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Submission ID: 2149294495

File name: TRUNITIN_COVER_BAB_1_-_BAB_5.pdf (630.4K)

Word count: 14965

Character count: 80615



10
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IN SELECTED DUA LIPA SPEECHES**

17
Undergraduate Thesis
Submitted in partial fulfillment of the requirements
for the Sarjana Sastra (S.S)

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222003446050

UNIVERSITAS NASIONAL

**ENGLISH LITERATURE STUDY PROGRAM
FACULTY OF LANGUAGES AND LITERATURE
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**FITUR BAHASA PEREMPUAN
DI PIDATO PILIHAN DUA LIPA**

36

Skripsi

Diajukan Sebagai Salah Satu Persyaratan
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**ENGLISH LITERATURE STUDY PROGRAM
FACULTY OF LANGUAGES AND LITERATURE**

CHAPTER I

INTRODUCTION

1.1 Background

The role of language in society is significant. It fosters social relationships that make it easier for humans to interact with one another and express their ideas, feelings, and thoughts. Participants, functions, and social contexts influence the use of language in a variety of ways. Sometimes, individuals speaking on the same topic but using different languages do so. One of the most frequently discussed issues dealing with language a society is the relationship between language and gender. In sociolinguistics itself, the relationship between language and the context used in the communication is discussed by focusing on the knowledge of how people speak differently in different social context. The social function of language is being identified to convey the social meaning (Holmes & Wilson, 2017). It also discusses different languages used by the gender. If women and men have diverse social roles and social statuses, they may also use language differently.

In a certain situation, women speak differently from men in various speech communities. It is often aimed to protect their face and their addressee's face. Women and men make different use of linguistic resources available to them (J Coates, 1996). The position of women in language use is complex. According to Lakoff, women's language can occasionally reveal their powerlessness and weakness. Women must speak a specific language to

fit in with society. They tend to use language that emphasizes their femininity rather than their masculinity. Occasionally, women choose their language based on linguistic characteristics. In other words, they have their own language in communication. It can be clarified in the language features and functions that they used. Lakoff provides a list of ten women's language features. These ten types of women's language features are lexical hedges or fillers, tag questions, rising intonations on declarative, empty adjectives, precise color term, intensifiers, hypercorrect grammar, super polite forms, avoidance of strong swear words, and emphatic stress.

Women's language can be observed in literary works like novel, poem, speech and drama. In this research, the researcher was interested in analyzing the women's language features found in Dua Lipa Selected Speeches. Dua Lipa's work ethic, down-to-earth nature and message of empowerment has made her a role model for girls and young women, and her background is inspiring. Her parents moved to UK from Kosovo in 1990 after war broke out, and Lipa was born in Westminster in 1995. She lived in London until she was 11, when her father's job took them back to the Kosovan capital of Pristina. Surrounded by an unfamiliar language and culture, she struggled to fit in but finally found a place she belonged in the city's hip-hop scene. Determined to pursue a singing career in London, Lipa persuaded her parents to let her move back to the UK capital on her own when she was 15, where she stayed with a family friend and attended the prestigious Sylvia Young Theatre School – an institution which counts Rita Ora and the late Amy Winehouse as alumnae,

(Janssen, 2022).⁸ She achieved success in Europe and Australia with her second single, 'Be the One' – the only song from her album that she didn't write – which was released in October 2015. The single, which acted as the first proper single for her upcoming eponymous debut album, reached the top 10 of the musical charts in over 11 European territories, and reached No.1 position in Belgium.⁸ In January 2018, she received nominations in five categories at the 'Brit Awards' as the only artist that year, as well as the first female artist ever to achieve this feat. She won the awards for 'British Female Solo Artist' and 'British Breakthrough Act' categories, and also performed at the awards ceremony at the O2 Arena in London on February 21. (TheFamousPeople.com, n.d.)

For this purpose, this study focused on women's language features as the topic because in some situations, women speak differently than males in different speech communities. It is frequently used to protect both their own and the addressee's face. Also, it has an important role to show women's personal identity because women are role models for children, students, families and the environment. Based on this, the present study would like to uncover Dua Lipa women's language feature and to find most dominant of women's language features found in Dua Lipa Selected Speeches. Our society often does not seriously consider female as an individual with all her characters (Cameron, 1998; R. Lakoff, 1973). If a woman is allowed to show her emotions openly, others may be able to view her as a real individual in her own right. Dua Lipa speech and background must be interesting for my research. By

studying three different speeches by Dua Lipa, this paper would like to enrich the discussion whether three speeches by Dua Lipa having different tendencies still show women's linguistic features.

1.2 Limitation of the Problem

For this research to be more focused, perfect, and in-depth, the authors view the research problems raised need to be limited by variables. Therefore, the authors limit the problem to only focus analyses the selected transcript of Selected Dua Lipa Speeches that consist of Women Language Feature. The researcher discuss the (R. T. Lakoff, 1975) as the main theory of the research, Those are lexical hedges or fillers, tag questions, rising intonations on declarative, empty adjectives, precise color term, intensifiers, hypercorrect grammar, super polite forms, avoidance of strong swear words, and emphatic stress. Also, the researcher only investigate what most dominant of Dua Lipa women's language features found in Speeches.

1.3 Research Questions

In relation to the background, the problem are formulated as the followings:

1. What types of women's language features are used in Dua Lipa Selected Speeches?
2. What most dominant of women's language features found in Dua Lipa Selected Speeches?

1.5 Objective of the Research

The research objectives made by researcher from this study are as follows:

1. To uncover Dua Lipa women's language feature.
2. To find ²most dominant of women's language features found in Dua Lipa

Selected Speeches.



CHAPTER II

REVIEW OF RELATED LITERATURE AND THEORITICAL FRAMEWORK

This chapter discusses the theories used in the research and the references that support the analysis. In this chapter, the researcher explains about language and gender, and features of women language.

2.1 Review of Related Theories

2.1.1 Language and Gender

Gender is one of the essential topics in sociolinguistics, which studies the connection between the structures, vocabularies, and methods of language use and the social roles of the men and women who speak these languages. It is generally expressed through language. (Eckert & McConnell-Ginet, 2003) in her book entitled *Language and Gender* describes that gender as differences in function and social roles and responsibilities of men and women who are regulated by the community. Gender refers to the process conditions how should men and women play a role and act in accordance with the values of structured, social and cultural provision where they are. In a book by (J Coates, 2015) entitled *Women, Men, and Language*, (J Coates, 1996) focuses his research on variations in linguistic features related to gender and speakers. In his book, (J Coates, 2015) describes the differences he found in the way women and men talk. The difference that Coates found was the difference in the different

linguistic features they used. In addition to studying the differences in linguistic features used by women and men, Coates also relates these differences to their social roles in society.

2.1.2 Features of Woman's Language

According to R. T. Lakoff (1975), the language of women has several characteristics, especially linguistic characteristics which also represent a significant difference between both the language of women and the language of men. When it comes to expressing their feelings, women are typically very expressive. Women are more cautious when speaking than men, who are more spontaneous. And most women lack confidence because they overthink what they have to say.

2.1.2.1 Lexical Hedges or Fillers

When speaking and pausing, filling sentences with insertions to fill in the blanks in the sentence is what lexical hedges or fillers are. Lexical hedges or fillers are occasionally used in women's language and illustrate their insecurity when speaking. Examples of lexical hedges in this Women's feature typically involve *you know*, *sort of*, *well*, *you see*, *perhaps*, *I think*. Apart from expressing a lack of confidence, hedges are commonly used when the speaker needs to distinguish between facts and claims in someone's statement. While pause fillers include *um*, *uh*, and *ah*. The purpose of pause fillers is to fill in the blanks in the speaker's sentence. Furthermore, there are numerous methods for reducing illocutionary stress, and hedging is

accomplished through the use of a variety of linguistic features.

Hedging is an example of a female language characteristic, as are the words *can, may, will, and should*.

2.1.2.2 Tag Questions

Tag question is an important linguistic feature that can help us communicate in social conversations. Question tags are also common in people who speak in female language. Because women or people who speak women's languages use question tags in their sentences, whereas men's languages rule. For example, if someone asks the other person to close the door, a woman will say, '*can you shut the door, please?*' In contrast to men's language, which will say '*shut the door.*' Masculinity in male language for anyone who uses it gives the user a rough and powerful appearance.

2.1.2.3 Rising Intonation on Declaratives

R. T. Lakoff (1975) declare that there is a peculiar sentence intonation-pattern, found in English as far as I know only among women, which has the form of a declarative answer to a question, and is used as such, but has the rising inflection typical of a yes-no question, as well as being especially hesitant. The effect is as though one were seeking confirmation, though at the same time the speaker may be the only one who has the requisite information. Assertive rising declaratives are characterized by a high pitch accent which thus rises to a high boundary tone.

2.1.2.4 'Empty' Adjectives

Women, as we know, have a more diverse vocabulary than men.

Women much more often use words like cute, charming, divine, adorable, and gorgeous. And, as Lakoff implies, it is an empty adjective (1975). Empty adjective is only concerned with the word emotional reactions to the specific information. Some of these adjectives were gender neutral, meaning that native speakers of either gender, men or women, could use them.

2.1.2.5 Precises Colour Terms

When it comes to color naming, women are more likely than men to use the correct color naming. When shown the same color, the responses of girls and boys may differ. If a girl and a boy were shown the color green, the girls would respond more specifically to that color. "That's turquoise," women will usually respond, while men will usually respond, "That's green," without being more specific about the color. When men be more specific or precises about color they see, one might will conclude he was imitating a woman sarcastically or as a homosexual or an interior decorator. Because it's common for women to be more specific about colour and it's not common for men when they be more specific about colour.

2.1.2.6 Intensifiers

One of the two examples of intensifiers in female language is *so* and *just*. R. T. Lakoff (1975) argues that intensive “so” is more frequent in women’s than men’s language, although men can also use it. We have an attempt to hedge on one’s strong feelings, as though to say: I feel strongly about this but I dare not make it clear how strong. Example of intensifier in woman’s language “I like that body scrub *so* much!”

2.1.2.7 Hypercorrect Grammar

According to Lakoff (as cited in Holmes, 1995), hypercorrect grammar is the consistent use of standard verb forms that women usually use.

2.1.2.8 Super Polite Form

Women typically use indirect requests as well as softening words in feminine language. According to R. T. Lakoff (1975), women’s language uses a very polite sentence form.

