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Analysis of Women's Language Traits in Shakespeare's *King Lear*

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Dedication

This thesis is dedicated to:

My beloved parents who worked hard to ensure that I would have the opportunity to be educated; their efforts and struggles have allowed me to figure out the key to unlock my educational path

My husband “Mohammed” for his patience, support and love

My brothers and sisters for being a source of inspiration and strength in time of weakness

My kids “Jaber & Kamal” for their patience and kindness throughout the period of my study

This achievement wouldn't have been possible without all of you

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Abstract

This study examines women's linguistic features through the application of Lakoff's (1973) theory on Shakespeare's *King Lear*. In order to do so, the researcher used qualitative and quantitative methodology to analyze the utterances of the three major women characters in the play; Goneril, Regan and Cordelia.

The study has two objectives; first, it aims at investigating what of Lakoff's (1973) traits are mostly used by Goneril, Regan and Cordelia individually. The second objective of this research is to explore some of the functions and reasons behind using certain linguistic features by King Lear's three daughters in the play.

Based on Lakoff's Theory (1973) the results of this study showed that seven features of Lakoff's gender theory are used by Goneril, Regan and Cordelia. There are intensifiers, fillers or lexical hedges, super polite forms, hyper correct grammar, raising intonations, empty adjectives and avoiding strong swear words. The three features that were not detected are tag questions, precise color terms, and emphatic stress.

Throughout the play, the most frequently uttered feature is fillers or lexical hedges (17 times). It is uttered eight times by Regan, eight times by Goneril, and one time by Cordelia. . The second most uttered feature is intensifiers (10 times). The third most uttered feature is empty adjectives (6 times) .479+2

The fourth most uttered feature is super polite form (5 times), then hyper correct grammar (2 times), avoiding strong swear words (3 times), and raising intonations (2 times). Collectively, Lakoff features were detected 45 times (See table 15). Power in language use influences the choices of certain linguistics features by the three women characters in the play

الملخص باللغة العربية

تحليل السمات اللغوية للمرأة في مسرحية الملك لير لشكسبير

تهدف هذه الدراسة إلى دراسة السمات اللغوية للشخصيات النسائية في مسرحية "الملك لير" لشكسبير. ولتحقيق هذا الهدف، اتبع الباحث نظرية لاكوف (1973) للسمات اللغوية للإناث، فقد استخدم الكاتب المنهج الكمي والنوعي في تحليل كلام ثلاث شخصيات نسائية رئيسيه في المسرحيه (جونريل, ريجان, كورديليا).

تتضمن الدراسة هدفان: الهدف الاول هو معرفة السمات استنادا لنظرية لاكوف(1973) الاكثر استخداما من قبل جونريل, ريجان, كورديليا خلال المسرحيه. والهدف الثاني يتمثل في ايجاد السبب وراء استخدام بعض هذه الاستراتيجيات.

استنادا لنظرية لاكوف (1973) أظهرت الدراسه أن سبع سمات لنظرية لاكوف تم استخدامها من قبل جونريل, ريجان وكورديليا. السمه الأكثر استخدامًا هي الحشو وملطفات الكلام (17 مرة). قالتها ريجان ثمان مرات، وجونريل ثمان مرات، وكورديليا مرة واحدة. السمه الثانية من حيث الاستخدام هي المكثفات (10 مرات). السمه الثالثة هي الصفات الفارغة (6 مرات). السمه الرابعه الاسلوب المهذب (5 مرات), ثم القواعد النحويه المفرطه(مرتين). وتجنب كلمات الشنائم(3 مرات), ورفع التنعيم (مرتين), حيث تم اكتشاف سمات لاكوف (45مره). القوة في استخدام اللغه تؤثر على الخيارات في استخدام السمات اللغوية من قبل الشخصيات النسائية الثلاث في المسرحية.

Chapter One: Background of the Study

1.1. Introduction

Sociolinguistics is concerned with understanding the language structure and its role in social communication. In other words, it investigates why people in a certain context speak differently (Wardhaugh, 2006). People use language to share their ideas, emotions and connect with other people, and power in language use influences speech features remarkably. Gender is significantly associated with cultural communications and language structure. Therefore, sociolinguistics aims at understanding the connection between gender and language structure. One of the main approaches of sociolinguistics inquiry is to identify how gender influences language structure, features and social significance (Zoirova, 2022).

In sociolinguistics, men and women have various different language features. Thus, various researchers stated that men and women have different speech behaviors (Myrick, 2019; Nammous & Saeed, 2019; Neumann et al, 2022). Many different theories demonstrated gender speech differences and linguistic features (Lakoff, 1973; Fishman, 1980; Tannen, 1990). Theories exhibited that each linguistic feature serves a certain function such as uncertainty, assertiveness, emotion delivery, declaration, politeness, social status elevation, emphasis, validation, lack of confidence, etc.

As stated by Lakoff, women are forced to develop, trivial, weak, and deferential manner, which is especially educating them to be subordinate (Eckert and Ginet, 2013). In other words, Lakoff sees fashion for women as a reflection of their weakness and men's control over them. Lakoff gives ten linguistic characteristics or traits of women. Tag questions, Lexical hedges, rising intonation, emphatic stress, empty adjectives,

intensifiers, color term, hypercorrect grammar, super-polite forms, and avoidance of strong swear words,(Lakoff, 1975).

Shakespeare was a well known writer throughout Elizabeth's reign, a time of great progress in science, literature, art, and politics (Craig, 1965). One of Shakespeare's masterpieces is *King Lear*. Language plays an important role in Shakespeare's literary works. His works have enriched the English language with many words which are written by him for the first time in his plays (Eshreteh and Badran, 2020). This study will investigate linguistic features that were uttered by the three women characters in *King Lear* , Goneril, Regan and Cordelia, Lear's daughters based on Lakoff's (1973) linguistic gender theory.

1.2. Statement of the Problem

A literary work is a kind of discourse. It could be an idea from his imagination or a representation of an experience that the author lives. Therefore, a text emphasizes the drawbacks of isolating a text from the context. It is uttered by someone that would perhaps reflect his/her personality and beliefs. Studying the linguistics features in *King Lear* could be one way through which we can understand the main themes of the play. Such analysis might help in exploring the way Shakespeare portrays women taking into consideration important factors, including power (status) and the role of the character.

1.3. The Significance of the Study

The study is very important in revealing the main themes of the play by applying Lakoff's gender theory on one of the most important plays by Shakespeare. The linguistic features of women characters have not been well investigated or published in any linguistic journal yet. Accordingly, the linguistics features of the female characters in Shakespeare's *King Lear* give the researcher the chance to learn more about women in Shakespeare's age, how they behave in front of their men; mainly husbands and fathers, how they get married and choose their husbands and what roles they have adopted during the Elizabethan age. In addition, the study raises the enthusiasm to investigate the nature of women's speeches and to adopt a theoretical framework for the purpose of analyzing women speeches while they are talking to each other and other characters.

1.4. Limitation of the Study

The study will consider all utterances produced by King Lear's three daughters based on Lakoff's theory. Emphatic stress which is one of Lakoff's features will be excluded since it is only concerned with the written texts. The language contributions of King Lear's three daughter will be explored. Contributions of other female or male characters will not be considered.

1.5. Purpose of the Study

The study is intended to achieve the following objectives:

1. To reveal the most common language features of female characters in Shakespeare's *King Lear* based on Lakoff's (1973) theory

2. To reveal the functions and reasons behind using certain features by women characters in Shakespeare's *King Lear* based on Lakoff's (1973) theory.

1.6. Study Questions

This study is intended to answer the following main questions:

1. What are the most common language features of female characters in Shakespeare's *King Lear* based on Lakoff's (1973) theory?
2. What are the functions and reasons of using certain linguistic features by women characters in Shakespeare's *King Lear* based on Lakoff's (1973) theory?

1.7. Study Outline

Chapter one presents an overview of the current study. It deals with the statement of the problem, significance of the study, the objectives and the research questions. Moreover, the researcher discusses the methods of the research. Finally, the researcher mentioned a number of limitations of the study.

Chapter two tackles the different concepts that are related to the study. First, the researcher explains the ten linguistic features of Lakoff, defines them, and identifies their categories and functions they serve in women's speeches. Then, the researcher discusses different linguistic theories Fishman (1980) and Tannen (1990) in particular. After that, the researcher examines the image of woman in Shakespeare's age and gives a general idea about the play itself. Finally, the researcher reviews different studies that are related to the research topic.

In chapter three, the researcher applied Lakoff's theory on the play and detected the linguistic features used by women characters, in addition to their functions that were demonstrated in the literature review. Certain strategies such as, power, gender, familiarity and situation were also explored.

In chapter four, the researcher sums up the main ideas and results in this study. Then, the researcher gives several recommendations for further studies and research.

1.8. Study Methodology and Design

This study is based on the mixed method design. The researcher selected qualitative data which take the form of words and phrases rather than numbers. On the other hand, the quantitative design which take the form of numbers.

1.9. Data Sources

The data were chosen from utterances made by King Lear's three daughters in Shakespeare's *King Lear* that included women's language features. Such utterances include tag questions, rising intonation, emphatic stress, super polite forms , intensifiers, hypercorrect grammar, precious color term, avoidance of strong swear words, and empty adjectives. The researcher gathered information from primary and secondary sources to answer the research questions..

1.10. Data Collection Technique

The data about the characters were gathered by viewing the play to comprehend its substance, so the play was printed out to understand the speeches of the female characters. The final step is to highlight utterances that contain woman's linguistic traits.

1.11. Data Analysis

To analyze the utterances produced by three female characters, the researcher followed three steps : data reduction, data display, and conclusion. The researcher focused on female utterances that explain women's linguistic characteristics present in Shakespeare's *King Lear*. After being condensed, the following step was to present the data. The researcher adopted Lakoff's (1975) theory of women's linguistic features to highlight the utterances of the female characters in Shakespeare's *King Lear*. Several features were included in this study, for example, emphatic stress, lexical hedges or fillers, empty adjectives, tag question, precise color term, hypercorrect grammar, intensifiers, super polite forms, and avoidance of strong swear words.

Chapter Two: Theoretical Framework and Literature Review

2.1. Introduction

This study aims at identifying the linguistic features used by women characters in Shakespeare's *king Lear* play in accordance with Lakoff's theory (1973). This chapter covers related literature and related previous studies. Women linguistic features according to Lakoff's theory (1973) were illustrated and clarified. This chapter also highlights some gender theories, explores the way women were treated in Shakespeare's age, and provides a summary of Shakespeare's *king Lear*. Furthermore, several previous studies that are methodologically and conceptually related to the current study are examined, summarized and discussed to illustrate the aim of the study.

2.2. Women's linguistic features according to Lakoff

Since women are maintained to speak in a certain manner, Lakoff (1973) claimed that women's language is regulated by society norms, otherwise they would be ashamed. However, this would not be the case when it comes to men. Therefore, women should learn how to speak and understand why they should speak that way because if they don't learn how to do so, society will reject them. Lakoff also introduced the "Politeness Principle" which states that "women don't impose, they give the receiver options, and make the receiver feel good".

Furthermore, Lakoff (1973, p 45) mentions that "The marginality and powerlessness of women is reflected in both the ways women are expected to speak, and the ways in which women are spoken of". It means that women's personal identity is linguistically submerged. Lakoff demonstrated ten linguistic features for women which are; lexical hedges, tag questions, rising intonation on declarative, empty adjective, precise color terms, intensifiers, hypercorrect grammar, super polite forms, avoidance of strong swear words, and emphatic stress.

