WOMENS LANGUAGE FEATURES USED BY FEMALE CHARACTERS IN THE *BARBIE 2023* IN MAINTAINING POLITENESS STRATEGIES

THESIS

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Presented to:
Universitas Islam Negeri Maulana Malik Ibrahim Malang
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2024

STATEMENT OF AUTHORSHIP

I state that the thesis entitled "Womens Language Features Used By Female Characters In The *Barbie 2023* In Maintaining Politeness Strategies" is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography, Hereby, if there is any objection claim, I am the only person who is responsible for that.

Malang, 13 December 2024

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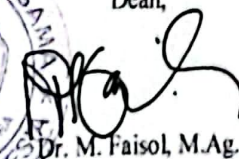
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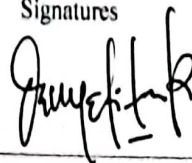
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IV

MOTTO

"It's fine to fake it until you make it, until you do, until it true"

<div align="right">(Taylor Swift)</div>

DEDICATION

With all praise to God Almighty and for the support and prayers that never stop from my loved ones, this thesis has been successfully completed well. I dedicate this page to myself, thank you for surviving this far to go through all kinds of obstacles and insecurities. This thesis is part of one of your achievements. Never again feel that you cannot do everything well. A piece of iron is damaged by its own rust. Don't panic too much because your life story has been written by the best screenwriter.

ACKNOWLEDGEMENT

My two beloved younger siblings, Muhammad Faruq Arifin and Muhammad Fuad Arifin Jauza' who always motivate the author to fight harder, because your existence strengthens and raises the author's spirit.

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And to all colleagues who accompanied the author in writing the thesis, Elok, Hanna, and Kusnah who never stop providing entertainment, support, enthusiasm, energy and assistance to the author in completing this thesis until it is complete.

The author realizes that this thesis is still far from perfect. However, this thesis is expected to improve the ability of researchers and other researchers who are interested in this topic. Therefore, criticism and suggestions are highly expected to improve this thesis.

<div align="right">

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ABSTRACT

This researcher aims to identify women's language festures and politeness strategies by using the object of research of the film entitled "Barbie 2023". This study has two research questions, namely, What are the types of female language features found in the Barbie 2023 film?, and How are female language features used by female characters in maintaining politeness strategies?. This study uses a quasi-qualitative method to answer the questions. Data is taken from conversations spoken by female characters in the Barbie 2023 film and the film script to get the correct sentences. Then, the data is identified and examined based on the characteristic of female language by Coates (2015) and politeness strategies by Yule (1996). The findings showed that not all types of female language and politeness strategies were used by female characters in the Barbie 2023 film. The results of the study showed that female Characters in the Barbie 2023 film only use 6 types of language features, also they only use 3 types of politeness strategies. Furthermore, this study is different from the previous study especially in the analysis of maintaining politeness strategies. This study has limitation as the researcher could not find types of women's feature language namely swearing and taboo language because the use of such types may not be in accordance with the overall tone of the film which is lighter and more positive. In addition, the researcher was also unable to find any type of off-the-record politeness strategies because off-the-record tends to be more implicit and may not be in accordance with the tone or style of communication of the female characters in the *Barbie 2023*. Therefore, for further researcher it is suggested to analyze movie with related genre to find swearing and taboo language and off the record.

ABSTRAK

Purnama, Pramaisheila Junita Eka (2024) Ciri-ciri Bahasa Perempuan yang Digunakan oleh Tokoh Perempuan dalam Film "Barbie 2023" dalam Mempertahankan Strategi Kesopanan. Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing Dr. Yayuk Widyastuti Herawati, M.Pd.

Key word: ciri-ciri bahasa perempuan, strategi kesopanan, film, Barbie 2023

Penelitian ini bertujuan untuk mengidentifikasi ciri-ciri bahasa perempuan dan strategi kesantunan dengan menggunakan objek penelitian film berjudul "Barbie 2023". Penelitian ini memiliki dua pertanyaan penelitian, yaitu, Apa saja jenis ciri-ciri bahasa perempuan yang ditemukan dalam film Barbie 2023?, dan Bagaimana ciri-ciri bahasa perempuan digunakan oleh tokoh-tokoh perempuan dalam mempertahankan strategi kesantunan?. Penelitian ini menggunakan metode kuasi-kualitatif untuk menjawab pertanyaan-pertanyaan tersebut. Data diambil dari percakapan yang diucapkan oleh tokoh wanita dalam film Barbie 2023 dan naskah film untuk mendapatkan kalimat yang benar. Kemudian, data diidentifikasi dan diperiksa berdasarkan karakteristik bahasa wanita oleh Jennifer Coates (2015) dan strategi kesantunan oleh Yule (1996). Temuan penelitian menunjukkan bahwa tidak semua jenis bahasa wanita dan strategi kesantunan digunakan oleh tokoh wanita dalam film Barbie 2023. Hasil penelitian menunjukkan bahwa pemeran wanita dalam film Barbie 2023 hanya menggunakan 6 jenis fitur bahasa, juga hanya menggunakan 3 jenis strategi kesantunan. Selanjutnya, penelitian ini berbeda dari penelitian sebelumnya terutama dalam analisis strategi menjaga kesantunan. Penelitian ini memiliki keterbatasan karena peneliti tidak dapat menemukan jenis bahasa fitur wanita yaitu umpatan dan bahasa tabu karena penggunaan jenis tersebut mungkin tidak sesuai dengan nada keseluruhan film yang lebih ringan dan lebih positif. Selain itu, peneliti juga tidak dapat menemukan jenis strategi kesantunan off-the-record karena off-the-record cenderung lebih implisit dan mungkin tidak sesuai dengan nada atau gaya komunikasi tokoh wanita dalam film Barbie 2023. Oleh karena itu, bagi peneliti selanjutnya disarankan untuk menganalisis film dengan genre terkait untuk menemukan kata-kata umpatan dan bahasa tabu, dan off the record.