2.1.2.9 Avoidance of Strong Swear Words

Women, as explained previously, have a more polite language structure and a wider vocabulary than men. Women are known to avoid using swear words, because although men are known to use swear words on the spur of the moment. In addition, women are usually considered immoral when they use strong swear words, whereas men are considered natural when they use strong swear

words.

2.1.2.10 Empathic Stress¹

Emphatic Stress is a type of special emphasis that a speaker appears to give to a word in a sentence, usually to single out, compare, correct, or clarify something. Women prefer to use words which also emphasize or strengthen the meaning of their utterances.

2.2 Previous Studies

First, Khoirot, A. U., Rohmah, Z., & Puspitasari, D. (2016). This study examines describing linguistic features of two women who have two different characteristics—feminine and less feminine—as apparent in “Who’s Afraid of Virginia Woolf” and “The Lover” dramas. Using Robin Lakoff’s (1975) women’s linguistic features, the research found out that not all features occur in the dialogues of the two female characters with other characters. Nine features were applied by Martha in “Who’s Afraid of Virginia Woolf” drama and seven features were used by Sarah in “The Lover.” Based on the analysis of the data, it is uncovered that the use of the women’s linguistic features reflects uncertainty and lacking of confidence on the part of the women in their conversation (Khoirot et al., 2016).

Herman, H., Sinurat, V., Marpaung, T., & Sihombing, P. (2021). This study was aimed to find out women’s language feature used by Jacinda Arden in speech about COVID-19. The researchers conducted the study with Lakoff’s theory. This research investigated the type and function of women’s language

in speech about COVID-19 used by Jacinda Arden. The research formulated a question as the problem “What are the women’s language feature used by Jacinda Arden in speech about COVID-19?”. Hence, it was to find out the women’s language feature used by Jacinda Arden in speech about COVID-19. The researchers used qualitative research design by employing content analysis to answer the research question. There were 2 research instrument used in this research, they were the researchers as the human research and observation sheet. The researchers conducted the research by using the record and video script of Jacinda Arden in her speeches about COVID-19 that delivered on March 21 and April 6, 2020. The result of this study showed not all types of women’s language feature used Jacinda Arden. The researchers found seven types of women’s language feature. Those feature were divided into lexical hedges 18,15%, rising intonation 0,89%, empty adjectives 1,19%, intensifier 16,96, hypercorrect grammar 20,83%, super-polite form 1,19%, and emphatic stress 40,77%. The absent women’s language features were tag question, price color term, and avoidance of using strong swear words. The most dominant women’s language feature was emphatic stress function of emphatic stress in this speech is to emphasize the main idea or word that she wanted to focus on (Herman et al., 2021).

Chandra D, Yulia M (2018) The researcher examined the features of female language used by Nicki Minaj, one of the judges of American Idol Season 12 in this study. In this study, the researcher uses Lakoff’s theory as a reference point to draw conclusions for their research. The researchers chose

to investigate ⁹ the use of language by Nicki Minaj, one of the judges of American Idol Season 12, whose speech stands out above the rest of the other women. According to researchers ⁹ he findings reveal that the features characterizing women's language which appear in Nicki Minaj's comments are intensifier, emphatic stress, filler, rising intonation, and lexical hedge. The remaining features do not appear in her speech; they are tag question, 'empty' adjective, precise colour term, 'hypercorrect' grammar, 'superpolite' form, and avoidance of strong swear words. The absence of these features can be accounted for by four possible factors. They are father's speech, ethnicity, community of practice, and different social psychological perceptions (Chandra & Yulia, 2018).

⁷ Naovarattanakorn P, Tangkiengsirisin S (2019) This study aimed to identify women's language features and functions used in the animated movie Zootopia. The study adopted critical discourse analysis to examine the dialogue spoken by female characters in the movie collected from the screenplay, and to interpret the meanings of specific social situations. The findings show that women in the film use a cooperative style and the language of rapport in communication to build relationships and establish connections with other people. With regard to the features of women's language, eight linguistic features were found in the study: fillers/hedges, minimal responses, questions, tag questions, politeness, directives, compliments, and swearing. This present study highlights that women use particular language features and styles in communication and that social ideologies are embedded in their language.

These findings may increase the understanding of current trends in language use and raise awareness regarding the prevailing attitudes and values in society (Naovarathanakorn & Tangkiengsirisin, 2019).

Women's Language Feature has been the subject of several studies in the past. But in the previous researcher they only use one or two person in their research and mainly is an political field or a character in fan fiction. Meanwhile, in my research there are three speech in one person and a singer as my subject.

2.3 Theoretical Framework

The main theory that used for this research entitled Women Language Feature, while other supporting theories to analyses data and answer each of research questions are the theories of Lakoff. Lakoff (1975) proposed ten women's language features in the form of written text namely lexical hedges or fillers, tag question, rising intonation on declaratives, empty adjectives, precise color terms, intensifiers, hypercorrect grammar, super polite forms, avoidance of strong swear words, and emphatic stress. As well as the researcher will use this theory to determine what features of the female language are used and what most dominant women's language feature in the Dua Lipa selected speeches.

11 CHAPTER III RESEARCH METHOD

3.1 Research Design

In conducting this research, the researcher used qualitative research. Flick stated that qualitative research aims to help people to understand the social world in which we live and why things are the way they are, (Flick, 2018). The researchers found that qualitative research is the most suitable method for this research since this research is conducted to give a better understanding of what women language feature are used and most of dominant women's language features found in Dua Lipa Selected Speeches. The data were collected from Dua Lipa utterances. The researcher use selected transcript Dua Lipa Speeches and watch the YouTube to find out about this.

3.2 Data and Source of Data

A data source is a resource from which we can obtain data for research. Data is accessible from any location. Research data sources, books, the Internet, and people who provide direct data can all be utilized. Data sources may consist of previously collected data and data that will be collected throughout the study. To conduct this research, the researcher used words, phrases, and sentences that the researcher took from the utterances of the singer Dua Lipa. From the data that comes from words, phrases, and sentences, the researcher can begin to analyze the data for this research.

Researcher was using the internet to search for and find data for this

study. Researcher also watched YouTube where in the developed research objects and searched the internet for transcripts that matched the data obtained. The main data sources used by the researcher to conduct this research are the Dua Lipa selected speeches and transcripts Women's Language Features in Selected Dua Lipa Speeches at the 2019 Grammys (<https://www.youtube.com/watch?v=F3jA5woMR6k>), at the Atlantic Council in 2021 (https://www.youtube.com/watch?v=XZT1f9h_Ebw), and her presentation at The Booker Prize in 2022 (https://www.youtube.com/watch?v=EnW_tZ-rDAM&t=47s) that the researchers found and obtained from the internet. After looking for the speech transcripts and reading it, the researcher began to collect data which was an utterance. Words, phrases, and sentences that contain features of women's language are in accordance with the theory that the researcher uses.

3.3 Technique of Collecting Data

Data collection methods are the way of collecting data used in this research. There were some data collection methods or steps employed to collect data used in this research. In this study I used qualitative approach in which the data were in the form of utterances.

Some steps of collecting the data in this study were as follows:

1. First of all, before conducting this research, the researcher looked for YouTube and watched them first to find out whether the speeches was suitable with the research topic or not.

2. Secondly, searching for transcripts of Dua Lipa selected speeches also on internet.
3. After attempting to find the speeches transcripts on the internet, the researcher read it carefully and especially in comparison it to the dialogues in the YouTube.
4. Reading each dialogue that the researcher reads in the transcripts and hears in the YouTube should indeed be closely linked with the theories that the researcher chooses to support the research.
5. Classifying every words, phrase, and sentence found as data by the researcher into which women's language it belongs, and compare it to other sentences.

3.4 Technique of Analyzing Data

1 To analyze the data obtained from data analysis from the speeches of the Dua Lipa Selected Speeches. Before analyzing the data found, the researcher searched the internet for manuscripts and read the speech manuscripts, as explained in the section on data collection. Then the researcher searched and watch Dua Lipa Youtube that same as the speeches. The researcher carefully reads the manuscript while listening the audio from YouTube that the researcher discovered and highlights the dialogue that belongs to the features of women's language. The researcher collects the words, phrases, clauses, and sentences that the writer classifies as features of female language into a file before further analysis and stores them in table data after underlining them. I

classified the data that had been highlighted into one of women's language features types coded by one of the following abbreviations. By doing so, the dominant type and differences would be found.



CHAPTER IV

DATA ANALYSIS

This study examines the linguistic patterns employed by the artist Dua Lipa, explicitly focusing on the language features used by women. In this study, the researcher plans to use Lakoff's (1975) framework to examine the linguistic traits used by women in a sample of Dua Lipa's speeches. This theory is the foundation for researchers when analyzing the language data of women's feature languages. The researcher analyzed data obtained from speeches given by Dua Lipa to identify the linguistic characteristics exhibited by women. Additionally, the researcher identifies the most dominant of the linguistic characteristics women display within the discourse that encompasses the characteristics of women's language, using Dua Lipa as an example in various contexts. Specifically, the speeches delivered by the individual in consideration include her acceptance speech at the 2019 Grammys (<https://www.youtube.com/watch?v=F3jA5woMR6k>), her address at the Atlantic Council in 2021 (https://www.youtube.com/watch?v=XZT1f9h_Ebw), and her presentation at The Booker Prize in 2022 (https://www.youtube.com/watch?v=EnW_tZ-rDAM&t=47s). The researcher selected three speeches delivered by Dua Lipa in formal settings, which were chosen based on their distinct topics and the audience to whom they were addressed.

4.1 Women Language Features in Selected Dua Lipa Speech.

After analyzing the data, the researcher found 10 Lexical Hedges or Fillers, 2 Tag Questions, 5 Rising Intonations on Declaratives, 21 Empty

Adjectives, 15 Intensifiers, 3 Super Polite Forms, 1 Avoidance of Strong Swear Words and 2 Empathic Stress. In the data that the researchers found, none of them used the Precise Color Terms feature and Hypercorrect Grammar. And in some utterances, there is more than one feature of Female Language features. However, the researcher did not find Dua Lipa using the female language features Precise Color Term and Hypercorrect Grammar, in the selected three speeches. Only eight out of the ten features that the researcher can found used in this speech. The resulting outcomes provide an analysis of each speech situation performed by Dua Lipa. The researcher selectively presents a section of the analysis conducted on the three speeches, while the entire data collection is available in the findings table included after the research.