2.2.1. Fillers or Lexical Hedges

The expressions of lexical hedges or fillers mean something like *I would like to say but I am not sure I can because I do not know if it is right*. Lexical hedges or fillers expressions are words or phrases which indicate that someone wants to say something although he/she is not certain if it is right or not. In other words, they express ambiguity rather than confidence or decisiveness regarding sentence's topics (Rosanti & Jaelani, 2016). Consequently, since women were taught that it is not feminine to assert themselves, they are more likely to use hedges than men. Here are few words as an example of hedges ;*sort of, like, I think, seems, you know, believe, looks like, hmm, uh huh*.

Although the main function of hedges is to express lack of confidence, uncertainty or tentativeness, hedges serve other few more functions. For instance, Namaziandost & Shafiee (2018) mentioned that fillers can be used to show interest in the speaker's topic, like when they use *hmm, yeah*.

Yang (2013) elaborated how some hedges can serve as a verbal encourager, such as *uh huh* that is repeatedly either vocalized or nodded during conversations. Coates (2015) stated that hedges can be used to motivate speakers toward the topic that is talked about, like when they say *I think it is a good film*. Rosanti & Jaelani (2016) discussed how hedges can be used to move into another topic or to stop the current one, like when they say *by the way, you like this certain sth?*. Noteworthy, authors also demonstrated a classification for lexical hedges as shown in table 1 below:

Table 1: Classification of Hedging as demonstrated by Rosanti & Jaelani (2016)

Classification	Words
Modal auxiliary verb	<i>Will, might, can, should, could, would, may</i>
Lexical verb	<i>Appear, believe, assume, tend, suggest, estimate, think,</i>
Probability adjective	<i>Possible, likely, unlikely, clear, definite, certain, probable</i>
Noun	<i>Assumption, claim, probability possibility, estimate, suggestion,</i>
Adverb	<i>Presumably, probably, conversely, possibly, perhaps, definitely,</i>
Adverb of frequency	<i>Often, occasionally, usually, sometimes, normally, frequently</i>
“If” clause	<i>If true, if anything</i>
Compound hedges	<i>Seems reasonable, looks probable, may be suggested</i>
Fillers	<i>You know, you see, by the way, sort of, well, hmm, uhm, uhh, uh..huh,</i>

2.2.2. Rising Intonation on Declarative

Lakoff claimed that women use a significant intonation pattern when they want to declare an answer to a question. Their answer is like a yes-no question since they are not

certain about the answer and they seek clarification. Thus, the declaration comes with an increasing inflection to indicate a lack of confidence. In accordance with Zaroukian (2011), rising intonation on declarative may vary depending on the use of a syntactic law.

An example of rising intonation on a declarative is; X. *When will your party start?* Y. *Oh... Around six o'clock...?* In this instance, (X) wants to get a clarification from B regarding the party time while (Y) utterance indicated *do you agree on six o'clock, is it ok for you? Is it suitable for you to be six o'clock...?* Y is uncertain, not sure of his/her mind, unsure of him/ herself.

As reported by Lai (2010), people judge others relying on their linguistic features. Using rising intonation on declarative gives an impression that the person cannot be trusted in an actual duty due to the inability of making a firm decision. When women repeatedly use this feature, their views might not be taken seriously.

2.2.3. Empty Adjective

Empty adjectives are those that evoke an emotional response rather than provide precise information. These adjectives intend to express the speaker's appreciation or approval of something. Empty adjectives often soften emotions but lack the meaningful content, that's why they are called 'empty' adjectives. Lakoff listed empty adjectives into two categories (Table 2). Empty adjectives which are considered neutral are used by both men and women like *Great, Good, Nice*, while others are particularly used by women. They are called feminine adjectives, such as *Sweet, Charming, Cute, Wonderful, Lovely* (Rahmawati & Indrayani, 2019).

Table 2: Categories of empty adjectives according to Lakoff (1973)

Neutral empty adjectives	Women only empty adjectives
Great	Adorable
Terrific	Charming
Cool	Lovely
Neat	Sweet

Noteworthy, it is ok if women use good or nice adjectives; however, men consider using ‘sweet or cute’ as disgusting or damaging their persistence. Lakoff (1973) stated that "the choice of words used by women, whether neutral or women words, can only describe their personality and views on the subject matter".

2.2.4. Intensifier

According to the Cambridge Dictionary, the intensifier is an adverb that is used to increase strength of the statement. Intensifiers are adverbs that are morphologically versatile in English. As specified by Mendez-Naya (2008), humans are naturally exaggerators; as a consequence, there is a constant revival of intensifying words. There are intensifiers that are late middle English, like the suffix *less* and the word *very*, compound intensifiers like *somewhat*, modern intensifiers which are like more dramatic boosters since the old intensifiers became overused then lost their strength. Then other

intensifiers emerged like *terribly* and *horribly*. When someone says *this is terribly interesting*, or *I adore him so much*, so here, gives power to the verb, which is “adoring” loving (Rhee, 2016).

According to Lakoff’s theory (1973), women use intensifiers more than men, though, in later research on men's speech features, it was demonstrated that men also use intensifiers repeatedly to affirm an opinion. Regarding the functions of intensifiers, they to some extent work as a warning signal for the importance of the statement; they fortify adjectives. Thus, intensifiers assert on absolute superlatives as an underlining linguistic tension (Stratton, 2020).

2.2.5. Hypercorrect Grammar

According to Holmes (2013), hypercorrect grammar means that vulgar or slang vocabularies are avoided by performing certain intended grammar mistakes to avoid other mistakes. Hubers et.al. (2020) mentioned that it as a grammatical construction brought by mistaken analogy to mimic a more prestigious speaking behavior in pronunciation.

Thus, women use traditional verb forms because they are aware of their social status. Class language behaviors are associated with high social status; therefore, women use their language to upgrade their social status. In conclusion, hypercorrect grammar may be considered as grammar mistakes that may be performed to avoid social mistakes or to avoid nonstandard pronunciation or grammar (Alvi, 2012).

Examples of Hypercorrect Grammar include the use of 'I' rather than 'me' as in *between you and I*. As well, Behrens, (2018) indicated that *Whom is it?* Is a hyper correction. In a matter of fact, women are aware that they are social inferiors, so the function of hypercorrect grammar is regarded to the need to use more mannered speech to their superiors.

2.2.6. Super Polite Forms

Lakoff (1973) stated that when women want someone to do a certain thing, they tend to ask them, or suggest to them to do so, rather than stating an order. In other words, women consider a request or a suggestion as more polite than stating an order. Hence, women use certain suggestion phrases before they state their orders like; *would you mind, I would appreciate it if.*

Lakoff(1973) gave an illustrative example as follows:

(a) *Open the door.*

(b) *Please open the door.*

(c) *Will you open the door?*

(d) *Will you please open the door?*

Depending on the examples, it can be noticed that uttering (d), which included both 'please' and 'will you', is more polite than (b) which included "please" that gives the ultimate answer as 'yes'. (c) which included "will you" proposes the definitive decision

to the addressee, which is only yes or no. Meanwhile, (d) asks for the agreement from the addressee to do or not to do something for the speaker.

Apart from Lakoff, the previous studies that discuss language and gender concurred that women's speech tends to be more polite than that of men's and they alluded to several forms of behavioral politeness that women use. Thus, women use more standard phrases and avoid using slang words and more hypercorrect grammars (Gilley & Summers 1970; Kramer 1975; Labov 1972). Furthermore, according to Fishman (1978), women exert less control in conversations; they interrupt less frequent than men do, and they tend not to initiate conversational topics. In conclusion, women's linguistic style is more polite, more prestigious, and includes more hypercorrect grammar, while men's speeches mainly exhibit less of these characteristics.

2.2.7. Avoidance of Strong Swear Words

Women's invectives, according to Lakoff (1973), differ from those of men. *Oh dear* is used by women more frequently than *shit*. When it comes to swear words, men frequently use impolite and banned phrases such as *dammit*, *shit*, *fuck*, *hell*, and *crap*, but women employ more polite alternatives such as *oh dear*, *my dear*, *my goodness*, *goodness*, and *good heavens*. According to Coates (2004), men-men conversations used far more swear words than women-women conversations. While in men-women mixed dialogues, men use curse words like; *dammit*, *fuck*, *suck*, *crap*, while women often not.

2.2.8. Emphatic Stress

Women usually utilize words to indicate the urgency and significance of their communication. Consider the following scenario: *You're an absolute genius!* The term *genius* can be classified as an emphatic expression in this context. The meaning of the statement is increased when strong stress is used. When a stress is placed on a certain word for emphasis in English, the word is usually capitalized. The function of emphatic stress is particularly used to single out, correct, emphasis or to clarify (Lindblom et al, 2007).

2.2.9. Tag Questions

According to Lakoff, women usually request confirmations to their claims since they are not confident if they are right. Expressions of a tag question, such as *isn't it? Right? Don't we* function as a final statement (Tottie & Hoffmann, 2006). Lakoff (1973, 65) stated “Women use tag questions since they would be prejudicial to positive response and only wish to be confirmed”.

2.2.10. Precise Color Terms

According to Lakoff, men and women employ distinct color names. Men and women, for example, perceive the identical purple clothes. Men would describe it as *the clothing is purple* while women will describe it as *Tosca*. Lakoff (1973: 49) stated “Women are better at designing the proper color names than males. Lilac, maroon, and violet are not active in masculine terminology, but they are in female vocabulary.”

2.3. Functions of women's language

There are five women's functions proposed by Judy Pearson through her book titled *Gender and communications* in 1985.

- 1_ To express uncertainty. For example, *really? I think we can meet tonight.*
- 2_ To get response. For example, *the room is hot, isn't it? I saw a fan.*
- 3_ To soften an utterance. For example, *I feel like you can most accurately describe a character.*
- 4_ To start a discussion. For example, *well yeah um I love watching people's reactions in the zoo.*
- 5_ To express feeling or opinion. An example, *oh my goodness, this is a big book.*

Jakobson (1960) states that language has expressive, emotive, referential, poetic and phatic functions.

2.4. Linguistic Gender Theories

Gender speech features have been a concern for many linguist still present. Many different theories have been stated throughout ages to demonstrate gender speech differences and linguistic features. Each theory stated a certain gender linguistic model including *the deficit model, the dominance model, difference model*. These models were established by Lakoff (1973), Fishman (1980), Tannen (1990) respectively. Lakoff's model has already been demonstrated in the previous sections in this chapter. In this section, Fishman' and Tannen's models will be clarified.

2.4. Gender and language theories

2.4.1. The Dominance Model by Fishman (1980)

This theory demonstrated that men's and women's conversations seem to sometimes fail not because of women's language features, but because of men's erroneous or lack of response. Additionally, it claims that women do more of the conversation work, since they feel that it is their duty to make a proper conversation, while men do not even try.

Moreover, it claims that women ask more questions; however, Fishman made an argumentative statement against Lakoff's politeness principle. Thus, unlike Robin Lakoff who suggests that women do not impose direct questions in the conversation, and even if they ask, they would use tag questions which indicate uncertainty and lack of confidence, Fishman stated that asking questions gives women the power they need because of their inferior status in society. In other words, Fishman declared that women are dominated in language because of the societal pressure that is placed upon them.