خلاصة

بورناما، برامايشيلا جونيتا إيكا (2024) خصائص اللغة الأنثوية التي تستخدمها الشخصيات النسائية في فيلم "باربي" 2023 في الحفاظ على استراتيجيات التأدب. أُطرُوحَة. قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج. المشرف د. يابوك ويدياستوتي هيراواتي،) دكتور في الطب(
الكلمات المفتاحية: خصائص لغة المرأة، استراتيجيات التأدب، أفلام، باربي2023

يهدف هذا البحث إلى التعرف على خصائص استراتيجيات اللغة والتأدب لدى المرأة باستخدام موضوع البحث لفيلم" باربي" 2023. تحتوي هذه الدراسة على سؤالين بحثيين، هما، ما هي أنواع الخصائص اللغوية الأنثوية الموجودة في فيلم باربي2023 ؟، وكيف تستخدم الشخصيات النسائية الخصائص اللغوية الأنثوية في الحفاظ على استراتيجيات المداراة؟ يستخدم هذا البحث أساليب شبه نوعية للإجابة على هذه الأسئلة. تم أخذ البيانات من المحادثات التي تحدثت بها الشخصيات النسائية في فيلم باربي 2023 وسيناريو الفيلم للحصول على الجمل الصحيحة. بعد ذلك، تم تحديد البيانات وفحصها بناءً على الخصائص اللغوية للنساء من قبل جينيفر كوتس (2015)واستراتيجيات التأدب من قبل براون وليفنسون (1987). تظهر نتائج البحث أنه لا يتم استخدام جميع أنواع استراتيجيات اللغة والتأدب الأنثوية من قبل الشخصيات النسائية في فيلم باربي 2023. تظهر نتائج البحث أن الشخصيات النسائية في فيلم باربي 2023 تستخدم فقط 6 أنواع من السمات اللغوية، وأيضاً فقط. استخدم 3 أنواع من استراتيجيات المداراة. علاوة على ذلك، يختلف هذا البحث عن الأبحاث السابقة، خاصة في تحليل استراتيجيات الحفاظ على المداراة. هذا البحث له حدود لأن الباحث لم يتمكن من العثور على أنواع اللغة التي تتميز بها المرأة وهي لغة الشتائم ولغة المحرمات لأن استخدام هذه الأنواع قد لا يتوافق مع النغمة العامة للفيلم والتي تكون أخف وأكثر إيجابية. وبصرف النظر عن ذلك، لم يتمكن الباحثون أيضًا من العثور على أي نوع من استراتيجية المداراة غير الرسمية لأن السياسة غير الرسمية تميل إلى أن تكون ضمنية أكثر وقد لا تتوافق مع لهجة أو أسلوب تواصل الشخصية الأنثوية في الفيلم. باربي 2023. لذلك، يوصى الباحثين المستقبليين بتحليل الأفلام ذات الأنواع ذات الصلة للعثور على الكلمات البذيئة واللغة المحرمة والأفلام غير القابلة للنشر.

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CHAPTER I

INTRODUCTION

This chapter consist of background of the study, research question, significance of the study, scope and limitation of the study, and definition of key terms.

A. Background of the Study

From various studies that have been carried out by previous researchers, language and gender are issues that are still very interesting to discuss at this time. The language attitudes of women and men show that they have different social statuses and power gaps. The differences in language attitudes used by women and men have an impact on depicting their different social positions. In society, the male hierarchy is usually considered superior and more influential than women. There is a societal expectation for women to hold positions below men such as secretary, while men are usually expected to hold higher positions than women such as manager or director positions. Men are generally considered to be more concentrated and goal-oriented in their professional roles, whereas women tend to be more involved and concerned with their interpersonal interactions in the workplace. Women are often considered to have a role as mothers, housewives, and the scope intended for them is only within their homes. Meanwhile, men are expected to fulfill their responsibilities of providing for and looking after their families by remaining present in their professional environment. Therefore, due to their perceived inferiority, women face disadvantages when placed in professional

environments (Ehrlich et al., 2014).

Currently, women use formal language more often than men, so the understanding they use is different. According to Holmes in Ehrlich et al., (2014), women tend to prefer to use formal language forms, while men prefer regional languages. This difference can also be seen from their attitudes towards language in society. Wolfram (1969), quoted in Vasko (2007), noted that women are more sensitive to social judgment and language characteristics, so they tend to choose forms of language that are considered more prestigious.

According to Lakoff (1975) through Coates (2013), women tend to be more polite than men. By using formal forms in equal situations, women can increase their social status, which is why they speak more politely. Holmes (1995) mentions four reasons why women use formal forms more: to increase their social class and status, the status of women as a lower group, the role of women in society, and the function of speech that shows masculinity. In addition, in certain situations, women are expected to use formal forms and speak politely, depending on the society in which they are located. Women are often considered to be better influences because they use more innovative language features in their language. According to Xia (2013), women and men tend to use different language, for example women tend to use more emotional words while men tend to use more direct words, and women usually pay more attention to manners and ethics in its use language while men tend to use more relaxed language.

Gender or sex differences greatly influence the form of speech, word choice, and speaking style, which are influenced by gender roles and relationships in society. This can affect ethics in language use. For example, women may use more empathetic and compassionate language, which may demonstrate higher ethics or be more sensitive to the needs and feelings of others. Women can use a more supportive intonation and tone of voice, showing interest and attention to what the person they are talking to is saying. This can create a more inclusive communicative atmosphere and can stimulate empathy. The use of body language, such as facial expressions, hand movements, and body posture, can also reflect empathy and compassion. Women may tend to be more verbally and non-verbally expressive, helping to create emotional connections with others.

Rapid progress can not only change human lifestyles, but can also affect the use of language, especially the language used by women. Women who previously seemed to use language that was more shy, closed and quite careful, are now starting to show changes in the use of the language they use. The language used by women today seems more intelligent, confident, open and independent (Brainy, 2021). So it is no longer taboo if men and women are equal in terms of language, in fact it is not surprising if we now find women in everyday life who dare to take over the situation by being frank about various topics of interest. To be able to speak in public as the author has said above, of course women must have a strong sense of self-confidence that does not only

come from self-confidence. This self-confidence is also based on a broad foundation of knowledge and the ability to bear great responsibility. In other words, women who are confident are not only brave and confident in acting, but also have insight and awareness of their responsibilities so that they are able to face various situations wisely and maturely.

Women's language features are a source of innovation language because through observing and analyzing these features, we can understand how women use language in today's context. Language is not only a means of communication, but also a reflection of changing social dynamics, shifting gender values, and the evolutionary role of women in contemporary society. Features of women's language, which include the use of words, phrases, intonation, and typical verbal expressions, form unique communication patterns that provide deep insight into how women convey their thoughts, feelings, and experiences. For example, the use of more empathetic words, supportive intonation, and expressive body language, not only creates a distinctive way of communicating, but also reflects women's interest in the dynamics of social relationships. Through this language innovation, women's language features reflect and respond dynamically to changes in society, including changes in gender values. For example, an emphasis on using language that is more inclusive and sensitive to the feelings of others may reflect a cultural shift toward an awareness of the importance of listening to and valuing diverse perspectives.