Table 4.1

Women Language Features used by Dua Lipa Speech in 2019 GRAMMYs Acceptance Speech

Women Language Features	Total Amount
Lexical Hedges or Fillers	5
Empty Adjective	2
Intensifiers	6
Super Polite Forms	1
Avoidance of Strong Swear Words	

4.1.1 Women Language Features used by Dua Lipa Speech in 2019 GRAMMYs Acceptance Speech.

1. Lexical Hedges or Filler

According to Lakoff (1973) theory, one of the most frequently

observed and utilized features of women's language is the presence of lexical hedges or fillers. According to (Holmes & Wilson, 2017), in his publication discussing Lakoff's theory, it is stated that hedging devices are explicit indicators of a lack of confidence. Several researchers have identified lexical hedges or fillers employed by female participants in this particular study. The Dua Lipa, Selected Speech analysis produced ten instances comprising words, phrases, and sentences that involve hedging and filler elements.

DATUM 1

Context: Dua Lipa won a music award. (2019 GRAMMYs Acceptance Speech)

“Uh, um. I guess, oh my God I don't even know where to begin”

The sentence that Dua Lipa provided demonstrates the use of a lexical filler. In Women's Language theory, Lexical Hedges or Fillers are recognized as an essential feature of women's language usage, as asserted by scholars in the field. The presence of a Lexical Filler in Dua Lipa's sentence can be attributed to her disbelief and subsequent inability to articulate her thoughts at that moment. Including Lexical Filler in Dua Lipa's utterances occupies pauses in speech while Dua Lipa engages in cognitive processes to formulate her thoughts. A lexical filler in this sentence can be attributed to the speaker, Dua Lipa, experiencing a sense of nervousness when attempting to communicate.

DATUM 2

Context: Dua Lipa giving a speech at the award ceremony for winning the Best New Artist award. (2019 GRAMMYs Acceptance Speech)

“Um I Uh... I want to say big thank you”

In order to improve the sentence structure, inserting the Lexical Filler at the beginning of the sentence would be helpful. The use of the Lexical Filler in this sentence can be attributed to Dua Lipa's nervousness after she wins the award when considering the contextual factors she engage in. When faced with a situation that induces anxiety, individuals often experience difficulty in verbal expression. Like Dua Lipa, a Lexical Filler is observed as she engages in the cognitive process of finding words before producing a coherent and grammatically correct sentence.

DATUM 3

Context: Dua Lipa giving a speech at the award ceremony for winning the Best New Artist award. (2019 GRAMMYs Acceptance Speech)

12
Um, by saying how honoured I am to be nominate

According to (R. Lakoff, 1973), 'um' is classified as a pause filler. Because of the circumstances that led to the creation of the Women Language Feature - Filler, Dua Lipa uses the pause filler in the context described above. Dua Lipa became nervousness after she wins the award when considering the contextual factors she engage in. When faced with a situation that induces anxiety, individuals often experience difficulty in verbal expression.

DATUM 4

Context: Dua Lipa giving a speech at the award ceremony for winning the Best New Artist award. (2019 GRAMMYs Acceptance Speech)

“I’m.. **uh..** Oh my God”

The presence of a Lexical Filler in Dua Lipa's sentence can be attributed to her disbelief and subsequent inability to articulate her thoughts at that moment. Including Lexical Filler in Dua Lipa's utterances occupies pauses in speech while Dua Lipa engages in cognitive processes to formulate her thoughts. A lexical filler in this sentence can be attributed to the speaker, Dua Lipa, experiencing a sense of nervousness when attempting to communicate.

DATUM 5

Context: Dua Lipa giving a speech at the award ceremony for winning the Best New Artist award and She giving some little motivation to the audience. (2019 GRAMMYs Acceptance Speech)

“**Just**...know that no matter where you’re from”

Lakoff (1975) proposes that lexical hedges, such as phrases like "I think," "I am sure," and "sort of," are employed to mitigate the force of an assertion. Women employ hedges due to societal restrictions that limit their ability to express assertive viewpoints. Dua Lipa employs hedges in the above sentence as she seeks to lessen a certain amount of strength in her expressed perspective. The individual aims to articulate her viewpoint in a manner that is neither excessively forceful nor oppressive upon the audience in discussion.

2. Empty Adjective

Lakoff's theory (1973) states that Empty Adjectives pertain solely to words that elicit an emotional response concerning detailed information. 'Empty' According to (R. Lakoff, 1973), adjectives such as cute, charming, divine, adorable, gorgeous, and others are perceived as more pleasant. In addition to their propensity for verbal expression, women are recognized for their distinctive linguistic repertoire. According to (Murti, 2018), women frequently employ adjectives such

as divine and pretty, commonly regarded as "empty" adjectives. Moreover, Jespersen explains that women tend towards hyperbole in their language usage, particularly to the degree of intensity conveyed by adjectives commonly employed in a manner that contradicts their literal interpretation. As an illustration, it is not uncommon for women to express their approval by saying, "What a divine idea!" when, in fact, their true sentiments may be different. This behavior is often employed to demonstrate respect towards the individual with whom they are conversing. However, the researchers' observations within the context of Dua Lipa's speech, it was found that she employed a total of twenty-one instances of empty adjectives.

DATUM 1

Context: Dua Lipa delivered a speech upon receiving the prestigious Best New Artist accolade. (2019 GRAMMYs Acceptance Speech)

"alongside so many **incredible** female artists"

The Empty Adjective feature was implemented into the speech delivered during Dua Lipa's acceptance of the Best New Artist award. In the given context, Dua Lipa **competes** with other emerging artists with commendable talent. However, Dua Lipa emerged as the recipient of the prestigious award. The inclusion of the term "incredible" in the phrase "alongside so many incredible female artists" can be attributed to Dua Lipa's lack of anticipation regarding her award win. The use of

the Empty Adjective feature was motivated by Dua Lipa's emotional response to an unexpected happening, specifically her win in securing the Best New Artist accolade.

DATUM 2

Context: Dua Lipa delivered a speech upon receiving the prestigious Best New Artist Awards. (2019 GRAMMYs Acceptance Speech)

“I want to say **big** thank you to my fans”

The Empty Adjective feature is in the speech presented at Dua Lipa's acceptance of the prestigious Best New Artist award. Dua Lipa conveyed her appreciation for her fan base within the context provided. The individual employs the term "big" within their statement to express gratitude towards the followers who have provided support, enabling them to achieve awards. This occurrence is noteworthy as the individual is a beginner musician. The utilization of the term "big" in this context can be classified as an Empty Adjective since Dua Lipa employs hyperbole to convey an intense feeling of respect toward the audience that has consistently supported her artistic career.

3. Intensifier

The intensifiers "so" and "just" are distinctive features within the female language. Intensifiers are commonly categorized as boosting devices, and it has been recognized that women employ boosting more

frequently than males. Intensifiers are commonly employed to emphasize words or reinforce their intended meaning to enhance recipient comprehension. Based on Lakoff's (1975) theory, it is observed that women tend to use the intensifier 'so' more frequently than men, although men also use it. Three different amounts of data can be discerned from the three speeches delivered by Dua Lipa, employing an intensifier to augment their impact.

DATUM 1:

Context: Dua Lipa gave this speech when she received the Best New Artist award. (2019 GRAMMYs Acceptance Speech)

“I love you guys **very** much”

The musician Dua Lipa used an intensifier in this particular sentence. When considering the contextual and situational aspects surrounding Dua Lipa's speech, her use of the intensifier 'very' emphasizes her sincere conviction in her claims. Moreover, using intensifiers helps highlight Dua Lipa's intentional desire to proficiently communicate her message, clearly showing authentic enthusiasm and appreciation in light of her recognition.

DATUM 2:

Context: Dua Lipa gave this speech when she received the Best New Artist award. (2019 GRAMMYs Acceptance Speech)

“I’m **so** nervous and I’m **so** excited and **so** grateful”

Experiencing an unexpected outcome often provokes feelings of anxiety and apprehension. In this sentence, the artist Dua Lipa employs the linguistic device of intensification. When considering the contextual and situational factors surrounding Dua Lipa's speech, using the intensifier 'so' underscores her genuine conviction in her statements. Furthermore, employing intensifiers highlights Dua Lipa's intention to effectively convey her message, expressing genuine nervousness, excitement, and gratitude in response to the accolade she has been bestowed.

DATUM 3:

Context: Dua Lipa's speech when she won the Best New Artist award.
(2019 GRAMMY's Acceptance Speech)

"One thing that I **really** want to say is"

In the provided situation, Dua Lipa appeared as the recipient of an award that exceeded her initial expectations. During her speech, Dua Lipa expressed gratitude towards all individuals who contributed to her attainment of the award. In this sentence, incorporate the intensifier 'really' within it. This sentence's word 'really' indicates Dua Lipa's strong desire to express a particular message. In the previous sentence, it is plausible that the intensifier 'really' has been excluded, resulting in the sentence transforming into 'One thing that I want to say is.'

Nevertheless, the absence of the intensifier 'really' would alter the interpretation of the sentence. In order to effectively convey her intended message, Dua Lipa strategically incorporates the intensifier **'really'** within her statements, emphasizing and reinforcing the significance of the respective sentence.

DATUM 4

Context: Dua Lipa gave this speech when she received the Best New Artist award. (2019 GRAMMYs Acceptance Speech)

“I **really** believe in you”

In the provided situation, Dua Lipa appeared as the recipient of an award that exceeded her initial expectations. During her speech, Dua Lipa expressed gratitude towards all individuals who contributed to her attainment of the award. In this sentence, incorporate the intensifier **'really'** within it. This sentence's word 'really' indicates Dua Lipa's strong desire to express a particular message. In the previous sentence, it is plausible that the intensifier **'really'** has been excluded, resulting in the sentence transforming into believe in you.' Nevertheless, the absence of the intensifier 'really' would alter the interpretation of the sentence. In order to effectively convey her intended message, Dua Lipa strategically incorporates the intensifier **'really'** within her statements, emphasizing and reinforcing the significance of the respective sentence.

DATUM 5

Context: Dua Lipa gave this speech when she received the Best New Artist award. (2019 GRAMMYs Acceptance Speech)

“Thank you **so** much”

Within the context of the utterances in her speech, Dua Lipa employs the intensifier to convey her deep appreciation towards her supporters, whose invaluable assistance has facilitated her attainment of the accolade, although without explicitly revealing the extent of her thanks. According to (Pan, 2011), there is evidence to imply that women employ more intensifiers than men to strengthen the meaning of their expressions. (Handyanta, 2018) identified several intensifiers that indicate language qualities associated with women. These intensifiers include "pretty," "so," "terribly," "just," "really," "very," and others.