Correspondingly, in 1990, Fishman further investigated and compared men's and women's conversations, suggesting that (see Table 3):

Table 3: men's and women's conversations differences according to Fishman, (1990)

	Women	Men
Questions	Asked 3X amount of questions than men did	Asked 1/3 of the amount of questions women did
Minimal responses	They used supportive minimal responses to demonstrate their interests	Men gave delayed on did not any minimal responses
Attention gestures	Women used phrases like “you know what?” To grab attention	Men hardly ever used attention gestures
Topic imitation	Her research showed that the topics proposed by women weren't always taken up by the other participants.	However, the topics initiated by men were always taken up and even supported by women in the conversations.

2.4.2. The Difference Model Theory by Deborah Tannen (1990)

In 1990, Tannen suggested that women and men language begins to change at the time of being children. She contrasted men's and women's speech styles in 6 different ways:

Table 4: Men's and women's speech styles according to Tannen (1990)

	Women	Men
Status vs support	Women often play a more supportive role and speak for confirmation, especially when in a conversation with men.	A man's speech style is very competitive, seeking to achieve the "upper hand" in a conversation trying to prevent other participants in a conversation from dominating them. They see language as a way to gain and maintain status and use it as such.
Independence vs intimacy	Women consider language as a way to perpetuate intimacy as well as preserve it. For example, Tannen said: a woman would ask her husband before inviting a friend over, unlike the husband.	Men, due to their concern with status focus on being independent. For example, Tannen gave the examples of how a husband would not ask his wife if he can bring over a friend to maintain his independence
Advice vs understanding	Women always give sympathy and show understanding.	Men always seek a solution
Information vs feelings	The language of women is more emotive and subsequently more verbose	A man will speak to inform and do so in a very brief manner
Orders vs proposals	Women prefer to suggest and propose something, often compared to using an off-record indirect approach.	This is the idea that men prefer to use direct imperative to command and order
Conflict vs compromise	Women will chose not to resist or oppose openly, but would happily do it later in private or with other women	Men will often resist or oppose openly, perhaps tied to their want to preserve status. This was considered a factor when the issue on pay gap was first ignited.

2.5. Women in Shakespeare's age

Shakespeare spent the majority of his life at Elizabethan era and he wrote all of his literary works in that age. The society was patriarchal. In such communities, men dominated; they were the leaders, and woman had minimal power. Roberts (2009) as cited in Bastan (2019), stated that “life for women in Elizabethan England was not easy, women had a lot of duties at that period. They used to care for children, cook, clean, and carry out more work than was anticipated”.

Men and women did not have the same rights. Women were marginalized on a social and political level. They were not permitted to vote or participate in politics. Despite widespread acknowledgments that many women were intellectually and spiritually superior to their husbands, their duties were dictated by law, customs, and religious authority.

Back in Shakespeare's days, all women desired to marry someone with a respected cultural status. Marriage status and family were the most important things to be considered in society. When it comes to Shakespeare's plays, there are different types of women. Their attitudes with other people and their perspectives are frequently stigmatized, much like women themselves. In Shakespeare's plays, women have always had authentic portrayals, and in some cases, even the main character. They have always been put to the test, whether it is to create the fundamental conflicts and foundation of the plays or to raise interesting exceptional and societal requests (Bastan, 2019).

Regarding Shakespeare's female characters, they were divided into two categories. The first category represented gorgeous and dedicated females. The other was the savage accomplice who was independent, telling, and vicious. Shakespeare's views on women characterize his plays by employing women as undeniably the most essential and stage-managing characters, and he has a beautiful gift for separating the blocks that confined them as captives (Bastan, 2019).

Women have played pivotal roles in many of the world's most significant historical events. On the other hand, women were seen as vastly inferior to males until recently and were publicly treated as such. All ancient civilizations' documents (Greek, Roman, Mosaic, Hebrew, Celtic, Germanic, Assyrian, Christian, and Babylonian) describe women as already socially and legally inferior to males. Although some great minds, like Socrates in Plato's Republic, disagreed with this gender inequity, many great thinkers stuck to the socially accepted notion that women were far inferior to males.

However, William Shakespeare's works are exceptional in using women as supporting characters who play pivotal roles. In this way, he demonstrated how women appear to be of little or no importance on the surface. However, when readers dig deeper into the background, they would discover the actual significance of these female characters (Nandini, 2020).

Women were not permitted to attend universities or other higher education institutions. Women from upper-class families received education from a private tutor at home (Khashboo, 2019). A woman's financial dependence on her father during her

formative years and adolescence is total. When they reached adulthood, a husband would assume that duty and assume a similar position.

Women did not have the authority or the right to choose their spouses in marriage. The person responsible for making the decision was father or brother. They had to be moral and submissive. If a woman misbehaved and disobeyed her husband or father, she was referred to as a shrew.

2.6. *King Lear*

The main theme of the play revolves around how parents with power take decisions and treat their children. Moreover, sometimes men in power can be blind and treat certain people wrongly due to ignorance. In this play, there are two fathers in power who deal with parenting issues. The first is King Lear and his three daughters, and second is the Duke of Gloucester with his two sons.

Lear is a king who decides to leave and divide his kingdom among his three daughters. He puts his daughters to the test, asking them to tell him how much they love him. Lear's more experienced daughters, Goneril and Regan, compliment their father. In any event, Cordelia, Lear's youngest and most adored child, remains silent, claiming that she lacks the words to express how much she adores her father. Lear loses his mind and rejects Cordelia. The Duke of France, who has been pursuing Cordelia, declares that he must marry her even though she has no property, and she agrees to accompany him to France against her father's wishes.

Lear quickly realizes that he has made a wrong decision. Goneril and Regan swiftly begin to undermine Lear's limited control. Lear progressively goes insane, and was unable to understand that his cherished tiny children are misleading him. He sneaks away from his small girls' houses to wander on a heath during a freak storm, accompanied by his Fool and Kent, a trustworthy aristocrat in disguise.

Meanwhile, Gloucester is dealing with familial problems. Edmund, his ill-conceived kid, deceives him into believing that his genuine child, Edgar, is attempting to murder him. Edgar disguises himself as a crazy vagrant and refers to himself as "poor Tom" to elude his father's pursuit. Gloucester, like Lear, flees to the heath.

When Gloucester realizes that Lear's daughters have betrayed their father, he chooses to assist Lear despite the danger. When Regan and her better half, Cornwall, discovered that he was assisting Lear, they accuse him of a plot, blind him, and sent him out into the countryside to wander. Edgar, his concealed kid, drives him near Dover, where Lear has also been transported.

2.7. Previous studies

There are several studies that have been carried out with regards to gender linguistic features. These include studies that have read literary works in the light of the linguistic theories, examined their features and demonstrated their functions. In this section, previous studies which read literary works in the light of Lakoff's theory are going to be presented, summarized, and linked to the current study

Dharma, (2021) analyzed men's language features based on Coates's theory (2004), and women's language features based on Lakoff's theory (1975). The study focused on the linguistics features of both men and women in *Aladdin*(2019) movie. The study aimed at comparing their features and detecting the functions of their utterances.. Coates's is another theory that discusses the differences of men's and women's linguistic features. This theory claims that men's linguistic features are distinguished by five features; monologue playing the expert, topic choice, question, turn talking and verbal sparring.. The most significant results identified through this study were for men characters, for they used the whole five features of Coates's features. The most frequent feature was monologue playing the expert (12 expressions). Men tend to take the role in the speech for a long period of time when having communications on the board. The second frequent feature was turn-talking (11 expressions); thus characters in the movie, during certain conversations, tend to lead and determine when others can talk. Meanwhile, for women characters, they used eight features of Lakoff's theory . The most frequent feature was raising intonation (12 expressions).Women characters in this movie tend to show hesitation regarding expressing their opinion firmly. Using intensifiers (8 expressions) comes next. All of these features served several functions, including emotive or referential functions.

Purnata, Budiarsa, & Rahayuni, (2021) investigated if Lakoff's theory is still relevant to current days' women language. To achieve this purpose, they used "*I, Tonia*" movie as a study case. The theory was applied on this movie in a quantitative and qualitative approach which was combined with corpus analysis using antconc software. The movie was chosen because it covers a woman's struggle with her life, career and other

circumstances while she was trying to make it through. *I, Tonia* movie is based on a compelling and tragic true story in the nineties of a woman called Tonia Harding. The story follows her ambition and the events that rolled over while she was trying to win US skating champion, and how her life and legacy ends up tarnished regarding a scandal occurred at that time. The main results of the study were that none of Lakoff's features were detected in the female characters in the "*I, Tonia*" movie. The most detected feature was lexical hedges accounting for (64%) of all features, followed by intensifiers (103 expressions). The feature that was not detected is the avoidance of strong swear words; thus women tend to use a lot of swear words compared to men characters. The study also confirmed that these features serve several functions; for instance, lexical hedges show a lot of uncertainty, intensifiers are often used to assert their ideas, emphatic stress and empty adjectives are used to express their emotions, while rising intonation is used to get a response on declarative.

Putri, Adam,& Hafsah(2020) analyzed women's language features used by Rosie in novel titled *Love Rosie* to demonstrate the functions of these features that have been used. It also aimed at defining which female language feature improves the communication style based on Lakoff's theory. The research approach is qualitative, which means that the researcher collected the data by reading and comprehending the script of the novel. The observation checklist and the data triangulation were used to ensure and validate the obtained results. The studied novel was chosen since it is about how women deal with huge and familiar feminine obstacles, how they are treated, and how they can react to the society. The most significant results showed that Rosie used eight features of Lakoff's theory. The most common features that were repeated were super polite forms, tag

questions, and empty adjectives, respectively. Rosie's linguistic features support the communication style that tends to use indirect communication styles.

Fatmasari & Gustina (2020) identified the language features that were used by women character's in *Hidden Figure* movie in the light of Lakoff's theory. This study aimed at understanding the language variation among women characters, in addition to demonstrating the function of these features. This research approach is descriptive qualitative. The movie that was studied in this research is based on a true story. About three brilliant African-American women (who were considered as a deserving, enslaved class back then) at NASA were serving as the brains behind the launch of astronaut John Glenn into Orbit which was a magnificent achievement back then. The linguistic feature that was detected most was intensifiers (35 expression), whereas the function of the language used by women here are referential functions, emotive functions and conative functions. The second was lexical hedges (28 expressions), which is reasonable since female characters needed to affirm and emphasize their statements because they are considered socially inferior since first they are females, and second they are black.

Yunnisa, Arman, & Amstron, (2020) also investigated women language features in female character's utterances in the *Devil Wears Prada* movie based on Lakoff's theory. The research approach is a descriptive qualitative methodology. However, the identified results were different. Though little different to Oktapiani et al's (2017) study, all of the ten features were identified. The most frequent features were fillers and avoidance of strong swear words(three times). Meanwhile, only two intensifiers and two super polite form were found. This study as well, declared and confirmed that women have common

language features in their conversations. Moreover, women's language is influenced by other factors, such as class and race.

Murti, (2018) analyzed women's language features used by Mia in the *Princess Diaries* movie to demonstrate the functions of these features that have been used. The research approach was qualitative.. The studied movie was chosen because it is about how a certain type of women like awkward and clumsy ones, specially teens were treated and reacted to the society. The main results of this study were that Mia used eight features of Lakoff's. The most frequent feature was fillers (30 expressions), since Mia is an insecure character who is not certain about her self-esteem. The Second most commonly used feature used by Mia was intensifiers (25 expressions), which is quite reasonable since Mia is convinced as she is inferior by her school friends. Using , super polite forms (10 expressions) comes next. Meanwhile the color terms and avoidance of swear words were not found. The functions that Mia's linguistic features were serving are starting a discussion, getting a response, softening the speech, expressing feelings and opinions. The research emphasized that the language \depends on the role of the women characters in society. To elaborate more, what people face in their society affects their language features that are frequently used. Thus, Mia's language as an ordinary, shy, and school student is different from her language as a young, rich, and beautiful princess.