Based on what has been explained above, I am interested in conducting research on women's language because I want to explore how the features of women's language can reflect the language they use, especially when they speak in a community environment. Whether it's when they talk to their family, friends, partners, even strangers who suddenly invite them to chat. Furthermore, because women's language and men's language have quite obvious differences in social life, society always views men as having a higher position than women.

This research takes data from the dialogue of a film, namely the film Barbie 2023. The film features a variety of female characters with different backgrounds, personalities, and social roles. This allows for a richer exploration of women's language, including variations in speech styles, politeness strategies, and the use of language features in different social contexts. By featuring various different female characters, researcher want to know what language features are used by female characters in the film Barbie 2023 and how the use of these language features can reflect the use of language in women today in maintaining politeness strategies .

This study focuses on the film Barbie 2023 because the film uniquely presents various female characters with diverse backgrounds, personalities, and social roles, thus providing a rich space to analyze women's language features and politeness strategies. As a product of modern culture, Barbie not only presents an entertaining narrative but also reflects social issues, including gender differences

and how they affect language use. In this film, language is used as a tool to depict women's identity, power, and social relationships, which are directly related to how they practice politeness and maintain harmony in interactions.

The theory of Lakoff (2004) is an essential study of the different use of language between women and men. Lakoff suggested that ten language features can be the characteristic of the speech uttered by women. The Lakoff principle, proposed by Lakoff (1975), is the earliest hypothesis regarding women's language. Diverse perspectives on women's language have been presented by numerous scholars. It has resulted in a reformation of the theory, such as the Coates theory (2015) presented in her book Women, Men, and Language, which focuses on gender and conversational strategies. Coates (2015) examines the relationship between gender and conversational strategies, specifically how women and men tend to employ distinct strategies in their interactions. Thus, this study aims to examine women's language by analyzing language features related to gender and politeness strategies. Coates (2015) mentions there are seven features which are used for analyzed women's language features, such as, minimal responses, hedges, tag questions, questions, commands and directives, swearing and taboo language, and compliments. This theory used to analyze the women's language features in *Barbie* 2023 movie.

Previously, there had been many studies examining women's language features. (Anjani, 2019; Rahmawati, 2023; Tiara, 2016; Widyawati, 2018); in

their research discussing the women language features uses Lakoff's theory as a reference for the author to analyze the data they have found on the objects they use. Although these studies are still useful for understanding women's language features, many still rely on old theories such as Lakoff's theory. Although the theory is still relevant today, it would be better if researchers also consider the latest theories that have been developed by other researchers, so that their analysis can be more appropriate to the current language and societal context. Therefore, in this study, the researcher uses Coates' theory (2015) to analyze the data.

Furthemore (Oktapiani et al., 2017; Sriyono et al., 2023; Sudewi et al., 2018; Utari, 2019) in their research combined women languages features with language function, while this research attempts to examine how women's language features can maintain politeness strategies, focusing on the relationship between language use and social context. This study aims to explore how specific language features employed by women contribute to maintaining respectful communication, especially in interactions where politeness and face-saving are prioritized.

Dewanti (2022) in her research entitled "*Politeness Strategies of the Main Characters in the Fault in Our Stars Novel"*.In this study, the researcher discusses politeness strategies using Brown and Levinson's theory as a reference for the author to analyze the data that he has found on the objects he uses.

However, in this study, the researcher uses Yule's theory (1996) to analyze the data because in the research conducted by the researcher, the researcher only takes the outline of the types of politeness strategies.

Anggraeni et al., (2017) in their study entitled Language Features of Women's Response towards Justin Bieber's Instagram Posts took data from Instagram posts uploaded by Justin Bieber. The data taken by researchers from this study were comments made by netizens on posts uploaded by Justin Bieber. From all the studies that have been conducted in previous studies, several researchers used data taken from films, novels, song lyrics, Instagram posts, etc. while researchers in this study used data from the Barbie 2023 film, where previous researchers had not used the Barbie 2023 film as the data they studied.

From previous research, there are some differences from the current research. First, this research has different objects with the previous study. Second, This research uses a different theory from previous research, where previous research mostly used Lakoff's (1975) theory. Third, this study also attempts to examine how women's language features can maintain politeness strategies.

Therefore, as a novelty of the research that is carried out by researchers by examining women's language features in the Barbie 2023 film, and try to examine how women language features can maintain politeness strategies while other research combine women language features with language function.

This research aims to analyze the female language features used by the

female character in the film Barbie 2023. This research will also discuss how female language features can describe the use of language among women today and how it is related to politeness strategies in communication.

B. Research Question

In accordance with the analysis of the problems that have been described previously, there are two purposes of the holding of this research as described as follows:

1. What are the types of womens language features found in the *Barbie* 2023?

2. How do the women language features used by the female character in the *Barbie 2023* reflect women today in maintaining politeness strategies?

C. Significance of The Study

From the research on women's language features that has been carried out by researchers, it is hoped that this research will have benefits both theoretically and practically. Theoretically, the findings of this research can be valuable information and reference for gaining knowledge and understanding about the characteristics of women's language. for example, the research explains that the language features used by women consist of minimal responses, hedges, questions, tag questions, commands and directives, swearing and taboo language, and compliments as stated by Jennifer Coates in her book entitled Women, Men , and Language. Apart from that, this research also explains how the language features found in the Barbie film can describe communication patterns,

personalities and roles of women to build the image and personality of women today. Additionally, how the women language features is related to politeness strategies in communication.

Practically, this study are expected to be able to serve as a valuable resource for educational purposes. The objective was to provide a comprehensive scientific analysis of the many types and functions of linguistic features used by women. The study's findings were anticipated to offer additional insights to individuals interested in conducting comparable research in this field. The findings were anticipated to provide as guidance or supplementary references on the linguistic characteristics of women for individuals in all institutions.

D. Scope and Limitation of the Study

The main scope of this research is in the field of sociolinguistics, especially the features of women's language as theorized by Jennifer Coates in her work entitled "Men, Women, and Language" (2015). This research focuses on the main character in the film Barbie 2023 as the main subject of analysis, paying attention to the dialogue, speaking style and language expressions used by the character. then explains how the female language features in the Barbie 2023 film reflect or describe the characters of women today in maintaining politeness strategies. The limitations of this study is Women's language features and politeness strategies used by female characters in the 2023 Barbie movie. So this study only focuses on the analysis of women's language features and politeness strategies used by

female characters, and it does not include examining women's language features and politeness strategies used by male characters because this research aims to provide a special space for women as subjects of study, with a focus on exploring in depth how women's language features and politeness strategies are influenced by gender stereotypes or social expectations.