4. Avoidance Strong Swear Words

According to Eckert (2003:163), Inappropriate language is a form of interjection or exclamation that conveys intense anger and is widely recognized as a potent means of expression. The utilization of this language is widely regarded as potent, often yielding remarkable outcomes. Moreover, it is deemed inappropriate for utilization by females and minors. The utilization of profanity commonly linked to males is more prevalent due to its frequent inclusion in male discourse. Using profanity or cursing predominantly aligns with male behavior, as

swear words are commonly associated with the linguistic patterns typically observed in males. An illustration of this linguistic phenomenon includes using the term "Shit," predominantly employed by men. However, women tend to substitute it with expressions such as "Oh My God!," "Oh Dear," and "Godness." In additions, to the theory presented by Lakoff (1975), Avoidance of Strong Swear Words is one of the features included in the features of women's language. One instance of Avoidance of Strong Swear Words usage can be observed in Dua Lipa's speech, specifically during her acceptance speech at the Grammy Awards.

DATUM 1:

Context: Dua Lipa's speech at the Grammy event as the winner of the Best New Artist award. (2019 GRAMMYs Acceptance Speech)
 "whatever **the hell** that means"

In the speech, Dua Lipa implored individuals to pursue their aspirations without regard to their sociocultural origins and similar factors. The origin of an individual's success can be derived from various sources, as it manifests itself in our lived experiences. Dua Lipa, similar to her counterpart, possesses the potential to achieve prominence as a multifaceted vocalist. Within this sentence fragment, Dua Lipa employs the phrase 'whatever **the hell** that means' as a linguistic device to substitute for more explicit profanity. If the speaker

were to employ a derogatory term during his address at the Grammy Awards, it would undoubtedly be a wrong choice of words. Consequently, Dua Lipa employs the Avoidance of Strong Swear Words feature to ensure that her discourse remains accessible to individuals from diverse backgrounds and age groups while mitigating any negative impact that may arise from using explicit or highly offensive language.

5. Super Polite Form

One frequently found phenomenon in speech is that women tend to exhibit more polite speech patterns compared to men, as noted by Lakoff (as cited in Mary, 2004:50). The particles employed reinforce the concept that it is a request. For instance, one may request the closure of a door by uttering phrases such as "Close the door," "Please close the door," or "Will you close the door?" "Will you please close the door?" or "Won't you close the door?." According to Lakoff (1975: 51), women are commonly perceived as the guardians of morale and civility, leading individuals to communicate notably "politely" when interacting with them. In the context of women's use of hypercorrectness in grammar, it is commonly anticipated that women adhere to more polite speech patterns than men (Lakoff, 1975, p. 55). According to Holmes (1995: 193-197), it has been observed that women tend to prioritize affective and interpersonal meaning in conversations. However, the researchers'

observations within the context of Dua Lipa's speech, it was found that she employed a total of three instances of Super Polite Form.

DATUM 1:

Context: Dua Lipa won the award for Best New Artist and had to give the winning speech. (2019 GRAMMYs Acceptance Speech)

“Oh my goodness”

Dua Lipa commenced her victory speech in the given context by uttering the phrase 'Oh my goodness.' As mentioned earlier, the sentence exemplifies a gesture of politeness demonstrated by Dua Lipa, as she had not anticipated being bestowed with such a prestigious accolade. The Super Polite Form feature in this sentence pertains to the expression of astonishment exhibited by Dua Lipa upon receiving an award, as she uttered the phrase 'oh my goodness,' which can be interpreted as a manifestation of politeness.

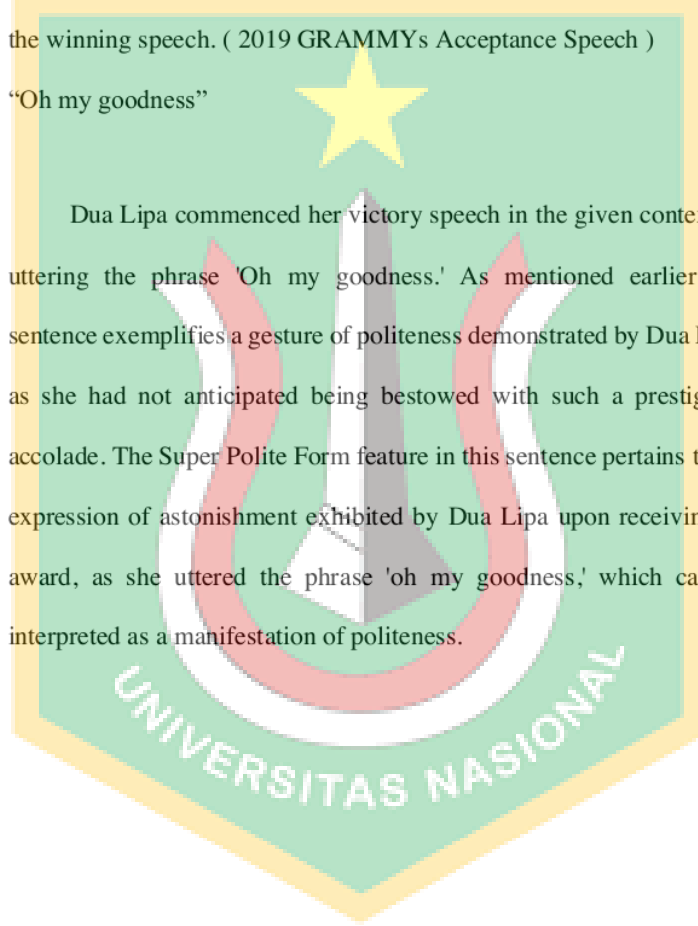


Table 4.2 Women Language Features used by Dua Lipa Speech in 2021 Atlantic Council.

Women Language Features	Total Amount
Lexical Hedges or Fillers	1
Empty Adjective	12
Intensifiers	7
Emphatic Stress	2
Super Polite Form	1
Rising Intonation	5
Question Tag	2

4.1.2 Women Language Features used by Dua Lipa Speech in 2021 Atlantic Council

1. Lexical Hedges or Filler

According to (R. Lakoff, 1973) theory, one of the most frequently observed and utilized features of women's language is the presence of lexical hedges or fillers. (Holmes & Wilson, 2017) in his publication discussing Lakoff's theory, it is stated that hedging devices are explicit indicators of a lack of confidence. Several researchers have identified lexical hedges or fillers employed by female participants in this particular study. The Dua Lipa, Selected Speech analysis produced one instances comprising words, phrases, and sentences that involve hedging and filler elements.

DATUM 1

Context: Dua Lipa shares her memories of an individual who began on holiday in her childhood place. (2021 Atlantic Council's)

“So do you think...”

Dua Lipa employs hedging in her sentences as a linguistic device to convey a sense of personal uncertainty and hesitancy toward the thoughts she intends to express. The individual in question harbors uncertainties regarding their stance on visa liberalization for Kosovo. The speaker used hedging before soliciting opinions from the audience over the concept of visa liberalization for Kosovo throughout her address. According to (Putri et al., 2021), hedges and fillers are phrases in the shape of pauses employed to fill the gaps in speech during a conversation. This feature indicates women's insecurity and uncertainty about the ideas they want to express. This trait possesses the capability to fulfill various functions, including the articulation of a declaration (presumably), the formulation of a question (one might speculate), and the manifestation of uncertainty (one may assume, indeed). Dua Lipa employs "so" as a linguistic hedge, potentially indicating a lack of confidence in articulating her preceding viewpoint.

2. Tag Question

In his book, Holmes (2013) describes (R. Lakoff, 1973) theory about the characteristics of tag questions in women's language. Including a question tag is a characteristic of female language, serving as a politeness strategy. The utilization of question tags is an essential aspect of polite communication. Modesty can be regarded as a significant factor contributing to societal strength. In this context, (R. Lakoff, 1973) argued that women used this feature to avoid conflict with their addressees. By using this feature, women let their addressees choose their sides, to confirm whether they agree with the ideas or not. The examples of this feature are *isn't it?*, *is that right?*, *Do you agree?*, may be considered to possess greater strength compared to those who do not utilize such features. These tag questions serve to convey politeness during the process of posing inquiries. According to (R. Lakoff, 1973) research, the utilization of question tags is predominantly observed among women due to their linguistic patterns. This habit is regarded as positive due to its manifestation of inherent politeness within individuals. According to (DEBY RAHMAWATI et al., 2019; Holmes & Wilson, 2017), the book discusses various types of tag questions that (R. Lakoff, 1973) classified. Question tags can express uncertainty, facilitate conversation, or initiate a confrontation. Dua Lipa used two instances of tag questions in her chosen speech, according to the researchers observations within the context of this speech.

DATUM 1

Context: Dua Lipa shares her memories of an individual who began on holiday in her childhood place. (2021 Atlantic Council's)

“she asked at reception what the occasion was and they said, “**That?** Oh, that was just a Monday.”

The use of a Tag Question in this sentence confirms the content of the inquiry before responding. The use of tag questions in the language of women is characterized as a linguistic feature associated with women, indicating elements of inconsistency, facilitation, and conflict. Nevertheless, using the Tag Question within this set of data indicates the instructor's intention to refrain from disseminating inaccurate information. Hence, using a Tag Question in this particular sentence clarifies the interlocutor's query before responding, thereby ensuring a coherent and accurate exchange of information between the speaker and the interlocutor.

DATUM 2

Context: Dua Lipa is delivering a speech explaining her native land's past and the state of affairs before her departure to pursue a professional career. (2021 Atlantic Council's)

“So do you think we could get that done now?”

In this statement, Dua Lipa uses a Tag Question, recognized as a characteristic of language patterns frequently linked with women. The Question Tag in this sentence indicates Dua Lipa's intention to ensure that the individuals in attendance at the event share her thoughts. In this speech, Dua Lipa provided a narrative account of the various successes and challenges she experienced in her country of origin. Following the speaker's comprehensive exposition, it is customary for the speaker to anticipate the formation of opinions or perspectives among the listeners regarding the subject matter discussed. In the present dataset, question tags within sentences are used to ascertain the recipients' perspectives regarding the subject matter discussed. In contrast to the characterization of the Tag Question feature as indicative of inconsistency, facilitation, and conflict, the use of Tag Questions in this data set encourages interactive speech. The data containing the Tag Question feature does not exhibit any elements of inconsistency, facilitation, or conflict.