Oktapiani, Natsir, & Setyowati, (2017) investigated women language features in female characters' utterances in the *Devil Wears Prada* movie based on Lakoff's theory. They identified language functions in women's characters based on Jakobsen's theory. The movie was watched several times to detect the utterances that have linguistic features since the research approach is a descriptive qualitative method. The movie was chosen

since it is mainly about women characters' life and personalities while these women range in their age, experiences, attitudes and social status. *The Devil Wears Prada* is about a woman called Andy and how she admires to work as a journalist after the graduation. Thereafter, she got hired as a second assistant to Miranda Priestly who is a manager of a popular fashion magazine because she believed that this job is her first foot step to make her dream job come true. There are seven female characters that were analyzed in the movie. The main results demonstrated and analyzed nine features of Lakoff's theory. The only feature that was not found is hypercorrect grammar because women characters used informal language in their speeches to minimize the gap among the characters. Meanwhile, the most repeated features were intensifiers; (ten times), since women characters in the movie need to assert or strengthen their statements deeply to attract addressee's attention. This was followed by lexical hedges or fillers; (seven times), and then super polite forms (four times). This study emphasized the significant effects of gender on the use of language. It also advocated that this can be further investigated by studying more literary works.

Janah& Tarwiyah, (2017) investigated the differences in linguistic features for men and women in *Pride and Prejudice* novel based on Lakoff's theory, and demonstrated their implications in teaching speaking. This research is based on the descriptive approach. The analyzed data were the conversations between male and female characters. The results of this research showed that women in *Pride and Prejudice* used all of the ten features of Lakoff's theory. However, men did not use them quite much. Women use these features to express their emotions, uncertainty, and their politeness. The most frequent feature that was used by men and women characters is intensifiers. The added

value of this research was represented in engaging in teaching how to speak the language for both genders, in addition to using expressions in exposing their emotions and interrupting appropriately.

Priska, Candra, & Utami(2012) identified women's language features found in *The Fault in our Stars* movie based on Lakoff's theory. The approach of the study was both qualitative and quantitative. The most significant results of the study were that 9 out of 10 types of women language features were used by the female main character. The findings show that intensifiers were the dominant type of women language features uttered in this movie because the female main character in this movie was typical of a feminine girl who always tries to inform the hearers about her emotion or feeling through a sentence.

Conclusion

From the previous studies we can notice that studying the linguistic features of literary work is quite important since it deepens our understandings of people with other culture and beliefs. The most important point to be concluded from these studies is that each character has certain features to be common. Thus, each woman uses different features from the other. It basically relies on their circumstances, culture, power and how their struggles differ.

Chapter Three: Analysis

In this chapter, Lakoff's theory of gender and language will be applied on women characters in Shakespeare's *King Lear*. Speech contributions of three daughters will be analyzed. Women characters' linguistic features are going to be demonstrated and analyzed. The most frequently used features and utterances will be declared, in addition to their functions. *King Lear* includes five acts; hence this chapter will be divided into five sections; one section for each act.

3.1. Act One Analysis

The play starts with the Earl of Kent and the Earl of Gloucester talking about King Lear's decision. Act One talks about how King Lear announces that he is going to divide his kingdom among his three daughters since he wants to give up the responsibilities of government and spends his old age visiting his children. He asks his daughters to say which of them loves him the most, so he can know how to divide kingdom's shares. Afterwards, the three women characters of this play confess their feeling towards their father. The plot of this act is How Goneril and Regan, Lear's older daughters, both give over the top and gushing answers. But Cordelia, Lear's youngest and favorite daughter, refuses to express her feelings since she believes that her love cannot be expressed by words.

3.1.1. Intensifier

*(1) Goneril: " Sir, I love you more than words can say. I love you more than eyesight, space, and freedom, beyond wealth or anything of value. I love you as much as life itself, and as much as status, health, beauty, or honor. I love you as much as any child has ever loved her father, with a love **too** deep to be spoken of. Beyond all manner of **so** much I love you"*

Regan: " Sir, I'm made of the same stuff as my sister and consider myself just as good as she is. She's described my feelings of love for you precisely, but her description falls a little short of the truth. I reject completely any" (Act 1, scene 1)

Context of situation:

After King Lear asked his daughters to express their feelings toward him so he can divide the kingdom between them. Goneril and Regan start expressing their unreal feelings in an exaggerated way, and to emphasize these feelings to be shown to the father. Since they are greedy for kingdom and power, they want to assert and affirm those emotions to him only by their language. Consequently, in the quote above, they use four intensifiers.

Regan matches Goneril in her speech with the same formality and the same start of saying "sir"; their purpose of this speech is not for love, but for attaining power.

Analysis:

The use of these intensifiers agrees with Lakoff's Language and gender theory(1973) since one of the female language features uses boosting devices. Intensifiers are used to persuade the king. They also aimed at making people to take them seriously and to show that they are expressing their real feelings when they said words like "so, precisely, and completely". In other words, intensifiers' main function in emotions' boosting was used by young people to show emphasis (Tagliamonte, 2008).

Here, Regan is trying indirectly to say that she wants her father to give her the biggest amount of the kingdom. As a result, Regan's speech matches Lakoff's feature of using intensifiers and especially when she said "*She's described my feelings of love for*

you precisely, but her description falls a little short of the truth. I reject completely any”.

Regan's linguistic features indicate strength by trying to play with her words to take the biggest share of the kingdom. Her words are the source of power till now.

There are several theories which show the power of women's language. These include Tickner’s feminist Theory, which stated that “women language transmits knowledge, power, and strength. The use of language and its claims of objectivity must continually be aligned with their needs and emotions” (Narain, 2014). To conclude, the function of intensifiers used by Goneril and Regan in this scene was to emphasize their emotions to their father so they can eventually have the power to control the kingdom.

Noteworthy, regarding Lakoff’s theory which states that females speak less frequently, the quote proves the opposite. If a male would say this quote, it would consist of five words which are “I love you my father”, but they elaborated more, the matter which is in disagreement with Lakoff.

(2) Goneril: "He’s so flighty in his old age, as we keep noticing. He has always loved Cordelia best, and his bad judgment in disowning her now is obvious". (Act 1 scene 1).

Regan: " He’s going senile.

But then again he’s never really understood his own feelings very well"(Act 1 scene 1).

Context of situation:

After King Lear gave Goneril and Regan the complete power over the kingdom, they were still making plans together covertly. Goneril and Regan know that their father’s

decision was hasty and irrational. They know that Cordelia is their father's favorite daughter, and yet he deprives her from the kingdom's shares. As a result, they become suspicious that their father's ill-advised decisions would make impact on their power eventually. Therefore, they concur that they must act to diminish their father's remaining authority.

Analysis:

Goneril and Regan are a kind of confused by their father's decision. They are afraid of his upcoming decisions and attitudes and how far that is going to affect their power. Goneril and her sister agreed and emphasized that their father is not reliable anymore and cannot be depended on. Goneril used two intensifiers; *so & really* to firmly state her father's unreliableness. Goneril implied them to work as a warning signal for the importance of taking an action toward her father's attitudes. Thus, according to Stratton, (2020) intensifiers are an underlining linguistic tension that serves as an assertive tool indicating the importance of a certain situation. Here, Goneril is assuring to take an action to diminish their father's remaining authority.

(3) Burgundy:" (to Cordelia) In that case, I'm sorry you have to lose me as a husband because you lost the king as a father".

Cordelia:"Peace to you, my lord of Burgundy. Since you love money and power so much, I won't be your wife" .(Act 1 scene 1).

Context of situation

At the time where Lear was taking a decision regarding dividing the land of kingdom, King of France and Duke of Burgundy were waiting at the king's court to know which of them will marry Cordelia. Lear informed them that he deprives Cordelia from the kingdom's shares. Burgundy fell back and did not want to marry Cordelia anymore, but France admired Cordelia for her honesty and decided to marry her to be his queen.

Analysis:

When Burgundy retracted his proposal to marry Cordelia, she realizes that his motive for marrying her was only money and power. She confronted him with his intentions, and admitted that she was grateful that he had refrained from marrying her. Her goal of using an intensifier here was to confirm, assure and emphasize these vile material intentions.

(4) Oswald: "He's coming, madam. I hear him. Hunting horns within"

Goneril: "And let his knights have colder looks among you. What grows of it, no matter? Advise your fellows so.

I would breed from hence occasions, and I shall, That I may speak. I'll write straight to my sister .To hold my very course. Go, prepare for dinner".(Act 1 scene 3).

Context of situation:

Act 1 Scene 3, Duke of Albany talks to her steward Oswald and complains about her father's and his men's crazy behavior. According to Oswald, Lear recently struck one of Goneril's employees after the employee reprimanded Lear's fool. Goneril claims that Lear often complains, and his knights are also getting out of control. She instructs Oswald to inform her father of her illness if he inquires about her. Oswald and the other servants should also pay less attention to king Lear on the nights. She asks her servant to treat her father rudely, which is a significant crime to king, demonstrating her disregard for the social order.

Analysis:

Goneril used an intensifier to assert her opinion towards treating the king and his knights rudely. At this point of the play, Goneril guaranteed her position of power in the kingdom. Yet, she doesn't want this power to be accompanied by any inconveniences which makes her plans with her servant to get rid of her father and his knights. Here the intensifier "very" asserts that Goneril is confident of her decision to do away with her father although she was talking to a servant, who is a male. According to Fuchs (2017), women tend to use more intensifiers when they insert their opinions in front of males than they do in front of women.

(5) Goneril: " (to LEAR) Not only, sir, this your all-licensed fool, But other of your insolent retainers. Do hourly carp and quarrel, breaking forth in rank and not-to-be-endured riots. Sir, I had thought by making this well-known unto you To have found a safe redress, but now grow fearful by what yourself too late have spoken and done". (Act 1 scene 4).

Context of situation:

In Act 1 Scene 4, Despite Lear's expulsion, Kent has disguised himself to remain in Lear's vicinity. The disguised Kent blocks Lear's path as a servant when Lear approaches with his knights. Goneril advises Oswald to treat Lear badly, and he does. The king punches Oswald when he insults him once again, and Kent trips him. Lear and Goneril argue about how his company has been acting and the deities a daughter owes a father when Goneril comes. They argue back and forth about these points, with the king occasionally bringing up Albany, until Lear storms off and declares that he will go to stay with his daughter Regan instead. Goneril warns her sister in a letter. Despite the fact that act 1 scene 4 is a single scene, it contains four different beats or developments. Kent proves his commitment to Lear, and the purpose of his disguise is what makes it work. The viewer is left to speculate whether Goneril's household is mistreating Lear's crew or if Lear and his men are getting out of hand when Oswald treats the king and his knights badly.

Analysis:

Goneril faces her father about his knights and how they are not well behaved in her palace. She confronts him that she wants to get them out of, justifying that he does not need them anymore and there will be another servant for him in case he wanted to be served. Goneril here is trying to convince Lear with her opinion. According to Sari et al (2021) the functions of intensifiers is to convince the audience by emphasizing facts.