The theory of women's language features in this study uses the theory of Coates (2015) which explains that women's language features consist of 7 types of features, namely minimal response, hedges, tag questions, questions, commands and directives, swearing and taboo languages, and compliments. While the theory of politeness strategies used in this study is the theory of Yule (1996) which according to both of them politeness strategies consist of four types, including Bald on record strategies, positive politeness strategies, negative politeness strategies, off the record or indirect strategies, and say nothing.

E. Definition of Key Term

1. Women Language Features

   The aspects of speech in the characteristics of women's language in conversational interactions follow the linguistic features in conversational practice.(Coates, 2015).

2. Politeness Strategies

   Politeness strategies are a way for people to maintain their communication so that they can maintain the feelings of the person they are talking to to avoid

conflict (Yule, 1996).

3. Movies

Movie is a work that is used as a tool to convey a message through audio-visuals that can be heard by the producer to the audience (Handayani, 1970). With a real idea, a film can be produced in the form of a video supported by elements of entertainment and deep meaning.

4. Barbie 2023

Barbie 2023 is not only present as a film but also as a cultural product that reflects and deconstructs contemporary gender norms. By combining social criticism, satirical humor, and iconic visuals, the film explores issues around patriarchy, feminism, and self-identity, while challenging stereotypes related to gender roles that have long been attached to the Barbie doll as a symbol. Through an empowering narrative and diverse characters, Barbie offers a critical discussion on gender construction, social expectations, and individual freedom to define who they are, making it a mirror of modern society's dialogue on inclusivity and representation.

CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter, the researcher presents several supporting theories it involves sociolinguistics, women's language features, politeness strategies, and *Barbie 2023*.

A. Sociolinguistics

Sociolinguistics is a science that studies the relationship between language and society, and is part of linguistics and sociology. According to Allan and Multamia, sociolinguistics studies language variations that emerge in society due to differences in social stratification. Some studies that can be conducted in sociolinguistics include the function and role of language, acceptance of terms, use of greetings that reflect social solidarity between speakers, criteria and views on politeness in language, expression of social identity through writing, mantras, and other terms, as well as differences in language variations based on gender, and many more (Kushartanti et al, 2009: 231).

B. Women language Features

Women's language is a manifestation of their subordinate status to males, indicating a lack of authority. Women's language serves as a manifestation of their lack of authority in society, which is often perceived as inferior to that of males. Women need possess specific linguistic traits in order to effectively communicate with others in their community. Another interpretation of women's language refers to the use of linguistic patterns that reflect feminine traits, such as the avoidance of assertive and straightforward claims, and instead relying on conformity that creates

a sense of hesitation and doubt.

The language of women is intuitive, thoughtful and builds a more polite style of communication visible from its vocabulary. Women are synonymous with words or speeches that must be polite, gentleness full of submission. Women consistently use standard forms that are more faithful to true grammatical. Women are more reflective of sentimentality and do not use special insulting words, dirty words, indecent words but using words of praise like a good, excellent, and wonderful. Women are more likely to avoid using dirty words. Those words are construed by women and as if they were a monopoly of men. That's because women are expected to be more polite in speaking (Trudgill, 2000; 64-65).

Kuntjara in his book states that women are more sensitive to what they say, unlike men who pay more attention to the information it conveys that the function of the interaction itself. Women also use more intimate language more often, while the male language is more likely to dominate over the other person (Kuntjara, 2012: 3-4).

In her book Coates (2015) tells that there are seven aspects that are utilized to assess women's language features. These are minimal respons, hedges, tag questions, questions, commands and directives, swearing and taboo language, and compliments.

1. Minimal Respons

    The concept of "Minimal Response" refers to the type of brief or

minimal response that listeners often give in a conversation. Coates (2015) proposes that Minimal respons, sometimes known as 'back-channels,' encompass expressions such as yep, right, or mhm. The below excerpt exemplifies the manner in which listeners employ them during conversation. Studies on the utilization of minimum replies consistently demonstrate that women employ them more frequently than males, particularly during periods in a discussion that indicate the listener's endorsement of the speaker.

Examples of minimal responses in everyday conversational contexts might include:

a. Speaker: "The weather is very hot today, isn't it?"

Listener: head nod or smile

b. Speaker: "I plan to go to a party tonight."

Listener: "Uh-huh."

c. Speaker: "I'm thinking about buying a new car."

Listener: "Hmm."

In these examples, the minimum response given by the listener shows that they acknowledge the speaker's statement and shows involvement in the conversation without providing a long or detailed response.

2. Hedges

In her book Coates (2015) reveals Women's speech is often described as 'tentative', and this assertion is linked to the claim that women use more hedges. Hedges are linguistic forms such as I think, I'm sure, you know, sort

of and perhaps which express the speaker's certainty or uncertainty about the proposition under discussion. Hedges is a term used in linguistics to refer to the use of words or phrases that introduce doubt or uncertainty in a statement. According to Jennifer Coates, a linguistics expert, hedges can be used to indicate that the speaker does not want to be too loud or definite in his statements, or to reduce certainty and increase politeness in conversation.

Examples of hedges in everyday conversation are:

a. "Maybe I'll come to the party."

The word "maybe" is used here to express doubt or uncertainty about the decision to come to the party.

b. "I think I'm pretty good at sports."

The word "I think" indicates that the speaker is not completely sure of the statement, thereby reducing certainty.

c. "It looks like the weather will be fine tomorrow."

The phrase "it seems" is used to express that the speaker only assumes based on available information, but cannot provide absolute certainty.

By using hedges, speakers can adjust the level of certainty or confidence in a conversation, which can influence how their message is received by listeners or readers.

3. Tag Question

Tag questions are a form of question added at the end of a statement to ask for approval or confirmation from the listener. Lakoff (1975) in Coates

(2015) nominated the tag question as one of the language forms associ- ated with tentativeness or uncertainty, but provided no empirical evidence to show that women use more tag questions than men. According to Lakoff, tag questions decrease the strength of assertions. Compare the two sentences below:

a. The crisis in the Middle East is terrible.

b. The crisis in the Middle East is terrible, isn't it?

Lakoff claims that women use sentences like 1), which contains the tag question isn't it, more often than men, who are supposed to favour 2).

4. Questions

According to Coates (2015 iIt appears that women tend to ask more questions than men in some settings, whereas in other situations, men ask more questions. However, Coates points out that in some cases, the determining factor in asking a question is a person's professional standing, not gender.

It is important to distinguish the purpose of the questions asked in the speech. Coates emphasizes the need to distinguish between questions aimed at seeking information, building relationships, or stimulating reflection. This distinction is important to maintain an understanding of whether communication is symmetrical (equally influential) or asymmetrical (unequal in power).