3. Empty Adjective

Lakoff's theory (1973) states that Empty Adjectives pertain solely to words that elicit an emotional response concerning detailed information. 'Empty' According to (R. Lakoff, 1973), adjectives such as cute, charming, divine, adorable, gorgeous, and others are perceived as more pleasant. In addition to their propensity for verbal expression, women are recognized for their distinctive linguistic repertoire.

According to (Murti, 2018), women frequently employ adjectives such as divine and pretty, commonly regarded as "empty" adjectives. Moreover, Jespersen explains that women tend towards hyperbole in their language usage, particularly to the degree of intensity conveyed by adjectives commonly employed in a manner that contradicts their literal interpretation. As an illustration, it is not uncommon for women to express their approval by saying, "What a divine idea!" when, in fact, their true sentiments may be different. This behavior is often employed to demonstrate respect towards the individual with whom they are conversing. However, the researchers' observations within the context of Dua Lipa's speech, it was found that she employed a total of twelve instances of empty adjectives.

DATUM 1

Context: Dua Lipa expressed gratitude towards the Atlantic Council for its supportive relationship with Kosovo. (2021 Atlantic Council)
 "Continue to be a **great** friend"

If the feature of the 'Empty' Adjective does not exist in Women's Language, the sentence can be simplified. The phrase "continue to be a **great** friend" can be classified as an example of an Empty Adjective. If the Women Language feature is not utilized, the term 'continue to be a friend' can be substituted. The Empty Adjective feature in Women's

Language may be perceived as a sentence exhibiting exaggeration. However, it serves as a tool that provides the speaker with an accurate reflection of their true self through verbal expressions.

DATUM 2

Context: Dua Lipa discusses her experiences in Kosovo and recounts a distinctive event that has left a lasting impression on her. (2021 Atlantic Council)

"Pristina has a **wonderful** café culture"

In the previous sentence, Dua Lipa employs the term "wonderful," which falls under the category of an Empty Adjective within the Women Language feature. The Empty Adjective feature stems from the fact that Dua Lipa, as a speaker, exhibits an emotional response while recounting her personal experiences in her native Kosovo. In most women, it is common for an emotional response to be accompanied by the Empty Adjective within their verbal expressions when they find themselves in a particular circumstance. The usage of the Empty Adjective is prevalent and contributes to the semantic value of the uttered sentence. In contrast to the statement "Pristina has a great café culture," substituting the adjective "great" with "**wonderful**" in the sentence "Pristina has a **wonderful** café culture" enhances the depth and significance of the intended message.

DATUM 3

Context: Dua Lipa discussed her efforts in showcasing notable artists from Kosovo, citing her personal experience of limited event options in the region as a motivating factor. (2021 Atlantic Council)

“but so that the visiting bands can experience our own **brilliant** and diverse music scene”

The presence of the Empty Adjective in this sentence can be attributed once more to an affective response from Dua Lipa in her role as the speaker. In light of her personal encounter with limited event options, Dua Lipa expressed a desire to change this situation by providing Kosovo residents with new opportunities to engage with musicians through live performances in Kosovo. Due to Dua Lipa's aspirations to effect transformations in the realm of music of Kosovo, the artist exhibited a profound emotional response during their discourse. As a consequence of the aforementioned emotional response, the Women Language feature, specifically the Empty Adjective, is incorporated.

DATUM 4

Context: Dua Lipa expressed her gratitude and respect for being on the same stage with influential people at the Atlantic Council event. (2021 Atlantic Council)

“Im **humbled** to share the stage”

Dua Lipa employs empty adjectives to convey her emotional state when performing on stage. The speaker expressed her heartfelt sentiments at the Atlantic Council event. Using "humbled," she highlighted her genuine happiness and sense of honor. However, she maintained a humble attitude, acknowledging the presence of other significant individuals alongside herself. The individual in question employs the Empty Adjective to articulate their emotional sentiments that elude exact expression.

DATUM 5

Context: Dua Lipa expressed her respect and admiration for the performance of one of the people leading the Atlantic Council event. (2021 Atlantic Council)

“Your **excellency** mis van der leyen”

If the linguistic feature of the 'Empty' Adjective is absent in the language used by women, the phrase might be further simplified. The expression "Your Excellency mis van der leyen" can be categorized as an Empty Adjective. If the Women's Language feature is not employed, the term 'mis van der leyen' may be used as an alternative. The Empty Adjective characteristic in Women's Language may be seen as a linguistic construction that displays a tendency towards exaggeration. Nonetheless, it functions as a mechanism that affords the speaker an

authentic representation of their genuine identity through spoken expressions.

4. Intensifier

The intensifiers "so" and "just" are distinctive features within the female language. Intensifiers are commonly categorized as boosting devices, and it has been recognized that women employ boosting more frequently than males. Intensifiers are commonly employed to emphasize words or reinforce their intended meaning to enhance recipient comprehension. Based on (R. Lakoff, 1973) theory, it is observed that women tend to use the intensifier 'so' more frequently than men, although men also use it. Three different amounts of data can be discerned from the three speeches delivered by Dua Lipa, employing an intensifier to augment their impact.

DATUM 1

Context: In this speech, Dua Lipa shared her experience when she invited other great musicians to the Sunny Hill Festival which created a new experience in Kosovo. (2021 Atlantic Council)

“as the energy is **so** roaring”

Intensifiers are commonly categorized as boosting devices, with empirical evidence indicating that women tend to employ boosting more frequently than men. In general, intensifiers are employed to

accentuate words or augment their significance, thereby ensuring effective communication and comprehension by others. In this sentence, the artist Dua Lipa employs the intensifying adverb 'so' to bolster the semantic impact of the adjective 'roaring.' Using the intensifier 'so' in Dua Lipa's speech enhances the comprehension of her intended message among listeners. The inclusion of the intensifier 'so' in Dua Lipa's statement at the Sunny Hill Festival evokes a vivid sense of the energetic atmosphere, effectively enhancing the impact of her words.

DATUM 2

Context: Dua Lipa shared her opinion about Kosovo as a small city but for her it is very creative in the entertainment industry. (2021 Atlantic Council)
 “speculate on what **must** be in the water”

An intensifier is a grammatical tool (usually an adverb) that is used to modify an adjective or adverb to maximize or enhance the meaning of the following word in a sentence. Dua Lipa employs the intensifier "**must**" in her statements to express her firm conviction that journalists covering several artists would inquire about the factors that have contributed to the fame of numerous singers from Kosovo. The role of the intensifier in this context is to enhance the emphasis of a statement, reinforcing its significance within a sentence. Dua Lipa

employed the intensifier "**must**" to emphasize her beliefs that Kosovo has achieved notable success in the entertainment business, solidifying its legitimacy in fostering achievement and excellence, particularly within artistic endeavors.

DATUM 3

Context: Dua Lipa discussed her efforts in showcasing notable artists from Kosovo, citing her personal experience of limited event options in the region as a motivating factor. (2021 Atlantic Council)

"but so that the visiting bands can experience our own **brilliant** and diverse music scene"

DATUM 4

Context: Dua Lipa shared her opinion about Kosovo as a small city but for her it is very creative in the entertainment industry. (2021 Atlantic Council)

"so many successful music artists"

According to (R. Lakoff, 1973; Retiningrum, 2020), certain words such as "so" and "just" can be categorized as intensifiers. Women frequently use these intensifiers to express heightened emotions without explicitly indicating the degree of intensity. Dua Lipa employs the adverb "so" to articulate her sentiments regarding the massive number of accomplished musicians from Kosovo. The speaker takes great pride

in expressing this sentiment, as they believe that artists originating from or residing in Kosovo possess unique qualities and benefits. Dua Lipa maintains that despite its relatively small size, Kosovo exhibits progress and provides essential resources, particularly within the entertainment sector. Dua Lipa argues that the success of numerous musicians hailing from Kosovo can be attributed to this phenomenon. The author employs the intensifier "so" to emphasize the high likelihood of multiple artists from Kosovo achieving success in their chosen fields.

DATUM 5

Context: In this speech, Dua Lipa shared her experience when she invited other great musicians to the Sunny Hill Festival which created a new experience in Kosovo. (2021 Atlantic Council)
 “the audience so present”

Intensifiers are typically classified as boosting devices, and data from studies suggests that women tend to use them more frequently than men. Intensifiers are commonly used to emphasize phrases or enhance their importance, facilitating good communication and comprehension among individuals. Within this particular sentence, the singer Dua Lipa strategically utilizes the intensifying adverb 'so' to enhance the semantic potency of the adjective 'roaring.' The utilization of the intensifier 'so' in Dua Lipa's speech serves to augment the level of understanding of

her intended message among the audience. The utilization of the intensifying adverb 'so' within Dua Lipa's declaration during the Sunny Hill Festival elicits a vibrant perception of the dynamic ambiance, proficiently amplifying the influence of her utterances.

5. **Empathic Stress.**

This situation arises when women seek to bolster a claim or argument. This alternative approach pertains to articulating ambiguity surrounding women's self-expression. Lakoff's work, as referenced in (Chung, 2004). In order to emphasize their opinion in written text, women may employ various typographical techniques such as italics, bold font, coloration, repetition, capitalization, or elongated lettering to enhance the emphasis or reinforce the intended meaning of those words. Emphatic stress or boosting devices refer to lexical items, such as "brilliant" and "amazing," that enhance the intensity or emphasis of a particular expression. According to (Holmes & Wilson, 2017), Lakoff posited that women tend to employ certain words more frequently in everyday discourse to convey their perceived lack of confidence and express uncertainty, as supported by the cited source. Boosting devices provide additional reassurance to the recipient, enhancing their conviction in the speaker's message (Yolanda & Bram, 2021). Furthermore, as posited by Lakoff, women employ boosting devices to garner attention from the recipient and establish credibility (Murti, 2018). Dua Lipa used two instances of Empathic Stress in her chosen

speech, according to the researchers observations within the context of this speech.