3.1.2 Super polite form

Cordelia: "(to LEAR) **Please, your majesty**, I don't have a glib way with words and I only say what I mean." (Act 1 scene 1).

Context of situation:

After Lear punished Cordelia for not expressing love for him, he prevented her from taking anything of his kingdom. Cordelia insisted to show her father that she does not care about the power or kingdom in the first place. However, she politely and kindly expressed all of this.

Analysis:

Cordelia used the terms "please" and "your majesty" to address her father. The use of the word "please" and the term of address "your majesty" indicates the degree of politeness. Previous studies that discussed language and gender agreed that women's speech tends to be more polite than that of men's, and they alluded to several forms of behavioral politeness that women use. Thus, women use more standard phrases and avoid using slang words and more hypercorrect grammars (Gilley & Summers 1970; Kramer 1975; Labov 1972). Women's speech is more polite, more prestigious, and includes more hypercorrect grammar. However, men's speeches mainly exhibit less of these characteristics. As matter of fact, women are aware that they are socially inferiors, so the function of hypercorrect grammar is regarded to the need of using more mannered speech to their superiors.

In this context, Cordelia speaks frankly about her loyalty and bond to Lear. She says that Lear fathered, raised and loved her, and in return she will obey, love and honor

him. Once again, Cordelia shows her politeness, kindness and loyalty to her father which also matches Lakoff's features of female's speech.

*(7) "Goneril: Put on what weary negligence you **please**,
You and your fellow servants. Ill have it come to question.
If he distaste it, let him to our sister,
Whose mind and mine I know in that are one,
Old fools are babes again and must be used
With checks as flatteries, when they are seen abused.
Remember what I have said. (Act 1 scene 3).*

Context of situation

At this point, Goneril is Super-polite to her father although she does not have the same honest intentions and emotions as Cordelia. Thus, she is polite here to get or achieve what she wants from her father. After Lear divided his kingdom to his two daughters, he decided to stay with them with his knights. However, Goneril did not accept this because she feels hindered by the presence of all of these knights at her house. Therefore, she decided to open up to her sister and her father and ask him to get rid of his knights politely.

Analysis:

Politeness is described as a linguistic technique to maintain harmony between a speaker and a listener by lowering the chance of facial injury (Lakoff, 1973, 1977). As a result, politeness is regarded as one of the conflict-avoidance tactics, for it promotes cooperative social interaction (Madaan et al, 2020).

For example, when a speaker requests something from the listener, the speaker will utilize politeness to decrease the threat the request poses to the listener's face. Speakers express their regard for the audience (Xafizovna& Boboqulovna, 2022). They suggested that each individual in the society had a distinct face. The face is "the positive social worth a person effectively claims for himself by the line others imagine he has followed during a specific engagement. "According to Xafizovna, (2021)a line is described as the verbal and nonverbal behaviors that shape one's point of view of its interlocutors during a conversation. Furthermore, people's faces are viewed as a reflection of their self-image in terms of societal acceptance. People are thought to have, be in, or retain their face if they provide a consistent image of themselves verified by other participants' judgement.

Therefore, Goneril's politeness function is to avoid conflict with her father. She used it as a tactic to get rid of her father's knights and servants, eventually her father. This can be noticed when her father went into the storm, and she did not even bother herself to call him back.

3.1.3. Hyper correct grammar

*(8)Cordelia:Sisters, you whom our father loves so dearly,
I leave you now with tears in my eyes.*

*Take good care of our father and show him the love that you have professed.
Goodbye to you both."*

Cordelia:" Unhappy that I am, I cannot heave

My heart into my mouth.

I love your majesty According to my bond, no more nor less." (Act 1, scene 1).

Context of situation:

In Act 1 scene 1, Cordelia's choice to answer honestly made her to be banished and her inheritance revoked. Cordelia's profession of love is ironic in so much that she is the only one of the three sisters to speak the truth and that she loves the King the most. Her honesty impresses King of France enough to become his wife. This incident also demonstrates Lear's inability to see things as they are.

After what happened, King Lear deprived Cordelia from the kingdom's shares; everyone left except King of France, Cordelia and her sister. Cordelia confronts her sisters that she knows them for who they truly are, and that their alleged love for their father is not real and that their feelings are fake and aimed at obtaining power and wealth.

Analysis:

The use of hypercorrect grammar and pronunciation feature in this quote is related to Cordelia's politeness in utterance with her father. According to Utami et al (2020), "Hypercorrect grammar is the tendency of women to speak using clear grammar. Women have the tendency to give more attention for using standard language". The feature of hypercorrection function here is to seek attention ; thus Cordelia deeply loves her father, but after he announces that he is dumping her, she tries to express herself with the best she can. This is also shown in Cordelia's character and speech all over the play which agrees with Lakoff's theory.

3.1.4. Fillers or lexical hedges

*(9) Cordelia: "I obey you, love you, and honor you.
How can my sisters speak the truth when they say they love only you?
Don't they love their husbands too?
Hopefully when I get married,
I'll give my husband half my love and half my sense of duty.
I'm sure I'll never get married in the way my sisters say they're married, loving
their father only". (Act 1 scene 1).*

Context of situation

This was said after Lear punished Cordelia for not expressing love for him by preventing her from taking anything of his kingdom. Cordelia insisted to show her father that she does not care about the power or kingdom in the first place. However, she expressed all of this with politeness and kindness. Cordelia told her sisters what genuine love is and how it should be expressed. She was shocked at her sisters' over expression of love for their father when she found out that true love cannot be expressed in words. As well, she found that it is impossible to be married to someone yet all of your love is only for your father. She said that you should love both your father and your husband, and this is what she is willing to do.

Analysis

In this act, Cordelia used hedges when she was talking about how she is going to react when she gets married. She is not sure if she is going to marry. Since Lear debriefed her from the kingdom, she is not confident if either king of France or *Burgundy* is going to marry her. In other words, lexical hedges or fillers express lack of confidence,

uncertainty or tentativeness .McMillan et al (1977) stated that women use lexical hedges more than men due to their weakness; they also concluded that “women's uncertainty” is part of the power differential between women.

(10) Goneril: "Sister, I have a lot to say about things that concern us both.

***I think** that our father will leave here tonight”*

Regan: "Yes, I'm sure he will—to stay with you.

Next month he'll stay with us”.

Goneril: "Yes, he was hotheaded even in the prime of his life.

Now that he's old, we can expect to have to deal not only with his old character

*Regan: "We'll **probably** witness many more outbursts from him, like banishing Kent”. Act 1 scene 1).*

Context of situation

In act 1 scene 1, King Lear gave the entire kingdom to Goneril and Regan and nothing was given to Cordelia. All of them left except Goneril and Regan. Goneril and Regan uttered “I think” & “probably” because they were confused by their father's actions, for they always knew how much he loves Cordelia. They are neither confident nor certain of how and why Lear took that decision.

Analysis

According to McMillan et al (1977), women's uncertainty is a reflection of the supportive behavior and minority status that women have in front of men. The authors also hypothesized that “women use more linguistic categories that connote uncertainty

when men are present than when men are absent". Noteworthy, the previously uttered three lexical hedges were still made in front of women's characters only.

*(11) Goneril: "If he distastes it, let him to our sister, Whose mind and mine I know in that are one, Not to be overruled. Idle old man That still would manage those authorities
That he hath given away! Now by my life,
Old fools are babes again and must be used
With checks as flatteries, when they are seen abused.
Remember what I have said."
Oswald: "Very well, madam."
Goneril: "And let his knights have colder looks among you.
What grows of it, no matter. Advise your fellows so.
I would breed from hence occasions, and I shall, That I may speak"(Act 1 scene 3).*

Context of situation

This was said in act 1 scene 3, at the duke of Albany's place. Oswald complains about Lear and his men behaving badly. Goneril tells Oswald that he and the other servants should be less attentive on the nights and to lie at king Lear if he asks about her. Goneril's actions of lying and disobeying her father are rude, impolite and offensive to the king. Goneril's discussion with Oswald shows how bad she can behave after becoming in power.

Analysis

At this scene in act one of the play, Goneril was talking to Oswald; she uttered lexical hedges four times. When Goneril was talking to her sister Regan, she used lexical hedges once. In contrast, she used lexical hedges four times when she was talking to a

male, Oswald. This goes in agreement with McMillan et al (1977) hypothesis that “women use more linguistic categories that connote uncertainty when men are present than when men are absent”

(12) Goneril: "That you protect this course and put it on By your allowance which if you should, the fault Would not scape censure, nor the redresses sleep Which in the tender of a wholesome weal Might in their working do you that Lear: "Are you our daughter?"

Goneril: "Come, sir,

I would you would make use of that good wisdom Where of I know you are fraught, and put away These dispositions that of late transform you From what you rightly are." (Act 1 scene 4).

Context of situation

In act 1 scene 4, Kent enters in disguise so that he can stay near Lear despite the fact that Lear has banished him. When Lear enters with his knights, the disguised Kent talks his way into Lear’s service. As advised by Goneril, Oswald is kept to be repeatedly rude to Lear. When Oswald speaks rudely to the King again, the King hits Oswald and Kent trips him. When Goneril enters, she and Lear clash over how his company has been acting and the deities a daughter owes a father. They go back and forth about these issues, sometimes the king inserting Albany into the mix until Lear storms out saying he will go and stay with his daughter, Regan instead. Goneril sends her sister a letter to warn her.

Analysis

Here, Goneril is talking to her father Lear; she used lexical hedges three times, more than when she was talking to her sister. This also supports McMillan et al (1977) hypothesis that states “women use more linguistic categories that connote uncertainty when men are present than when men are absent”.

Conclusion:

The main results of detected linguistic features will be concluded here in three tables, one table for each character.

Table 5: Linguistic features by Goneril in act 1.

Goneril's Speech	Utterance	Directed to whom	Linguistic function
Intensifiers	So	Lear	Emphasis and strengthen
	So	Regan	Confirmation
	Very	Oswald	Confirmation and Asserting
Super polite form	Please	Lear	Politeness
Fillers or Lexical hedges	I think	Regan	Uncertainty
	If clause, I would, I shall, I may	Oswald	Uncertainty
	If clause, might, would	Lear and his fool	Uncertainty

Goneril was the most female character to use Lakoff's linguistic features. Three features were detected, with 12 utterances. All of the utterances were directed to men except two of them which were directed to her sister Regan. The most frequent feature was Lexical hedges with 8 utterances, and all of them were directed to men.

Table 6: Linguistic features by Regan in act 1.

Regan's Speech	Utterance	Directed to whom	Linguistic function
Intensifiers	Precisely	Lear	Emphasis and strength
Fillers or Lexical hedges	Probably	Goneril	Uncertainty and tentativeness

Regan was the least female character to use Lakoff's linguistic features in this act. She uttered only two, one of them was directed to a man who was Lear and the other was for a woman who was her sister.

Table 7: Linguistic features by Cordelia in act 1.