Questions in the context of women's language may have different characteristics compared to their use in the context of masculinity. Coates might

highlight that in women's language, questions are often used to create an emotional bond, show interest or concern for another person, or to facilitate an inclusive conversation.

Examples of questions:

a.   "How do you feel about our plans for this weekend?"

b.   "Is there anything I can help you with that task?"

c.   "What do you think about these ideas for our project?"

d.   "Do you want to talk about what happened?"

In these examples, questions are used as a tool to build rapport, strengthen interpersonal bonds, and show concern or empathy for others. Coates may highlight that women's use of questions often reflects social norms that value cooperation, empathy, and concern for the feelings of others.

5. Commands and Directives

Coates (2015) elucidates in his work that directivess are verbal expressions that aim to persuade or compel an individual to perform a certain action. Women are often expected to use a more cooperative, persuasive, and friendly communication style rather than a more direct or commanding one.

Thus, the "commands and directions" used by women may be more couched in more polite language, more polite requests, or even gently delivered suggestions. This reflects social norms that expect women to pay more attention to expressions of empathy and sensitivity to the feelings of others in their communications.

Examples of "commands and directions" might include:

a. "Could you please take the plates off the table?"

b. "Can you help me with cleaning the room?"

c. "Will you prepare dinner?"

d. "I would love it if you could take me to the airport tomorrow morning."

e. "Do you want to complete this report before the deadline?"

In these examples, despite clear instructions or requests, the language used by women tends to invite more cooperation and be friendlier, Women are often expected to use a more cooperative, persuasive, and friendly communication style rather than a more direct or commanding one, compared to men who may be more likely to use more direct, firm, and matter-of-fact communication.

6. Swearing and Taboo Language

In her work Coates (2015) elucidates that the prevailing notions of the assertive male and the chaste, non-vulgar female are indeed erroneous. Nevertheless, it is indeed accurate to assert that the use of profanity is a fundamental component of modern masculinity: 'vulgar expressions.

"Swearing" refers to the use of words or phrases that are considered rude or impolite in language. Meanwhile, "taboo language" includes words or topics that are considered inappropriate or sensitive in certain societies.

According to Coates, the use of "swearing and taboo language" can play an important role in the formation of gender identity and power. Its use can

reflect social norms associated with a particular gender and can be used to assert or undermine one's power or authority in an interaction.

For example, in the context of masculinity, the use of harsh words or taboo language may be used to convey strength, courage, or bravery. Conversely, in the context of femininity, the use of such words may be considered inappropriate or inappropriate, and their use may be considered a violation of social norms governing women's behavior.

Examples of the use of "Swearing and Taboo Language" include:

a. When Angry or Frustrated: "Oh, damn it! I've lost my car keys again!"

b. Expression of Surprise: "Holy crap! I didn't expect you to come to this party too!"

c. On Talking to a Close Friend: "He really acted like an a**hole yesterday."

In these examples, even though harsh or taboo words are used, more polite or less rude language may be maintained, reflecting the social norms that govern women's communication.

7. Compliments.

In her book Coates (2015) says that women both give and receive more compliments than men. 'Compliments are remarkably formulaic speech acts. Most drawn on a very narrow range of syntactic patterns'. Women and men in Holmes's data use these patterns with similar frequency, apart from 'What (e.g. what lovely earrings!) which is used much more by women, and the minimal pattern (e.g. Great shoes!) which men use significantly more than

women.

In the context of women's language, Jennifer Coates might note that giving compliments or "compliments" is often an important part of social interactions. Coates may notice how women use compliments as a way to build relationships, support others, or stimulate positive conversation.

According to Coates, compliments in women's language may be more likely to be supportive, cooperative, and more focused on interpersonal relationships. Their use may be more in the context of everyday interactions, and may reflect social norms that value cooperation and empathy in communication.

Examples of compliment are:

a. "You look so beautiful today!"

b. "I was really impressed with the presentation you gave earlier."

c. "You are really good at cooking. This food is delicious!"

d. "You are so friendly and approachable. I enjoy being around you."

In these examples, praise is used as a way to provide support, build trust, and strengthen the interpersonal bond between the speaker and the recipient of the compliment. Coates may highlight that compliments in women's language often aim to strengthen social relationships and interpersonal relationships.

C. Politeness Strategies

According to Yule (1996), politeness strategies are divided into five types, namely bald on record, positive politeness, negative politeness, off record, and

say nothing. Yule's theory is relevant to the focus of this study, which aims to reveal the use of politeness strategies in depth in interpersonal interactions, especially in identifying how speakers manage face-threatening speech acts while considering cultural norms and context. Because this theory can be applied in various social and linguistic contexts, Yule's theory is the right choice for this study. Based on the types of politeness strategies mentioned by the author above, the author will explain each of these types one by one below:

1. Bald on record Strategies

    Bald on record is the first strategy of politeness strategy. Bald on record is used when someone say something to addressee directly, say what you need use expressions and the sentence or utterance uses imperative forms. Bald on record is the most direct approach in politeness strategy and using imperative forms (Yule, 1996: 63). This strategy is most often used by the speakers who closely know their addressee or hearer because the speaker says it directly. For example, a man wants to borrow your pen and then he does bald on record by saying "give me a pen" or "lend me your pen" (Yule, 1996: 63).

2. Positive Politeness Strategy

    Positive politeness is used by the speaker to maintain the positive face of the hearer, so the writer tries to minimize the threat toward hearer's positive face which is the speaker tend to show solidarity and emphasize speaker wants and hearer wants and that both have a common goal.

Yule (1996: 64) say a positive politeness strategy leads the requester to appeal to a common goal, and even friendship, via expressions such as those in

- How about letting me use your pen?

- Hey, buddy, I'd appreciate it if you'd let me use your pen.

These on record expressions do represent a greater risk for the speaker of suffering a refusal and may be preceded by some 'get- ting to know you' talk, of the kind presented in [1], designed to establish the necessary common ground for this strategy.

[1] Hi. How's it going? Okay if I sit here? We must be inter- ested in the same crazy stuff. You take a lot of notes too, huh? Say, do me a big favor and let me use one of your pens.

3. Negative Politeness Strategy

Negative politeness is the third strategy of politeness, negative politeness is used by the speaker to maintain people's negative face. It is already said that negative face is not bad things or bad behavior but people wants freedom of action. According to Yule (1996: 62) stated that negative politeness is "a face saving act which is oriented to the person's negative face will tend to show deference, emphasize the importance of the other's time or concerns, and even include an apology for the imposition or interruption". It means that the speaker says something to the hearer and gives them freedom to choose and not impose their action.