DATUM 1:

Context: Dua Lipa discussed the challenges the people of Kosovo faced during times of armed conflict, forced displacement, and the subsequent inability to repatriate to their original places of residence. (2021 Atlantic Council)

“That must have caused a pain that I can **only** imagine”

Empathic stress refers to a distinct form of emphasis that a speaker employs when emphasizing a particular word within a sentence. This emphasis is typically used to highlight, contrast, rectify, or elucidate a specific aspect. In the previous sentence, Dua Lipa employs the Empathic Stress feature, accentuating the term '**only**' in her statement. The use of Empathic Stress in the term '**only**' serves to elucidate that the sole affliction that Dua Lipa can conceive of is the inability of the Kosovo populace to repatriate to their respective places of origin after the conflict. If she chooses not to provide clarification, there is expected to be no manifestation of Empathic Stress or any particular emphasis placed on the word '**only**' within the given sentence.

DATUM 2:

Context: During her address, Dua Lipa asserted that approximately half of the Kosovo populace comprises individuals below 25 years. (2021 Atlantic Council).

“I’m **officially** old in Kosovo”

In the words of Dua Lipa, it can be inferred that a significant proportion of Kosovo's population, around fifty percent, consists of individuals under 25. This demographic characteristic may contribute to a heightened interest in social gatherings and festivities among the residents of Kosovo. Due to Dua Lipa surpassed the age of 25, she expresses her sentiment of being considered "**officially** old" in Kosovo by utilizing the Empathic Stress feature, explicitly emphasizing the word "**officially**." Dua Lipa employs the Empathic Stress feature on the term '**officially**' as a means of drawing a comparison, given her age surpasses 25 years, which may be deemed relatively advanced in Kosovo, where approximately half of the population falls below the age of 25. The utilization of the Empathic Stress attribute on the term 'officially' serves the purpose of enabling listeners to draw a comparison regarding the disparity in age between Kosovo adolescents who possess an affinity for social gatherings and Dua Lipa, who was raised in London, where the majority of such events are predominantly attended

by individuals aged 25 and above.

6. Super Polite Form

One frequently found phenomenon in speech is that women tend to exhibit more polite speech patterns compared to men, as noted by Lakoff (as cited in Mary, 2004:50). The particles employed reinforce the concept that it is a request. For instance, one may request the closure of a door by uttering phrases such as "Close the door," "Please close the door," or "Will you close the door?" "Will you please close the door?" or "Won't you close the door?". According to (R. Lakoff, 1973), women are commonly perceived as the guardians of morale and civility, leading individuals to communicate notably "politely" when interacting with them. In the context of women's use of hypercorrectness in grammar, it is commonly anticipated that women adhere to more polite speech patterns than men (R. Lakoff, 1973). According to (Holmes & Wilson, 2017), it has been observed that women tend to prioritize affective and interpersonal meaning in conversations. However, the researchers' observations within the context of Dua Lipa's speech, it was found that she employed a total of three instances of Super Polite Form.

DATUM 1:

Context: Dua Lipa delivered a speech during an Atlantic Council gathering, addressing Kosovo, her place of origin. (2021 Atlantic Council)

“Thank you Damon **so much**”

During her address, Dua Lipa expressed gratitude towards Damon. Dua Lipa incorporated the phrase 'so much' into her statement to emphasize her genuine appreciation towards Damon for his actions. The Super Polite Form feature within Women Language exemplifies the manifestation of politeness in the linguistic expressions employed by women when communicating with or referring to individuals. In this speech, Dua Lipa demonstrates a courteous demeanor and expresses gratitude towards Damon through her utterance of "Thank you, Damon." she could only use that word rather than "Thank you, Damon, so much"

7. Rising Intonation

According to (R. Lakoff, 1973), a distinct sentence intonation pattern is observed in English, primarily among women. This pattern is a declarative response to a question yet exhibits a rising inflection characteristic of a yes-no question. Additionally, this pattern is notable for its hesitancy. Lakoff argues that women tend to exhibit hesitancy in the context of providing information or making statements. This linguistic phenomenon denotes the speaker's reluctance to provide a direct response while also serving as a means of seeking validation or agreement from the recipient. Using rising intonation in declarative

statements imbues women's speech with a greater sense of politeness than men's. This is because rising intonation avoids imposing the speaker's viewpoint onto the listener, thereby maintaining an open invitation for discussion. Dua Lipa used five instances of rising intonation in her chosen speech, according to the researchers observations within the context of this speech.

DATUM 1

Context: In the data set provided, the first statement made by Dua Lipa before delivering her speech at the Atlantic Council event is examined. (2021 Atlantic Council's).

“*Wow*, good evening.”

Before starting her speech, Dua Lipa's vocal inflection exhibited an upward melodic contour as she uttered the word "wow." Based on the information, it is possible to interpret Dua Lipa's increased speech intonation as a manifestation of her doubt, which most likely resulted from the audience's reaction. When her name was announced to deliver a speech on stage, the audience acknowledged enthusiasm for the content of her forthcoming address. As a result, Dua Lipa's vocal delivery had a noticeable elevation in intonation because she needed clarification on the audience's level of interest in and enthusiasm for her speech.

DATUM 2

Context: Dua Lipa delivered a speech during an Atlantic Council event, discussing her place of origin, Kosovo. (2021 Atlantic Council's).

"I stand before you as a child of Kosovo"

Inside the data set, it is observed that Dua Lipa employs the linguistic characteristic known as Woman's Language, specifically raising intonation on the phrase **"I stand where."** This instance showcases Dua Lipa's enthusiasm as she seizes the opportunity to deliver a speech concerning her place of origin and recount her childhood experiences in Kosovo. The ascending intonation observed in the data indicates Dua Lipa's evident enthusiasm for spreading her experiences to all individuals in attendance who listened to her speech. The observed elevation in intonation within the provided data serves to emphasize the factual accuracy of Dua Lipa's statement.

DATUM 3

Context: During the Atlantic Council event, Dua Lipa delivered a speech, providing insights and knowledge regarding Kosovo, her place of origin. (2021 Atlantic Council's)

"All I can say is...."

The higher intonation observed at the beginning of a sentence after the conclusion of the preceding sentence can be interpreted as an indication of Dua Lipa's intention to capture the attention of the audience in attendance. In general, when the duration of a speech is sufficiently lengthy, it is common for listeners to experience a decline in their attentiveness toward the delivered discourse. Adjusting the intonation to a higher pitch at the commencement of a sentence after concluding the preceding one can effectively recapture an audience's attention that may have begun to wane. Following a comprehensive explanation, the usage of rising intonation can serve to underscore the speaker's concluding remarks.

DATUM 4

Context: Dua Lipa shares her experience attending a concert in Kosovo during her teenage years, specifically at 13. This is the context in which children her age should not attend the concert. (2021 Atlantic Council's).

"But it wasn't like I had any actual choice of shows"

Following her narrative of an event she attended in Kosovo, which she considered unsuitable for a child of thirteen, Dua Lipa's vocal inflection notably heightened as she uttered the subsequent statement. The increase in intonation indicated the speaker's intention to provide

additional clarification regarding the situation while also underscoring that the previously recounted narrative resulted from Dua Lipa's limited alternatives for attending a concert during that period. Dua Lipa's rising intonation effectively captured the listeners' attention, prompting them to withhold concluding the narrative presented by the artist.

DATUM 5

Context: Dua Lipa described the challenges she faced while residing in Kosovo, a region characterized by frequent armed conflicts. These circumstances posed significant obstacles to her goals of pursuing a professional career within the country. (2021 Atlantic Council's)

“Even for those who mercifully escaped the war”

According to the provided data, an observable pattern emerges in Dua Lipa's speech, wherein her intonation exhibits a rising tone after sharing about the challenges faced while residing in Kosovo due to the war. The raised intonation observed in the phrase *“even for those”* emphasizes Dua Lipa's genuine happiness for individuals who, akin to herself, have managed to evade the adversities of war and challenging circumstances. The utilization of the Women's Language (Rising Intonation) characteristic observed in the data signifies the speaker's (Dua Lipa) intention to capture the listeners' attention. This analysis utilizes the Rising Intonation feature, commonly associated with yes-no

questions and expressions of doubt. However, the data examined reveals that the employment of the Rising Intonation feature conveys a heightened significance or intention.



4.2 Women Language Features used by Dua Lipa Speech in 2022 The Booker Prize

Table 4.3 Women's Language Features in Dua Lipa Selected Speech

Women Language Features	Total Amount
Lexical Hedges or Fillers	1
Empty Adjective	5
Intensifiers	2
Super Polite Form	1

4.2.1 Women Language Features used by Dua Lipa Speech in 2022 The Booker Prize

1. Lexical Hedges or Filler

According to (R. Lakoff, 1973) theory, one of the most frequently observed and utilized features of women's language is the presence of lexical hedges or fillers. According to (Holmes & Wilson, 2017), in his publication discussing Lakoff's theory, it is stated that hedging devices are explicit indicators of a lack of confidence. Several researchers have identified lexical hedges or fillers employed by female participants in this particular study. The Dua Lipa, Selected Speech analysis produced one instances comprising words, phrases, and sentences that involve hedging and filler elements.

DATUM 1

Context: On this data, Dua Lipa is speaking as a singer-songwriter who won an award at the Booker Prize event. (2022 The Booker Prize)

“So, to each of tonight’s shortlisted authors”

The Lexical Filler is used in the speech at the beginning of Dua Lipa's sentence. The application of Lexical Filler serves the purpose of limiting pauses in a speech prior to the speaker creating a coherent sentence. The presence of Lexical Filler in this sentence does not indicate a lack of confidence on the speaker's part. Dua Lipa demonstrated unwavering confidence in delivering this speech, even when using lexical fillers within her sentences.

2. Empty Adjective

Lakoff's theory (1973) states that Empty Adjectives pertain solely to words that elicit an emotional response concerning detailed information. 'Empty' According to (R. Lakoff, 1973), adjectives such as cute, charming, divine, adorable, gorgeous, and others are perceived as more pleasant. In addition to their propensity for verbal expression, women are recognized for their distinctive linguistic repertoire. According to (Murti, 2018), women frequently employ adjectives such as divine and pretty, commonly regarded as "empty" adjectives. Moreover, Jespersen explains that women tend towards hyperbole in their language usage, particularly to the degree of intensity conveyed

by adjectives commonly employed in a manner that contradicts their literal interpretation. As an illustration, it is not uncommon for women to express their approval by saying, "What a divine idea!" when, in fact, their true sentiments may be different. This behavior is often employed to demonstrate respect towards the individual with whom they are conversing. However, the researchers' observations within the context of Dua Lipa's speech, it was found that she employed a total of five instances of empty adjectives.