Cordelia Speech	Utterance	Directed to whom	Linguistic function
Intensifiers	So	King of Burgundy	Emphasis
Super polite form	Please	Lear	Politeness and affection
Hyper correct grammar	Whom our father	Regan and Goneril	Politeness
Fillers or Lexical hedges	Hopefully	Regan and Goneril	Uncertainty

3.2. Analysis of Act Two

In this act, several major incidents occurred. Firstly, it talked about Edmund, who claims that his brother Edgar was about to kill him. Consequently, Gloucester has turned against Edgar himself. When Regan was told about what happened with Edgar, she believed that he was a traitor. She invited Edmund to stay at her house. Thence, Regan, her husband, Cornwall and Edmund began to form an evil union. Secondly, Kent who represents the king's side fights with Oswald's servant. Then, the evil's unions punished Kent by putting him in the stocks which are considered as an insult for King Lear. Finally, when the king knew what happened to his man Kent, he cursed Regan and called him old. When Goneril arrived, she and Lear argued about getting out Lear's knights and she said that she was unable to feed them. Lear refused that and cursed both his daughters and decided to go out into the violent storm. His daughters were pleased and announced to keep him out. Kent who was disguised as a servant, Edgar as a poor man, end up homeless in the woods with King Lear and the Fool.

3.2.1 Rising intonation

(13) Gloucester: "O madam, my old heart is cracked, its cracked".

Regan: "What, did my father's godson seek your life? — He whom my father named, your Edgar?

Gloucester: "O, lady, lady, shame would have it hid."

Regan: "Was he not companion with the riotous knights

That tend upon my father?

Gloucester: "I know not, madam. Tis too bad, too bad".

Edmund: "Yes, madam, he was of that consort". (Act 2 scene 1)

Context of situation:

Here, Regan is saying: did my father's godson try to kill you? The one whom my father named, your son Edgar? In this quote Regan tries to show that she is kind and really cares about Gloucester and his son Edgar, but she never cares in real life.

Analysis:

According to the theory, in this quote, we can clearly see the declarative sentences and the use of such rising intonation, typically of a yes-no question indicates, that the speaker is seeking confirmation. As a result, Regan here is only waiting for Gloucester to say yes. That is of course in the line with what Lakoff said in her theory. She mentioned that using declarative sentences and questions with rising intonations is one of the features that women should follow in their speech. The use of punctuation marks in this context is similar to intonation in speech.

Lakoff claimed that women use a significant intonation pattern when they want to declare an answer to a question. Their answer is like a yes-no question since they are not certain about the answer and they seek clarification. Thus, the declaration comes with an increasing inflection to indicate lack of confidence. In accordance with Zaroukian (2011), rising intonation on declaratives may be varied depending on using a syntactic law. According to Geluykens, (1987), rising intonation in written literature comes usually as a yes _no question.

As reported by Lai (2010), people judge others depending on their linguistic features. Using rising intonation on declarative gives an impression that the person cannot be trusted in an actual duty due to the inability of making a firm decision. When

women repeatedly use this feature, this will eventually not be taken seriously. Regan here is midway between an outright statement and yes- no question. She lacks full confidence in the truth of that she claims. A woman is uncertain about something, and indicates this with a tag that signals doubt about what she is asserting. In this context, it is all clear in Regan's speech. Thus, the use of punctuation marks in the text is similar to intonation in speech.

3.2.2. Fillers or lexical hedges

*(14) Regan: "Why not, my lord? **If** then they chanced to slack you, We could control them. **If** you will come to me For now I spy a dangeri entreat you To bring but five and twenty. To no more Will I give place or notice"*

Lear: "gave you all"

*Regan: "**If it be true**, all vengeance comes too short Which can pursue the offender. How dost, my lord?"*

*Regan: "I cannot **think** my sister in the least Would fail her obligation. If, sir, perchance She have restrained the riots of your followers,*

Regan

*"I pray you, father, being weak, **seem so**.*

***If** till the expiration of your month,*

You will return and sojourn with my sister,

Dismissing half your train, come then to me.

I am now from home, and out of that provision

*Which **shall** be needful for your entertainment."(Act 2, scene 4)*

Context of situation:

In act two, scene 1, King Lear was back at Gloucester's castle. Edmund knows that the duke of Cornwall and Regan will be at the place where his father is going to arrest Edgar. After that, Edmund pretends that his brother tried to kill him, so the duke of Cornwall can see what happened. Gloucester issues a death sentence for the villain

Edgar. As a result, Edgar became enemy number one. However, Regan is a close second in manipulation. She managed to tie Edgar and managed to upheaval in the kingdom back to king Lear.

Analysis:

In this context, Regan used lexical hedges when she was talking to her father. She was not confident in front of him since she previously pretended that she loves him the most. Yet, she does not want him or his knights in her house which makes her uncertain of what should or how she should present her ideas. Additionally, she mentioned three utterances that contain lexical hedges. In contrast, when she was talking to Goneril, she used it only once since she is not socially inferior in front of Goneril as how she is inferior in front of the king. This agrees with McMillan et al (1977) hypothesis that states: “women use more linguistic categories that connote uncertainty when men are present than when men are absent”. This also indicates the higher social status of the king in this context.

Conclusion

The main results of detected linguistic features will be concluded here in three tables, one table for each character.

Table 8: linguistic features by Regan in act 2.

Regan Speech	Utterance	Directed to whom	Linguistic function
Raising intonation	The riotous knights that tend upon my father?	Edmund	Seeking confirmation
	He whom my father named Edgar?	Edmund	Seeking confirmation
Fillers or lexical hedges	Think, seem so, shall, If clause (four times)	Lear	Uncertainty

Goneril was the most female character to use Lakoff's linguistic features in this act. Two features were detected, in 9 utterances. All utterances were directed to men. The most frequent feature was Lexical hedges in 8 utterances, and all of them were directed to Lear.

3.3. Act Three Analysis

In this section, Act 3, scene 7 will be analyzed. Among nine features of women's language based on lakoff's theory, three categories of language features emerged. Three linguistic features were detected. The most frequent feature is the avoidance of strong swear words (2 utterances). However, one feature was detected which contradicts Lakoff's theory.

3.3.1 Empty Adjectives

(15) Cornwall: "Leave him to my wrath.—Edmund, go with my sister-in-law. You shouldn't have to see the punishment we inflict on your father. Tell the Duke of Albany to prepare for war immediately. We will do the same. We'll keep the lines of communication open between us. (to GONERIL) Goodbye, my dear sister-in-law. (to EDMUND) Goodbye, lord Gloucester".

Cornwall: "Prepare the horses for your lady."

Goneril: "Goodbye, my sweet lord. — Goodbye, my sister."

Cornwall: "Goodbye, Edmund". (Act 3, scene 7).

Context of situation:

After Edmund informed Cornwall of Gloucester's plans to help Lear and to take Lear's side while the French army is invading, Edmund hands out Cornwall the letter that shows the evidence of Gloucester's treason. Cornwall decided to punish him for his treachery. Afterwards, Cornwall Asked Edmund to leave because he does not want Edmund to witness his father's cruel punishment. Cornwall asked Edmund to take his sister-in-law, Goneril, with him while leaving, so she ,with her husband the duke of Albany, prepare to fight the French army.

Analysis:

According to Lakoff (1975), women usually use empty adjectives to convey their emotional reactions in their speeches rather than giving specific information. Lakoff defined empty adjectives as "a group of adjectives in terms of vocabulary indicating speaker's approbation or admiration for something, such as *gorgeous, fabulous, lovely*, etc". Likewise, Jespersen (1922)as cited in Thomas (2013) , supports Lakoff claims, as she stated that "Women show extensive use of certain adjectives to complement others".

They supported their claims that women are usually more emotionally involved, thence their language is relevant to their feelings and thoughts. However, men are more interested in delivering information in an uncomplicated and effortless way possible. Therefore, they head for using authoritative language. Noteworthy, Rubin et al (2015) stated that females' language starts to change and be filled with empty adjectives especially when they turn 12 and beyond.

Here, we see that Goneril, an adult girl, is speaking to Cornwall using an empty adjective (sweet). As mentioned above, this adjective conveys certain feelings. In this scene, Cornwall appears as a hero who uncovers Gloucester's treasonous plans which in turn could have caused all of them a great loss of sovereignty. Not only that, but he also decided to take responsibility for carrying out his punishment in a quit cruel way without a trial. He also planned to warn her husband to prepare for the French army. All of these things generate the feelings of respect and appreciation inside Goneril towards her brother-in-law Cornwall who induces her to use this empty adjective.

3.3.2. Super-polite form

(16) Cornwall:(to Goneril)"Post speedily to my lord your husband. Show him this letter. The army of France is landed. —Seek out the traitor Gloucester.Exeunt some servants"

Regan "Hang him immediately."

Goneril:"Gouge out his eyes!" (Act 3, scene 7).

Context of situation:

Edmund informs Cornwall of Gloucester's plans to help Lear and to take the French army's side while invading. Edmund gives Cornwall a letter documenting the fact that Gloucester has been sending information to France. Cornwall and Edmund convene in Gloucester's castle; Cornwall swears to revenge on Gloucester. Thus, Cornwall decides to punish Gloucester for his treachery. Thereafter, Cornwall and Edmund were accompanied by Regan, Goneril and servants. Cornwall sends the servants to seek out Gloucester. Once he is apprehended, Regan thinks they should hang him and orders for that immediately while Goneril wants to plunk out his eyes.

Analysis:

This scene shows the evil characters coming together. Regarding Lear's older daughters, Regan and Goneril, they are quite indiscernible in their villainy and spite. At the beginning of the play, their inferior attitude was a bit matching Lear's pride and temper. However, at this scene, their cruelty viciously escalates when they ask for putting out Gloucester's eyes.

According to Lakoff's theory (1973), women speak usually in a super polite form which was described as "leaving a decision opens, not imposing your mind, or views, or claims, on anyone else" (p. 56). However, Regan and Goneril are imposing their orders and opinions on hanging Gloucester's and the way he should be punished which was extremely cruel without using any polite form, (*If you don't mind, please may you.*) as stated by Lakoff (1973). Further, Tannen (1990) contrasted how men's and women's

speech styles differ in six different ways. Among these she stated that men are the ones who prefer to use direct imperatives to command and order while women prefer to suggest or propose something while using the off record indirect approach.

In contrast to the above mentioned theories by Lakoff(1973) and Tannen(1990), Reagan and Goneril imposed their opinions and order impolitely. Considerably, all of Lakoff's ideas were based on observations, and the generalization of those ideas regarding genders without any evidence makes them not representative of everyone. Over and above, her theory did not consider a wide range of society at that time which made it unable to cover all kinds of characters.

Noteworthy, in linguistic research, there has been unexpectedly little analysis of impoliteness itself. To explicit more, researchers discussed the model of politeness in this field and then considered impoliteness as a deviation; this led to theoretical difficulties for that reason, as stated by Mills (2005: 264) who states that,“the concepts involved can never explain impoliteness in the same way or to the same extent as they explain politeness. So, the bias towards the analysis of politeness is not just a matter of differential attention, it goes far deeper than that: it is a conceptual, theoretical structural matter. It is not so much quantitative, but rather a qualitative problem”.

Thereafter, instead of supposing substantially impoliteness in certain utterances, impoliteness refers to the estimation of the speaker's intentions and motivations, which worth bearing in mind that intentions and motivations are induced by gender and society (Holmes, & Stubbe, 2003). Thus, to analyze the impoliteness of Reagan and Goneril as characters, it is important to know the intentions and motivations behind them, then to articulate the factors that induced them.

Regan's and Goneril's appetite, intention and greed indicates that they want to make themselves mistresses of Britain. This blinds them and strips them from their minimum conscience since greed is considered as the main factor and motivation for impoliteness. Greed for power is a very negative side or aspect of human nature, and it would lead to a continuous uplift evil machinations that enable them to smash all the lines in an attempt to destroy all oppositions. The line that Regan and Goneril mentioned here shows politeness; they became impolite to express emotions, especially anger and frustration regarding "Gloucester's" betrayal which threatened their power.

