 2018)

2.3.2.8 Super Polite Form

Related to the hypercorrect grammar, it is often suggested that politeness is developed by societies in order to reduce friction in personal interaction.

Example   :

Candace   : Charlie.. this is Pony Tail Derek. I can handle him. Will you trust me? **Please**, don't tell mom and dad.

(Kurniaty et al., 2018)

2.3.2.9 The Avoidance of Strong Swears Words

The difference between using strong swears words lies in how forcefully one says one's feels. Choice of particle or phrase is a function of how strongly one allows oneself to feel about something, so the strength of the emotion conveyed in a sentence corresponds to the strength of the phrase. Based on Lakoff, recognition of this different positioning is a part of what leads some women to seek substitutes for tabooed form (Lakoff, 2004).

Example   :

Sam   : **God**, it's freezing.

(Kurniaty et al., 2018)

2.3.2.10 Emphatic Stress

The use of emphatic stress is to emphasize one's judgement on something. Women who concern more on feeling and affections use emphatic stress to show the positive politeness to the addressee.

Example   :

Miranda   : Quite surprise. Oh, **wonderful**. We're so happy you were able to come to our little gathering.

(Oktapiani et al., 2017)