4. Off The Record or Indirect Strategy

Off record is the fourth strategy of politeness. Off record is saying something to the hearer but not directly. Yule (1996: 63) stated that off record "are not directly addressed to the other". It means that off record is not directly say something to addressee but just give hints or associations clues. An off record statement may or may not succeed. The off record strategy happens when the speaker do not use a direct expression to hearer or addressee. The example of the off record based on Yule (1996: 63), a man wants to borrow your pen, he perhaps after search in his bag simply by saying "Uh, I forgot my pen" or "Hmm, I wonder where I put my pen". This example shows that the man isn't saying something but just give clue.

5. Say Nothing

In this strategy, the speaker does not say something to addressee but the speaker does something indicate what she or he intend to say. For example, you arrive at an important lecture, pull out your notebook to takes notes, but discover that you don't bring a pen. You think that the person sitting next to you may give solution. In this scenario, you are going to be "A" and the person next to you is going to be "B".

A: (looks in bag)

B: (offers pen) here, use this.

Many people seem to prefer to have their needs recognized by others without to express what you need in language (Yule, 1996: 62).

CHAPTER III

RESEARCH METHODOLOGY

In this chapter consist of the following component, there are research design, research instrument, data and data source, data collection, and data analysis.

A. Research Design

In this research, the researchers used qualitative research methods. According to Rahardjo (2010) Qualitative research is research that is used to understand social phenomena or symptoms with greater emphasis on a complete description of the phenomenon being studied.

To conduct this research, the researcher uses a descriptive qualitative method. According to Nazir (2015) descriptive method is a method of researching the status of a group of people, an object, a condition, a system of thought, or a class events in the present, which aims to make a description, picture or painting in systematic, factual and accurate following the facts and the relationship of the phenomenon to be investigated.

Creswell (2017) argues that a qualitative methodology is employed due to the fact that all data may be obtained through conversational means rather than numerical measurements. Qualitative research produces data descriptions through written or spoken words, obtained from observations of individuals or their behavior. This method aims to describe social phenomena with a more subjective approach. In addition, qualitative research supports the concept of constructivist understanding by setting goals based on reality and assuming that the subject's

behavior is influenced by its context. One of the benefits of content analysis in this study is to examine the dialogue in the film in depth, allowing researchers to identify patterns of language use, implied meanings, and sociocultural influences contained therein. Content analysis also helps researchers reveal how certain language features are used to describe characters, social relations, or dynamics in the film's narrative.

B. Research Instruments

In this study, the researcher serves as the main tool for collecting data. The researcher is directly involved in the data collection process by watching the film, downloading the transcribe text, looking for the data, classifying the data, and filtering the data. After that, the researcher draws conclusions about the characteristics of the use of female language that appear in the conversations of female characters in the Barbie film. Aspects recorded in the dialogue include the form of the dialogue itself and its context.

C. Data and Data Source

The data used by researchers for this research is the Barbie film which was simultaneously shown in Indonesian cinemas on 19 July 2023. To re-watch the film after the broadcast schedule had ended in cinemas, researchers accessed the film again on the HBO GO application. The data used in this study comes from words, phrases, and clauses containing female language features found in the dialog spoken by the female characters in the film. The data source was taken from the film script entitled *Barbie 2023*.

D. Data Collection

The data was collected using the documentation technique. This strategy is used because the data source used in this research is all the speech spoken by the main character in Barbie 2023 movie. According to Yusuf (2017) a document refers to a written or recorded account created by an individual regarding something that has already occurred. The document can consist of written text, newspaper, magazine, letters, movie, manuscripts, article, picture or photographs. Written documents can encompass life histories, biographies, and narratives. Furthermore, there exists a material culture, which encompasses the tangible artefacts produced as works of art, and serves as a valuable source of information in qualitative research. The study utilized *Barbie 2023* Movie as the primary source of documentation. In this approach, the document was analyzed to get the acquired data.

The data collection process involved several steps. Initially, the researcher watched the Barbie 2023 movie through the HBO GO application, then researcher downloaded the dialogue transcript text at https://thescriptlab.com/property/barbie/ to make it easier to classify and check the data. Next, the researcher looked for data in the form of types of female language features in the dialogue spoken by the main female character in the Barbie 2023 movie. The researcher classified the data based on the types of female language features and politeness strategies. The researcher classified the various types of language features used by women and identified their related purposes as documented in the film. The final stage involved filtering the

data to include only relevant variations and highlighting the female language features described by Coates (2015) and politeness strategies described by Yule (1996).

E. Data Analysis

The data needed to analyze women's language features and politeness strategies come from the dialogues spoken by the main characters in the Barbie 2023 film. The method used in this study is content analysis. According to Denscombe (2007:236), content analysis is a way to examine the content of any text. In this study, the analysis focuses on women's language features that appear in the Barbie 2023 film.

The steps used by the researcher in collecting data for this research are as follows: first, the researcher identified, marks, and counts the women's language features and politeness strategies in each utterance. Next, the researcher calculated the number of women's language features and politeness strategies to find out the most dominant type of women's language features and politeness strategies. Then, the data was classified based on the research questions and entered into a data sheet. The classification process was done manually by referring to specific language features that are relevant to the theory used. Afterward, the data were interpreted to answer the research questions. The findings were explained in content analysis description, and finally, the findings were concluded.

CHAPTER IV

FINDING AND DISCUSSION

In this chapter, the analysis of the data is explained in the line which is formulated from research questions. It consists of two sections namely findings and discussions.

A. Findings

In this section, the researcher explains the female language features used by the female characters in the 2023 Barbie movie and how they maintain politeness strategies in their conversations. This finding focuses on the types of female language features from Coates' (2015) theory and Yule (1996) politeness strategy theory. In the theory put forward by Jennifer Coates, it is explained that female language features have seven types, including minimal response, hedges, tag questions, questions, commands and directives, sewaring and taboo language and in the theory put forward by Yule, politeness strategies consist of five types, namely, bald on record strategies, positive politeness strategies, negative politeness strategies, , off the record or indirect strategies, Say Nothing.

1. Types of Women's Language Features Found in *Barbie 2023*

Table 4.1 Women's Language Features

Types of women's language features	Amount	Percentage
Minimal Response	5	20%
Hedges	2	8%
Tag Questions	1	4%
Questions	5	20%
Commands and Directives	8	32%
Swearing and Taboo Language	-	-
Compliments	4	16%

a. Minimal Response

Datum 1

Barbie Margot   : Sure. (00:11:00)

Context

   Datum 1 was taken in the scene where Ken Ryan Gosling asks Barbie Margot if he can visit Barbie Margot at her house tonight. Then Barbie Margot agreed to Ken Ryan Gosling's request to come to his house because he didn't have an important agenda.