DATUM 1

Context: Opening speech at the Booker Prize event as award winner as singer and songwriter. (2022 The Booker Prize)

"It's such an honour to be amongst some of the world's **greatest** literary minds to talk about"

The provided data contains an 'Empty' Adjective within the sentence, a characteristic of women's highly distinctive language. The term "empty" as an adjective is closely associated with the linguistic characteristic found in women's language, wherein it is deemed superfluous and often unnecessary to employ. The use of the term 'Empty' Adjective is often associated with feminine discourse due to the tendency of women to employ flattering language towards their conversational partners. The term "greatest" in this sentence indicates

that the speaker (Dua Lipa) expressed it sincerely, intending to compliment.

DATUM 2

Context: Dua Lipa shared her perspective on the matter of children attending schools in London, connecting her sentiments with those of individuals who possess a liking for literature. (2022 The Booker Prize) "Like **countless** other London school children"

Frequently, women tend to articulate their emotional reactions rather than employ vague descriptors to provide precise and detailed information. Concerning lexicon, it constitutes a collection of adjectives that convey the speaker's admiration or commendation for a specific entity, exemplified by expressions such as splendid, extraordinary, endearing, aesthetically pleasing, and so forth (Pebrianti, 2013). Dua Lipa employs the term "Empty Adjective" in her statement, "Like countless other London schoolchildren," so indicating that the adjective "countless" signifies a substantial number of children enrolled in schools in London without specifying the precise numerical value. Therefore, these adjectives merely provide general meanings and cannot define specific features. Dua Lipa provides a glimpse of the many youngsters attending London schools, employing the term "countless."

DATUM 3

Context: During her speech at The Booker Prize ceremony, Dua Lipa expressed her gratitude towards two esteemed authors who played an essential part in developing her passion for literature, enhancing her life quality. (2022 The Booker Prize)

“both of whom gave me **little pearls of wisdom** that still guide me today”

The phrase 'Little pearls of knowledge' portrays the meaning of an utterance in which the speaker characterizes an individual as possessing competence and offering valuable guidance. In the preceding information, Dua Lipa delivers a speech expressing gratitude towards individuals who have assisted, employing the phrase 'small pearls of knowledge,' which is categorized as an adjective lacking substantive meaning. The utilization of vacuous adjectives within the words of Dua Lipa's statement indicates a profound sense of gratitude on her part towards the assistance she has thus far gotten. The utilization of empty adjectives in women's language can be attributed to the fact that women possess a more extensive vocabulary than men. As a deliberate linguistic choice, Dua Lipa opted to employ the expression 'small pearls of knowledge' in place of more generic terms such as 'smart' or 'helpful.'

DATUM 4

Context: Dua Lipa described her experience of being deeply immersed in a literary work by her respected writer, expressing that it inspired an intense sense of personal involvement within the narrative and created a burning desire to pursue her aspirations of creating a more prosperous existence. (2022 The Booker Prize)

“I honestly felt like I lived on Lisenard Street”

As previously mentioned, Dua Lipa is delivering a speech at the Booker Prize event. In this particular passage, Dua Lipa references Lisenard Street, a geographical location that holds significance within the narrative of a literary work. The novel portrays Lisenard Street as a residential area where the two main characters, Jude and Willem, begin constructing their shared lives. Dua Lipa had a sentiment wherein he envisioned residing on Lisenard Street, drawing inspiration from a literary work. The statements appeared to be hyperbolic, although they can be attributed to the fact that Dua Lipa, a woman, possesses a heightened capacity to articulate her emotions verbally. It is widely acknowledged that women tend to have a more extensive vocabulary than men.

DATUM 5

Context: Dua Lipa expresses her gratitude towards her respected

author, whose literary work has significantly impacted her journey. (2022 The Booker Prize)

“It really does **mean a lot** to us readers”

Dua Lipa expressed her sincere appreciation in her speech at The Booker Prize ceremony. She emphasized the significance of the individuals in her immediate circle who had contributed to her journey and facilitated her current achievements. Dua Lipa's heartfelt expression of gratitude is evidence of her deep appreciation as she acknowledges the luck she has experienced due to the priceless support from those in her immediate circle. According to the provided data, Dua Lipa expressed her gratitude to the author of a book that has positively impacted her life by stating, "It truly holds great significance for us, the readers." The usage of the term 'mean a lot' might be categorized as an example of an Empty Adjective. Dua Lipa has the option to use alternative vocabulary. Yet, she deliberately employs the phrase 'mean a lot' to articulate her emotions, highlighting the depth of linguistic proficiency women have.

3. Intensifier

The intensifiers "so" and "just" are distinctive features within the female language. Intensifiers are commonly categorized as boosting devices, and it has been recognized that women employ boosting more frequently than males. Intensifiers are commonly employed to

emphasize words or reinforce their intended meaning to enhance recipient comprehension. Based on (R. Lakoff, 1973) theory, it is observed that women tend to use the intensifier 'so' more frequently than men, although men also use it. Three different amounts of data can be discerned from the three speeches delivered by Dua Lipa, employing an intensifier to augment their impact.

DATUM 1

Context: Dua Lipa made an impression after she read one of the books by an author she respected, and she enjoyed the book. (2022 The Booker Prize)

"I was so immersed in that story"

During the conversation about the novel *A Little Life*, the speaker, Dua Lipa, employed the Intensifier feature in her statement, expressing her deep engagement with the narrative by stating, "I was so immersed in that story." The employment of the intensifier 'so' within this sentence indicates that Dua Lipa is fully engrossed in the narrative of *A Little Life*. Including the intensifier 'so' in the previous sentence highlights Dua Lipa's emphasis on 'immersed.' The sentence "I was immersed in that story" can be rephrased as "I was immersed in that story" without using an intensifier. The alteration in the meaning of the sentence occurs at this juncture. Without an intensifier, Dua Lipa would express her deep engagement with the narrative in a specific context. By

incorporating the intensifier 'so,' it becomes evident that Dua Lipa is deeply engaged in the narrative, resulting in a lasting impression of the story.

DATUM 2

Context: After sharing her experience as a book reader, she wanted to convey that every writer nominated that night was great. (2022 The Booker Prize)

“So to each of tonight’s shortlisted authors”

During the speech delivered during the Booker Prize ceremony. The using of the Intensifier function was observed in the speech made by the speaker, Dua Lipa, as she conveyed a deep level of involvement with the speech by addressing the shortlisted authors of the evening with the following words: "So to each of tonight's shortlisted authors." The using of the intensifier 'so' in this sentence signifies that Dua Lipa holds a high level of regard for all the authors who have been shortlisted and win for nomination. Using the intensifier 'so' in the preceding statement helps highlight Dua Lipa's particular emphasis on 'each of tonight's shortlisted authors.' "So to each of tonight's shortlisted authors" can be restated as "To each of tonight's shortlisted authors" without employing an intensifier. The change in the semantic interpretation of the sentence takes place at this particular point. Dua Lipa would convey her deep involvement with the speech within a specific environment without an intensifier. Including the intensifier "so" highlights the deep level of engagement exhibited by Dua Lipa with the speech, thereby

demonstrating her reverence for the authors.

4. Super Polite Form

One frequently found phenomenon in speech is that women tend to exhibit more polite speech patterns compared to men, as noted by Lakoff (as cited in Mary, 2004:50). The particles employed reinforce the concept that it is a request. For instance, one may request the closure of a door by uttering phrases such as "Close the door," "Please close the door," or "Will you close the door?" "Will you please close the door?" or "Won't you close the door?." According to Lakoff (1975: 51), women are commonly perceived as the guardians of morale and civility, leading individuals to communicate notably "politely" when interacting with them. In the context of women's use of hypercorrectness in grammar, it is commonly anticipated that women adhere to more polite speech patterns than men (Lakoff, 1975, p. 55). According to (Holmes & Wilson, 2017; Utami, 2020), it has been observed that women tend to prioritize affective and interpersonal meaning in conversations. However, the researchers' observations within the context of Dua Lipa's speech, it was found that she employed a total of three instances of Super Polite Form.

DATUM 1:

Context: During the Booker Prize event, Dua Lipa recounted her involvement in the production of a podcast, wherein she extended

invitations to several esteemed authors whom she admired. (2022 The Booker Prize)

“It’s honestly better than any therapy session I’ve ever been to!”

During her speech, Dua Lipa expressed her significant satisfaction in creating a podcast wherein she could engage with respected writers, fostering a sense of joy and fulfillment. The statement "It is honestly better than any therapy session I have ever been to!" can be categorized as an expression of the Super Polite Form feature. In this sentence, Dua Lipa implicitly admires her favorite writers and acknowledges their exceptional qualities. It is important to value each moment in which discussions are held, and new insights are shared regarding the artist Dua Lipa. In the absence of employing the Super Polite Form feature, it is plausible for Dua Lipa to assert that the individuals in question are exceptional authors. However, unlike his statement, Dua Lipa explicitly stated that engaging in conversations with her favorite authors proved more beneficial than her therapy sessions.