According to Jay & Janschewitz, (2008), women show impoliteness when they are in power to the one whom they are speaking to (in this case servants and Gloucester), which indicates their superiority. Consequently, their intentions here were to punish Gloucester in a shocking violent way so they can relief themselves from anger. In conclusion, impoliteness is a common phenomenon that is used by women characters in this scene, and the prime reason for that is the emotional pain Regan and Goneril experienced when they found out Gloucester's treason.

3.3.3. Avoidance of swear words

(17) First Servant: *"Hold your hand, my lord! I have served you ever since I was a child. But better service have I never done you. Than now to bid you hold."*

Regan : *"How now, you dog!"*

First Servant: *"Nay then, come on, and take the chance of anger."*

Regan: *(to another servant)"Give me thy sword.—A peasant stand up thus?*

(takes a sword, runs at FIRST SERVANT behind, and kills him)". Act 3, scene 7.

Context of situation:

Gloucester finds Lear in the hut and tells Kent to take him to Dover to meet Cordelia's army. Gloucester goes back to his own house and Cornwall arrests him for treason. Cornwall sends Edmund off to Goneril. Oswald informs Cornwall that Gloucester has associated Lear's fleeing to Dover. Regan and Cornwall treated Gloucester disrespectfully and brutally; hanging him like a robber, degrading him and pulling his beard. Cornwall is aware that he cannot murder Gloucester since this could be decided only by a trial. However, he still can brutally punish him.

Regan and Cornwall interrogate Gloucester and Gloucester admits that he helped King Lear. Regan suggests pulling out his eyes. Cornwall proceeds to pull out one of Gloucester's eyes and throw it away. Gloucester shouts out loud while Regan orders Cornwall to gouge the other one as well.

Unexpectedly, one of Gloucester's servants interferes since he cannot witness this exceedingly brutal act without moving a finger. He and Cornwall start a fight. The servant wounds Cornwall, Regan gets angry and is shocked by the servant's action, she starts to curse him and fights with him, and kills him before he injures her husband further. Cornwall completes what he started, and pops out Gloucester's second eye.

Analysis:

The shocking violence of pulling out Gloucester's eyes gives courage to an out of power servant to interfere and put his life in peril and dangerous situation to stop that act. In turn, Regan was shocked and frustrated by the servant's act. Thus, for her, he is a despicable, vile servant, who is not worthy of standing out in front of his masters. She, as a woman of power, becomes aggressive. Therefore, Regan uses a swearing word to express her intense emotion and aggression.

According to Lakoff (1975), women tend to avoid using swear words. Lakoff defined swearing as “*a kind of interjection that can express extreme statements*”. She also stated that swearing is an expression of very strong emotions. Lakoff also said that “women are not supposed to talk aloud. Women tend to avoid using swear words because they will consider them as unlady like”. However, in her theory, Lakoff completely neglected taking into consideration the overall speakers' position of power. Furthermore, up to my humble knowledge, Lakoff did not publish any statistical work papers to prove that women do not use swear words which makes her theory less of an empirical analysis thereafter invalidates her claims(Lakoff,1975).

As maintained by Mercury, (1995)both gender and age may influence people’s swearing behavior. However, people of both genders tend to swear to express their intense anger or emotions when they are superior (in power) to the ones they are speaking to. To explain it more, for centuries it was claimed that swearing is a predominantly masculine activity; however, several studies and theories proved otherwise (Frijda et al, 1989; Coates, 1986; Bushman et al, 1999).

The factors that make Regan curse first and foremost are anger and frustration. Jay, et al. (2008) have stated that anger and frustration are considered as primary triggers for cursing. Secondly, as explicated above, Regan's power was also a motivation for her curse. Additionally, there was no one with higher power ranking than her in the room to prevent her from cursing. Jay (2009) declared that people hardly swear when they are with people who are higher in power than them since they would be afraid to risk losing one's status and respect. For instance, Edmund to whom Regan is sexually affectionate for is not there, since Cornwall sends him off to Goneril which makes Regan freer to repeatedly swear.

Notably, swearing avails several intra-individual and inter-individual factors. For example, Regan's swearing aims at inducing fear and self-deprecation in the servant, while giving her confidence to beat him which actually happened (Van Lancker & Cummings, 1999 as cited in Vingerhoets and Bylsma, 2013). This swear word "dog" is mostly used by a person who is in power and that the other person is going to obey him because of power (Wahyuningsih, 2018).

Table 9: Linguistic features by Goneril in act 3.

Goneril Speech	Utterance	Directed to whom	Linguistic function
Empty adjectives	Sweet	Cornwall	Affection and expressing feelings

Table 10: Linguistic features by Regan in act 1.

Regan Speech	Utterance	Directed to whom	Linguistic function
Super polite form	Immediately	Oswald	Here was contradicting Lakoff; impoliteness
Avoidance of strong swear words	Dog	Servant	Uncertainty and tentativeness

In Act 3, Regan contradicted Lakoff 's theory because she was not polite at certain scenes. She is powerful and full of age which makes it hard for her to pretend anymore. Moreover, when she was trying to kill the servant, she swears at him though she used *dog* instead of using other strong swear words although the situation is literally intense.

3.4. Act four Analysis

This act communicates some important information. Cornwall perished from his wound at the hands of the servant who dared to speak up for Gloucester while the army were entering Britain. The play's malevolent powers are now starting to break down, as seen by the characters' responses to these developments. Cornwall has passed away; Goneril and Albany, who were once a team, are now at odds with one another, and their

marriage is in disarray. While committing herself to Edmund, whom she is kissing behind her spouse, Goneril rejects her husband as a man. Goneril and Edmund's passion for one another shows that neither of them has the concentration required to alter a kingdom.

3.4.1 Empty adjectives

(17)Goneril: "to Edmund Then shall you go no further.

It is the cowish terror of his spirit, That dares not undertake. He'll not feel wrongs. Which tie him to an answer. Our wishes on the way May prove effects. Back, Edmund, to my brother. Wear this; spare speech. She gives him a favor. Decline your head. She kisses him". Act 4 scene 2

Edmund: "Yours in the ranks of death. He exits."

Goneril: to Edmund "My most dear Gloucester! O, the difference of man and man! To thee a woman's services are due; My fool usurps my body." Act 4 scene 2

Context of situation:

In act 4 scene 2, Goneril and Edmund arrive outside Albany's palace, followed by Oswald. Albany, according to Oswald, appears to have changed, and he is reacting improperly to the news. Albany grinned when he heard that the foreign forces had arrived and that Gloucester had deserted the rebels. He scowled when he learned of Edmunds' allegiance, though. She will effectively have to play the role of the man, according to Goneril, because his husband is just too meek. She gives Edmund a kiss. She remarks that Edmund, not her husband, deserves her loyalty after Edmund departs. "Dear" is a phrase of address that also denotes a tendency to be polite.

Analysis:

Here, Goneril added an empty adjective to express her sexual affection toward Edmund. She uses it to represent her politeness, softness and courtesy toward him. Instead of saying words, such as "love" or "affection", the female character used empty adjective to represent her feelings politely.

According to Azmi et al, (2016), the most common way for a woman to express her feelings is by using empty adjectives in her speech. The journey from Gloucester's castle to Goneril's was clearly lengthy enough to spark an affair. Those emotions even exacerbated after hearing about her traitorous husband. Now, Goneril sees Albany as an incompetent husband since he is coward and is unable to carry out the rest of her plan, so he does not deserve her emotions, rather those emotions should be for Edmund. She confirmed this while using "an empty adjective". She assures Edmund that he will hear from her soon, and they parted with a long kiss.

(18) Cordelia: "How does my royal lord? How fares your majesty?"

Lear: "You do me wrong to take me out o' th' grave. Thou art a soul in bliss, but I am bound upon a wheel of fire, that mine own tears do scald like molten lead."

Cordelia: "kissing Lear. O, my dear father, restoration hangs" (Act 4 scene 7)

Context of situation:

Cordelia enters and begins conversing with Kent. She tells him that it is time for him to shed his "Caius" disguise, but Kent says he is not ready yet—he has a plan and doesn't want Cordelia to find out who he really is. Cordelia is informed by the doctor who

has been caring for Lear that her father is ready to be awakened. They play music for him, and Cordelia kisses him and tells him about his other daughters abusing him. Cordelia inquires about his feelings at the time he started to be awaken.

Analysis:

Lear barely recognizes Cordelia. He admits that he is out of his mind and that he thinks Cordelia despises him and wants to murder him. Cordelia expresses her forgiveness and empathy toward her father for his decision to exile her. Empathy is defined as “the ability to understand and share in the internal states of others and a complex, multidimensional phenomenon that includes a number of functional processes, including emotion recognition, emotional contagion, and emotion priming” (Christov, et al, 2014). It was demonstrated in previous studies that females show more empathy and forgiveness than males who are portrayed as less emotional and more cognitive (Campos et al, 2022).

*(19)Cordelia: "Then be t so, my **good** lord. How does the king?"*

Doctor: "Madam, sleeps still."

*Cordelia: "O your**kind** gods, Cure this great breach in his abused nature, The untuned and jarring senses, O, wind up, this child-changed father!"*

(Act 4, scene 7).

Context of situation

In act 4 scene 7, King Lear has returned to the French camp's tent. As Cordelia, Kent, the doctor, and a few servants arrive, King Lear is dozing off. Kent's character is

acknowledged by Cordelia. She implores Kent to remove his disguise, but he responds that he needs it to complete his tasks. Lear is sleeping when Cordelia speaks to him. When Lear awakens, he is still uneasy. Through the doctor, Cordelia continues to inquire about her father.

Analysis:

In this part, Cordelia is showing her kindness and sympathy to the doctor who is treating her father. According to Badari & Setyowati (2019), the most common way through which women emphasize their sympathy is by using empty adjectives; this is why we can see that Cordelia here reputedly uses empty adjectives to emphasize her sympathy, forgiveness and love towards her Father Lear.

3.4.2 Super polite forms

(20) Doctor: "Be comforted, good madam. The great rage, You see, is killed in him, and yet it is danger to make him even o'er the time he has lost. Desire him to go in. Trouble him no more till further settling. "

Cordelia: "Will' please your Highness walk?"

Lear: " You must bear with me. Pray you now, forget, and forgive. I am old and foolish." (Act 4 scene 7)

Context of situation

For the first time since Lear wrongfully banished her, the father and daughter are reunited. Both of them require forgiveness from the other, yet one may be in greater need

than the other. He attempts to kneel before Cordelia and tells her he understands if she wants to poison him. They leave the stage to resume their poignant reunion offstage.

Analysis:

When the doctor supervised the king, Goneril tried to check on his condition by asking the doctor several questions. The doctor pronounces him by and large cured. Afterwards, Cordelia asks her father, the king as she still sees him that way, if he can walk. Cordelia uses *Please* as a super polite form while talking to her father. Super polite forms were not only difficult to be used by female characters in this play; however, they weren't weird though that they were used by Cordelia "the good female character".

(21) "*Goneril, to Edmund Then shall you go no further.*

It is the cowardish terror of his spirit,

That dares not undertake.

He'll not feel wrongs.

Which tie him to an answer.

Our wishes on the way May prove effects.

Back, Edmund, to my brother.

Wear this; spare speech. She gives him a favor.

Decline your head. She kisses him" (Act 4 scene 2)

3.4.3 Avoidance of strong swear words

(22) *“Albany; Thou changed and self-covered thing, for shame.*

Bemonster not thy feature.