Analysis

   The type of Female language feature used by Barbie Margot in Datum 1 shows a minimal response type because she gives a short response of "Sure." Barbie's short answer, "Sure", can be interpreted as a quick agreement and without much talk. In this conversation, Barbie may feel that she does not need to give a long answer. Short answers like this are often used when someone feels relaxed or does not want to complicate the conversation. Barbie agrees, but does not add much emotion or reason to her answer.

   This response is one example of a minimal response, which in the context of female language according to Jennifer Coates theory functions as a sign of agreement or support. Coates (2015) explains that women often use minimal responses to keep the conversation flowing and show

that they are listening. In this case, Barbie Margot uses a minimal response to show her willingness without prolonging or complicating her answer.

Datum 2

Barbie Margot   : Hi (00:19:50)

Context

Datum 2 was taken in the scene where Barbie Margot visits Weird Barbie at her residence. Weird Barbie greeted Barbie Margot from a distance first and then Barbie Margot returned the greeting with the word "hi".

Analysis

The response sentence given by Barbie Margot was a Minimal Response because she answered Weird Barbie's greeting with only a short sentence rather than using a longer sentence as Weird Barbie did when welcoming and greeting Barbie Margot. It is used to acknowledge the other person's words or actions without providing a lengthy or detailed contribution to the topic being discussed. The word "hi" in this context is concise, practical, and to the point, which is to provide a response to the other person's greeting. Because it does not require additional information or explanation, this response falls into the category of minimal responses.

Datum 3

Barbie Margot   : Really? (00:20:17)

Context

Datum 3 was taken in the scene where Weird Barbie saw Barbie Margot flat feet. Weird Barbie said that she had never seen anything like that before. Next, Barbie Margot asked Weird Barbie if it was true that something like this had never happened before with the word "really?" and Barbie also asked if Weird Barbie could help her improve her flat feet.

Analysis

The response given by Barbie Margot to Weird Barbie can be categorized as a minimal response because her response was very short but meaningful. When Weird Barbie gave a long explanation about the condition of Barbie Margot flat feet, Barbie Margot answered briefly, "Really?" This response reflects Barbie Margot attention and engagement in the conversation, while also signaling to Weird Barbie that she wants to hear more. By saying "Really?", Barbie Margot not only shows that she is listening, but also invites Weird Barbie to continue her explanation, keeping the flow of communication smooth and interactive.

Datum 4

Barbie Margot   : Oh (00:23:22)

Context

Datum 4 is taken in the scene where Weird Barbie explains to Barbie Margot about the portal that connects the real world with Barbie Land. Weird Barbie Says that portals don't actually exist and the word portal is just a figure of speech, Barbie Margot is surprised by that. In fact, the portal is a journey with obstacles that Barbie Margot must overcome to get to the real world of the state of Los Angeles and enter the city of California.

Analysis

The response given by Barbie Margot after Weird Barbie explained about the portal was very minimal. Barbie expressed her surprise with just the word "oh" to answer all the explanations that Weird Barbie had given.

Datum 5

Barbie Margot   : Oh, Oke! (00:23:55)

Context

Datum 5 is taken in the response scene from Barbie Margot when asking Weird Barbie about how she can find the girl when she arrives in the real world, and when her mission is complete, how can Barbie Margot return to Barbie Land.

Analysis

The response given by Barbie Margot to Weird Barbie can be

categorized as a minimal response because her response was very short in response to the long explanation given by Weird Barbie. Although short, this response shows that Barbie Margot not only heard but also processed the information provided. Although not very detailed, "Oh, OK!" enough to show that he understood the main points of the explanation. By giving a short response, Barbie Margot signals to Weird Barbie that she can continue her explanation or move on to another topic. This helps maintain a smooth flow of conversation without lengthy interruptions.

b. Hedges

Datum 6

Barbie Margot : Maybe some thoughts of death? (00:20:47)

Context

Datum 6 taken during the scene where Margot Barbie talks to Weird Barbie. He talked about the problems he had recently experienced, about his feet suddenly turning flat, his thighs having cellulite, and him constantly thinking about death.

Analysis

Hedges are language features used to express uncertainty or dampen the force of a statement, often used to make communication more subtle and polite. In this case, Barbie Margot uses "Maybe" to show that she is not

completely sure about the cause of her problem. Additionally, the use of "some" in "some thoughts of death?" dampening the intensity of the statement, making it sound less absolute and more tentative. In this way, Barbie Margot manages to make her statements more easily accepted by the person she is talking to, while keeping the tone of the conversation soft and non-confrontational.

Datum 7

Barbie Margot : I think I owe you ladies an apology. I thought Barbie had made the Real World better, but the Real world is forever and irrevocably messed up! (00:

Context

Datum 7 was taken during the scene on the way to avoid being chased by Matel's men in the car driven by Gloria. Barbie Margot, who had always thought that Barbie had made the real world better, turned out to be wrong, she had made the wrong judgment by thinking that Barbie had had a positive impact on the real world, but in the end she apologized and realized that the real world could not fixed because the real world will be messed up forever.

Analysis

Hedges are languauge features used to express uncertainty or dampen the force of a statement, often used to make communication more subtle and

polite. In Barbie Margot statement, we can identify the use of hedges that help to dampen the force of her statement and demonstrate her humility and openness to error. Barbie Margot used several hedges in her statement to convey an apology and admit her mistake in a subtle and polite manner. When he says "I think I owe you ladies an apology," his use of "I think" indicates that what he is saying is his personal opinion and not an absolute fact. This dampens the force of his statement and makes him more tentative and less confrontational.

c. Tag Question

Datum 8

Barbie Margot   : It's Barbie's Dream house. Not Ken's Dream house, Right?

Context

       Datum 8 was taken in the scene where Barbie Margot wants to separate from Ken Ryan Gosling because it is getting late and Barbie Margot will continue the party with the other Barbies. Before parting, Ken Ryan Gosling told Barbie Margot that he wanted to spend time with her all night because he thought they were boyfriend and girlfriend, but Barbie Margot said that she didn't want Ken Ryan Gosling there and emphasized to her that they were just friends. Ken is just a good friend to Barbie. Barbie Margot said that

this was not Ken's place because it was Barbie's dream house, not Ken's Dream house.