10

Table 4.4**Women Language Features in Dua Lipa Selected Speech**

10

Women Language Features	Total Amount	Speech Situations
Lexical Hedges or Fillers	10	Dua Lipa in 2022 The Booker Prize, 2019 GRAMMYs Acceptance Speech, and 2021 Atlantic Council
Tag Question	2	Dua Lipa in 2021 Atlantic Council
Rising Intonation on Declaratives	5	Dua Lipa in 2021 Atlantic Council
Empty Adjective	21	Dua Lipa in 2022 The Booker Prize, 2019 GRAMMYs Acceptance Speech, and 2021 Atlantic Council
Precise Color Terms	0	-
Intensifiers	15	Dua Lipa in 2022 The Booker Prize, 2019 GRAMMYs Acceptance Speech, and 2021 Atlantic Council
Hypercorrect Grammar	0	-
Super Polite Forms	3	Dua Lipa in 2022 The Booker Prize, 2019 GRAMMYs Acceptance Speech, and 2021 Atlantic Council
Avoidance of Strong Swear Words	1	Dua Lipa in 2019 GRAMMYs Acceptance Speech
Empathic Stress	2	Dua Lipa in 2021 Atlantic Council

Following data collection, the researcher discovered that three aspects of female language are frequently used in this three speeches of Dua Lipa: Empty Adjective, Lexical Hedges or Filler and Intensifiers. In the three speeches, there was a discernible variation in the utilization of language to describe women's characteristics: first during Dua Lipa's appearance as a guest at the 2022 Booker Prize, she employed an Empty Adjective, second in her speech regarding her appointment as

ambassador for Kosovo, she employed a similar Empty Adjective and the last upon winning the award for Best New Artist, she employed an intensifier in her speeches. In additions, Dua Lipa used ¹⁰ Women's Language Features by Lakoff is eight out of the ten features that the researcher can found used in this speech such as: ¹⁹ *Lexical Hedges or Fillers, Tag Question, Rising Intonation on Declaratives, Empty Adjective, Intensifiers, Super Polite Forms, Avoidance of Strong Swear Words, and Empathic Stress.*



¹
Table 4.5 The Code of Women's Language Features by Lakoff (1975)

Women's Language Features	Code Name
Lexical Hedges or Filler	LHF
Tag Question	TQ
Rising Intonation on Declaratives	RI
Empty Adjective	EA
Precise Color Terms	PCT
Intensifiers	I
Hypercorrect Grammar	HG
Super Polite Forms	SPF
Avoidance of Strong Swear Words	ASS
Emphatic Stress	ES

											Atlantic Council
11	she asked at reception what the occasion was and they said, “That?” Oh, that was just a Monday.”	-	✓	-	-	-	-	-	-	-	Dua Lipa in 2021 Atlantic Council
12	So do you think we could get that done now?	-	✓	-	-	-	-	-	-	-	Dua Lipa in 2021 Atlantic Council
13	Wow , good evening	-	-	✓	-	-	-	-	-	-	Dua Lipa in 2021 Atlantic Council
14	I stand before you as a child of Kosovo	-	-	✓	-	-	-	-	-	-	Dua Lipa in 2021 Atlantic Council
15	All I can say is	-	-	✓	-	-	-	-	-	-	Dua Lipa in 2021 Atlantic Council
16	But it wasn’t like I had any actual choice of shows	-	-	✓	-	-	-	-	-	-	Dua Lipa in 2021 Atlantic Council
17	Even for those who mercifully escaped the war	-	-	✓	-	-	-	-	-	-	Dua Lipa in 2021 Atlantic Council
18	It’s such an honour to be amongst some of the world’s greatest literary minds to talk about	-	-	-	✓	-	-	-	-	-	Dua Lipa in 2022 The Booker Prize
19	Like countless other London school children	-	-	-	✓	-	-	-	-	-	Dua Lipa in 2022 The Booker Prize
20	both of whom gave me little pearls of wisdom	-	-	-	✓	-	-	-	-	-	Dua Lipa in 2022 The Booker Prize

	that still guide me today										
21	I honestly felt like I lived on Lisenard Street	-	-	-	✓	-	-	-	-	-	Dua Lipa in 2022 The Booker Prize
22	It really does mean a lot to us readers	-	-	-	✓	-	-	-	-	-	Dua Lipa in 2022 The Booker Prize
23	Continue to be a great friend	-	-	-	✓	-	-	-	-	-	Dua Lipa in 2021 Atlantic Council
24	It truly is an honor to be here	-	-	-	✓	-	-	-	-	-	Dua Lipa in 2021 Atlantic Council
25	Im humbled to share the stage	-	-	-	✓	-	-	-	-	-	Dua Lipa in 2021 Atlantic Council
26	Your excellency mis van der leyen	-	-	-	✓	-	-	-	-	-	Dua Lipa in 2021 Atlantic Council
27	And I can only apologize for the sleepless nights my other country	-	-	-	✓	-	-	-	-	-	Dua Lipa in 2021 Atlantic Council
28	Pristina has a wonderful café culture	-	-	-	✓	-	-	-	-	-	Dua Lipa in 2021 Atlantic Council
29	Hive, a beautiful Kosovan film	-	-	-	✓	-	-	-	-	-	Dua Lipa in 2021 Atlantic Council
30	And journalists from highly respected publications	-	-	-	✓	-	-	-	-	-	Dua Lipa in 2021 Atlantic Council
31	so many successful music artists	-	-	-	✓	-	-	-	-	-	Dua Lipa in 2021 Atlantic Council

32	but so that the visiting bands can experience our own brilliant and diverse music scene	-	-	-	✓	-	-	-	-	-	Dua Lipa in 2021 Atlantic Council
33	and we very much hope that work will start next summer	-	-	-	✓	-	-	-	-	-	Dua Lipa in 2021 Atlantic Council
34	It was a bit random, really cool	-	-	-	✓	-	-	-	-	-	Dua Lipa in 2021 Atlantic Council
35	The best performances are when you have that really great chemistry with the audience	-	-	-	✓	-	-	-	-	-	Dua Lipa in 2021 Atlantic Council
36	it undeniably bears the scars of years of war	-	-	-	✓	-	-	-	-	-	Dua Lipa in 2021 Atlantic Council
37	¹² alongside so many incredible female artists	-	-	-	✓	-	-	-	-	-	Dua Lipa in 2019 GRAMMYs Acceptance Speech
38	¹² I want to say big thank you to my fans	-	-	-	✓	-	-	-	-	-	Dua Lipa in 2019 GRAMMYs Acceptance Speech
39	I was so immersed in that story	-	-	-	✓	-	-	-	-	-	Dua Lipa in 2022 The Booker Prize
40	Thank you Damon so much	-	-	-	-	✓	-	-	-	-	Dua Lipa in 2021 Atlantic Council
41	Thank you so much for everything that you've done	-	-	-	-	✓	-	-	-	-	Dua Lipa in 2021 Atlantic Council
42	It's very European	-	-	-	-	✓	-	-	-	-	Dua Lipa in 2021

											Atlantic Council
43	speculate on what must be in the water	-	-	-	-	✓	-	-	-	-	Dua Lipa in 2021 Atlantic Council
44	not just so fans can see their favorite bands	-	-	-	-	✓	-	-	-	-	Dua Lipa in 2021 Atlantic Council
45	but so that the visiting bands can experience our own brilliant and diverse music scene	-	-	-	-	✓	-	-	-	-	Dua Lipa in 2021 Atlantic Council
46	as the energy is so roaring	-	-	-	-	✓	-	-	-	-	Dua Lipa in 2021 Atlantic Council
47	the audience so present	-	-	-	-	✓	-	-	-	-	Dua Lipa in 2021 Atlantic Council
48	and the welcome so sincere	-	-	-	-	✓	-	-	-	-	Dua Lipa in 2021 Atlantic Council
49	Thank you so much	-	-	-	-	✓	-	-	-	-	Dua Lipa in 2019 GRAMMYs Acceptance Speech
50	I ¹² love you guys very much	-	-	-	-	✓	-	-	-	-	Dua Lipa in 2019 GRAMMYs Acceptance Speech
51	I'm so nervous and I'm so excited and so grateful	-	-	-	-	✓	-	-	-	-	Dua Lipa in 2019 GRAMMYs Acceptance Speech
52	One thing that I ¹² really want to say is	-	-	-	-	✓	-	-	-	-	Dua Lipa in 2019 GRAMMYs Acceptance Speech

53	I really believe in you	-	-	-	-	✓	-	-	-	-	Dua Lipa in 2019 GRAMMYs Acceptance Speech
54	it's honestly better than any therapy session I've ever been to!	-	-	-	-	-	-	✓	-	-	Dua Lipa in 2022 The Booker Prize
55	Thank you damon so much	-	-	-	-	-	-	✓	-	-	Dua Lipa in 2021 Atlantic Council
56	Oh my goodness	-	-	-	-	-	-	✓	-	-	Dua Lipa in 2019 GRAMMYs Acceptance Speech
57	whatever the hell that means	-	-	-	-	-	-	-	✓	-	Dua Lipa in 2019 GRAMMYs Acceptance Speech
58	I'm officially old in Kosovo	-	-	-	-	-	-	-	-	✓	Dua Lipa in 2021 Atlantic Council
59	That must have caused a pain that I can only imagine	-	-	-	-	-	-	-	-	✓	Dua Lipa in 2021 Atlantic Council



CONCLUSION AND SUGGESTION

5.1 Conclusion

This study examines the linguistic patterns used by singer Dua Lipa in three chosen speeches, emphasizing woman's language. As a result, according to Lakoff (1975), the researcher discovered that eight out of ten components of women's language were present. Based on the analysis of the eight traits as mentioned earlier, the researcher identified a total of ten instances of Lexical Hedges or Fillers, two occurrences of Tag Questions, five instances of Rising Intonations on Declarative, twenty-one occurrences of Empty Adjective, fifteen instances of Intensifiers, three occurrences of Super Polite Forms, one instance of Avoidance of Strong Swear Words, and two instances of Empathic Stress. The collection of words consists of 59 utterances that exhibit characteristics associated with the women language.

The most significant linguistic characteristic observed in Dua Lipa's Selected Speeches is the utilization of Empty Adjectives. These Empty Adjectives exhibit reverence for the individuals with whom Dua Lipa is engaged in conversation. The linguistic characteristics were notably absent among women's languages, including the price of color words and the tendency towards hypercorrect grammar. The subject under discussion and the particular topic in which Dua Lipa delivered her speech had an impact. Dua Lipa tends to refrain from employing some linguistic features often associated with women to adapt her language use according to her audience, thereby

establishing a connection and facilitating effective communication. Also, the absence of these elements was found to be associated with Dua Lipa an influential public figure, as well as the subject matter at hand, the speaker's individual preferences and cognitive processes influence language use, including vocabulary and linguistic characteristics.

5.2 Suggestion

There are difficulties in the research that researchers conduct. Upon completion of the research, the researcher acknowledged the presence of limitations in the study. These limitations can serve as valuable recommendations for future researchers subsequent investigations.

This recommendation is directed toward researchers with an interest of their own in examining the characteristics of Women's Language. The linguistic elements of women's language, particularly relevant to students in the English Department, are highly appropriate for examining the intricacies of language in daily life. Upon conducting this research, the researcher has realized that numerous aspects of this Women's Language characteristics need further in-depth analysis. The study on Women's Language was undertaken by researchers that primarily focused on analyzing speech, which resulted in certain limitations to the research. In addition, future researchers may research Women's Language through various methods such as creating literary works, experimental investigations, drama, films, or direct empirical inquiry. Many theories exist on Women's Language, hence providing ample opportunity for academics to delve into these current theories to provide more solid outcomes.

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