Were 't my fitness.

To let these hands obey my blood,

They are apt enough to dislocate and tear

Thy flesh and bones.

Howe'er thou art a fiend,

A woman's shape doth shield thee.

Goneril: O vain fool! Marry, your manhood, mew” (Act 4 scene 2).

Context of situation:

Goneril makes it clear that she is attracted to Edmund after he became the new Earl of Gloucester, since he is now more powerful than her husband. After Edmund leaves, Albany enters and tells her that she is not worth of his respect, and how abhorrent her betrayal of her family is. Goneril brushes off his comments, but Albany is adamant that both Goneril and Regan should be punished for their transgressions. Goneril ignores both his words and his manhood.

Analysis:

Albany is spending time moralizing while the kingdom is in danger of attack, Goneril says, glossing over the entire topic. The thought of Albany's "manhood" makes Goneril grimace. Women use cursing and impolite manner toward someone when they

lose their respect for the person, or when that person loses their power (Sholikha, 2016).
As it can be noticed, Albany has both.

*(23)Cordelia: "Had you not been their father, these white flakes.
Did challenge pity of them.
Was this a face.
To be opposed against the warring winds?
To watch—poor perdu! With this thin helm?
Mine enemy's meanest **dog**." (Act 4 scene 7)*

Context of situation:

This was when Cordelia recognized her father's situation, and figured out he is out of his mind and cannot even walk on his legs. She gets devastated. She denounces and wonders how her sisters can become so bad, forgetting that the king is their father, to betray him, torture him, and leave him homeless. This matter was reprehensible, and therefore she considered both of them enemies. Therefore, as she had the power, she decided to punish them, and labeled them as dogs.

Analysis:

Throughout the play, Cordelia was the most loyal and honest sister. Her love for her father was obvious. Thence, throughout the play; she is super polite and uses empty adjectives several times. However, when she gets frustrated from the evil of her both sisters, she used this swear word "Dog". This swear word is mostly used by a person who

is in power and predicts that the other person is going to obey him regarding their power (Wahyuningsih, 2018).

Table 11: Linguistic features by Goneril in act 4.

Goneril Speech	Utterance	Directed to whom	Linguistic function
Empty adjectives	Dear	Edmund	Affection and expressing feelings
Super polite form	Shall we	Edmund	Politeness
Avoidance of strong swear words	Vain fool	Servant	Politeness

Goneril used three features of Lakoff's features; empty adjectives, Super-polite form, and avoidance of strong swear words. All of these features were uttered to me.

Table 12: Linguistic features by Cordelia in act 4.

Cordelia Speech	Utterance	Directed to whom	Linguistic function
Empty adjectives	Dear	Lear	Affection and expressing feelings
	Good	Doctor	Expressing emotions of respect
	Kind	Doctor	Expressing emotions of respect
Super polite form	Please	Lear	Politeness
Avoidance of strong swear words	Vain fool	Servant	Politeness

Here, Cordelia was the one who used most of the super-polite forms in this act and throughout the whole play. She also used empty adjectives. All of these were directed to men characters; Lear and the doctor.

3.5. Act Five Analysis

This act conveys some key information. Regan is afraid because of Edmund's sexual intentions toward Goneril. She confronts him about these intentions, and he admits that his feelings and emotions for Goneril are pure and platonic. She asks him to stay away from Goneril..

In scene two, Edgar helps his father to sit under the shade of a tree, promising his father salvation should he, Edgar succeed to return from his duty (defeating Edmund). However, it wasn't long before Edgar come back to vacate his father, telling that French troops have surrendered to the British and that King Lear and his daughter Cordelia have been taken captives.

3.5.1.Empty adjectives

(24)Regan"Now, sweet lord, you know the goodness I intend upon you. Tell me but truly—but then speak the truth— Do you not love my sister?"

Context of situation:

Regan here says, "Now, my sweet lord, you know how much I like you. Tell me truthfully, do you love my sister?" Here, Regan is so concerned about knowing Edmund's intentions towards Goneril.

Analysis:

In this quote, there are so many features that match Lakoff's theory , such as super-polite forms. This is obvious in using some words, such as (lord, sweet and the goodness intended for you), and euphemisms and this is shown in Regan's speech when saying (do you love my sister?). This question implies that Regan is so cunning and seeking something bad. Women use these hedging devices to express uncertainty. Regan is uncertain about Edmund's intention in this quote. Using the question Regan asked (do you love my sister?) is considered as one of the boosting devices to persuade her

addressee (Edmund) to take her seriously. All features used by Regan in this quote agree and are related to Lakoff's theory about women's speech. Regan also used empty adjectives when she said the word (sweet). This feature is one of Lakoff's features in her theory .

The use of empty adjectives according to Lakoff is to show the speaker's approbation or admiration of something and here Regan shows her admiration of Edmund and her love to him. Lakoff claims that if a man uses these terms, he appears more feminine as it damages his masculine prestige. Lakoff stated that women use these terms because they do not feel the authority to give orders. Some women might feel afraid to express their feelings in a general discussion so they use empty adjectives instead.

3.5.2 Super-polite form

(25) "Cordelia:(to Lear) "We are not the first who with the best meaning have incurred the worst. For thee, oppressed King, I am cast down. Myself could else out frown false fortune's frown. Shall we not see these daughters and these sisters" Act 5 scene 3

Context of situation:

Cordelia is talking (to LEAR) saying, "at least we're not the first ones in our position. The road to hell is paved with good intentions. But I'm worried about you, my poor King. If it were only me, I would just wait out my bad luck. Should we meet with my sisters?"

Analysis

According to Lakoff, Cordelia is so much polite with her father. The use of euphemism in which Cordelia is trying to say to her father that her sisters are the real cunning girls who don't love him in real, but they were only saying words of love for him for their own benefit. Cordelia also uses empty adjectives to get approval in which she said (oppressed, frown and false). The use of empty adjectives is to show the speaker's approbation or admiration of something. Cordelia used it to show her admiration and love for Lear, her father. The use of implication meets with Lakoff's theory too in which Lakoff says that some women might use implication because they feel afraid of expressing their feelings in a general discussion or for people. In her speech, Cordelia shows how cunning her sisters are saying (*Shall we not see these daughters and these sisters?*)

Table 13: Linguistic features by Regan in act 5.

Regan Speech	Utterance	Directed to whom	Linguistic function
Empty adjectives	Sweet	Edmund	Affection and expressing feelings

Here, Regan used one feature of Lakoff's theory, i.e. empty adjectives. This feature is uttered to Edmund whom she loves the most in the play.

Table 14: Linguistic features by Cordelia in act 5.

Cordelia Speech	Utterance	Directed to whom	Linguistic function
Super polite form	Shall we	Lear	Politeness

As usual, Cordelia is polite to her father, throughout all of the play. She loves him and respects him and her language is the only way to show that.

Chapter Four: Conclusion and Recommendations

4.1. Conclusion

The current study is an attempt to study Shakespeare's *King Lear* through applying Lakoff's (1975) theory. The following paragraphs summarize the findings of this research.

The first research question was about revealing the most common language features of female characters in Shakespeare's *King Lear* based on Lakoff's (1975) theory. Lakoff's language features are lexical hedges or fillers, empty adjectives, intensifiers, super polite form, hyper correct grammar, raising intonations, avoiding strong swear words, tag questions, precise color terms, and emphatic stress. The second question was about exploring the most common functions of the used features.

The researcher detected seven features of Lakoff's gender theory that were used by Goneril, Regan and Cordelia. These seven Features are intensifiers, fillers or lexical hedges, super polite form, hyper correct grammar, raising intonations, empty adjectives and avoiding strong swear words (see Table 15). The three features that have not been detected are tag questions, precise color terms, and emphatic stress. Emphatic stress as has been previously stated, was not explored in the play since it is a feature of spoken , not written texts. Throughout the play, the most frequently uttered feature is fillers or lexical hedges (17 times). It is uttered eight times by Regan, eight times by Goneril, and one time by Cordelia. The function that hedges serve throughout the play is expressing lack of confidence, uncertainty or tentativeness. The second most uttered feature is intensifiers (10 times). Women characters in *King Lear* need to assert or strengthen their statements while talking to men. Particularly, when they have positions of power, like

Lear, the king of Cornwall, and Edmund, they feel inferior in front of them; consequently they get the urge to seek their attention. The third most uttered feature is empty adjectives (6 times) that were used in the *King Lear* to generate feelings of respect and appreciation. The fourth most uttered feature is super-polite form (5 times), then hyper correct grammar (2 times), avoiding strong swear words (3 times), and raising intonations (2 times). Collectively, Lakoff's features were detected 45 times (Table 15).

Table 15: Lakoff's linguistic features as used throughout the play

	Goneril	Regan	Cordelia	Total frequency	percentage
Fillers or lexical hedges	8	8	1	17	38%
Intensifiers	6	3	1	10	22%
Empty adjectives	3	1	2	6	13%
Super-polite form	2	0	3	5	12%
Avoiding strong swear words	1	1	1	3	7%
Raising intonations	0	2	0	2	4%
Hyper correct grammar	0	0	2	2	4%
Emphatic stress	0	0	0	0	0
Tag questions	0	0	0	0	0
Precise color terms	0	0	0	0	0

Cordelia was being polite throughout the whole play; she is kind, polite and heartfull. She is the female character that used super polite forms and hypercorrect grammar. However, When Cordelia says;

*(26) Cordelia; "With this thin helm?
Mine enemy's meanest dog." (Act 4 scene 7)*

Cordelia here figured out the situation of her sisters betraying her beloved father, and how he is out of his mind and cannot even walk on his legs. She gets shocked and angry. This matter was disgraceful, and therefore as she had the power, she decides to punish them and label them as dogs. Nevertheless, she avoids using any strong swear words.

Regarding Goneril and Regan, they are the women characters that used lexical hedges the most; (8 times for each). According to Lakoff (1973), women's uncertainty is reflection of the supportive behavior and minority status that women have in front of men. Thus, women use more linguistic categories that connote uncertainty when men are present than when men are absent”.

To be more precise, when Goneril and Regan were talking to each other, each one used lexical hedges once with the other.

*(28)“Goneril: "Sister, I have a lot to say about things that concern us both.
I think that our father will leave here tonight”
Regan "We'll **probably** witness many more outbursts from him, like banishing Kent”. Act 1 scene 1).*

While she was talking with her father, she used it seven times. “*If then they*”, “*If you*”, “*If it be true*”, “*think*”, “*seem so*”, “*Shall be*”. This is in line with Lakoff's theory (1975).

4.2. Research Recommendations

This qualitative-quantitative research applied Lakoff's (1975) theory on Shakespeare's *King Lear*. In this section, the researcher is going to suggest some recommendations for other researchers to follow for future research.

- Throughout this research, the researcher applied Lakoff's (1975) gender theory on *King Lear*. Other studies may duplicate the same research to be more authorized in publications.
- Throughout this research, the researcher applied Lakoff's (1975) gender theory on *King Lear*. Other studies may apply other theories on the same literary work or other Shakespearean plays to show other results.
- Since the researcher detected Lakoff's linguistic features as used by three women characters, other researchers may study the differentiation of linguistic features throughout the scenes.
- Applying the theory in this research reflected the image of men and women in the Elizabethan age. Other plays and literary works could reveal and reflect other certain cultures and societies.
- The researcher recommends applying Lakoff's (1975) theory by other researchers to further investigate other linguistic features in the play.

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