Analysis

Tag questions are a language feature that adds a short question at the end of a statement to ask for confirmation or agreement from the person you are talking to. Barbie Margot uses the tag question "Right?" at the end of his statement to ask for confirmation from Ken that what he said was true. This shows that he wants to make sure that Ken agrees with his statement or at least understands his perspective.

d. Question

Datum 9

Barbie Margot   : Do you ever think about dying?

Context

Datum 9 was taken during the party scene that was taking place at Barbieland. Like a coin being flipped to the other side, the situation which was originally very pleasant became very award because Barbie Margot asked them the question, have they ever thought about death? The euphoria of the party which was originally very lively and fun suddenly became quiet, all the residents of Barbie Land, including Barbie, Ken and Allan, looked at it. He ruined the party atmosphere.

Analysis

Barbie Margot question shows her deep curiosity about the feelings and thoughts of the people around her. Asking this question shows that he or she wants to know more about their emotional experience.

Datum 10

Barbie Margot : Why would she be sad? We fixed everything so that all women in the real world are happy and powerful! (00:21:52)

Context

Datum 10 was taken in the scene where Barbie Margot is surprised by the feelings of sadness experienced by the child playing with her which can interfere with Barbie's cuteness. Barbie Margot thinks that the Barbies have fixed everything so that all women in the real world who play with Barbie can be happy and powerful.

Analysis

By asking questions like "Why would she be sad?", Barbie Margot attempts to understand and respond to other people's feelings more deeply. This reflects his efforts to build empathy and connectedness with people who feel sad, even though he doesn't fully understand the cause.

Datum 11

Barbie Margot   : What's that girl's name? (00:39:05)

Context

Datum 11 taken in the scene where Barbie Margot asked a student she had met in the cafeteria, Barbie Margot asked the student what the name of the girl she was pointing at was. The student answered that the name of the girl Barbie was looking for was Sasha. Barbie wanted to call him, but was forbidden by the student. He says that Sasha can talk to anyone but you can't talk to her first.

Analysis

By asking the question "What's that girl's name?", Barbie Margot tries to elicit the information needed to continue the conversation more effectively. These questions reflect a typical approach often used in women's communication, where questions serve as a tool to seek clarification and gather relevant information. In this context, Barbie Margot not only asks to get the girl's name, but also to demonstrate her involvement and keep the flow of communication smooth. These types of questions allow Barbie Margot to obtain the information necessary to continue the interaction in a polite and considerate manner. Additionally, asking these questions helps create opportunities to engage more deeply with students, build stronger interpersonal relationships, and ensure that conversations take place with the right context. Thus, Barbie Margot use of questions serves to strengthen social

connections, create more effective communication, and support the achievement of conversational goals in an empathetic and sensitive manner.

Datum 12

Barbie Margot   : Hey ladies! Sasha, what's up? (00:39:23)

Context

       Datum 12 was taken in the scene after Barbie Margot asked a student she happened to meet about Sasha, finally Barbie Margot decided to come over and greet Sasha who was hanging out with her friends.

Analysis

       The question "what's up?" proposed by Barbie Margot serves to build relationships with Sasha and her friends through an informal and non-threatening approach. In the context of women's communication, these kinds of questions are often used to show genuine interest and create deeper connectedness in social interactions. By casually asking about news, Barbie Margot not only greets Sasha, but also sends a signal that she cares about what is happening in the lives of Sasha and her friends. This is a way to enter a social group in a friendly manner and show that he wants to engage in conversation in a fun and open way. This approach facilitates more intimate and personal dialogue, which is a key element in building and strengthening

social relationships. Through these simple but thoughtful questions, Barbie Margot creates opportunities to deepen social interactions, invites Sasha to share further information, and ensures that communication takes place in a positive and supportive atmosphere. This reflects the way women often use questions in their communication to foster strong and harmonious relationships with those around them.

Datum 13

Barbie Margot : Who are you?

Context

Datum 13 was taken in the scene where Barbie Margot is approached by Mattel's men. At first Barbie Margot didn't recognize them, but after asking who they were Barbie Margot felt relieved because she felt she could finally discuss her problems with someone responsible.

Analysis

The question "Who are you?" proposed by Barbie Margot also serves to build connection with the parties involved. By asking this question, Barbie Margot not only seeks information about the identities of the people around her, but also opens up opportunities to establish more intimate communication. In situations full of uncertainty, asking someone's name or identity is the first step to reducing anxiety and creating a sense of comfort. This allows Barbie

Margot to overcome her sense of unfamiliarity and begin interacting in a more personal and connected way. By knowing who she is talking to, Barbie Margot can more easily adjust her approach and build a more solid relationship with that individual. This reflects the way women's communications often focus on creating authentic connectedness, inviting deeper conversations, and ensuring that each individual feels valued and cared for in social interactions. Thus, the question "Who are you?" become an important tool for strengthening social relationships and facilitating more effective and empathetic communication.

e. Commands and Directives

Datum 14

Barbie Margot   : You can go now. (00:14:37)

Context

Datum 14 was taken in the scene where Barbie Margot wanted to separate from Ken Ryan Gosling because it was getting late and Barbie Margot was going to continue the party with the other Barbies so she told Ken Ryan Gosling to leave there even though Ken wanted to spend time with Barbie Margot all night.

Analysis

In the context above, Barbie Margot uses the Command and Directives

feature. Barbie Margot uses the statement "You can go now." as a Command and Directive to direct Ken Ryan Gosling to leave the location. By giving direct and clear instructions, Barbie Margot ensures that Ken understands that the time to separate has come. In this context, the command functions to regulate Ken's behavior according to his wishes. Barbie Margot wants to continue her evening by joining the other Barbies, and this statement reflects her firm decision to end interactions with Ken. By issuing Commands and Directives like this, Barbie Margot not only gives unambiguous directions, but also manages social situations effectively, ensuring that her plans to continue activities with Barbie's group can proceed smoothly.

Datum 15

Barbie Margot   : Please, get out!

Context

Datum15 is taken from the scene when Barbie Margot is on her way to the real world. Barbie Margot was surprised by the presence of Ken Ryan Gosling who suddenly sat in the back of the car she was driving. Barbie Margot told Ken to get down and get out of his car because he felt that if Ken followed him it would hinder Barbie Margot's needs in the real world.

Analysis

In the context of the scene where Barbie Margot says, "Please, get

out!" This statement is an example of the use of directives in language. With this sentence, Barbie Margot firmly asked Ken Ryan Gosling to immediately leave his car. Although this request is softened with the word "please," which indicates politeness, the essence of the statement remains commanding. Directives are language features used to direct or influence the actions of others, and in this case, Barbie Margot uses directives to take control of the situation. He felt that Ken's presence would hinder his goals in the real world, so he directly directed Ken to get out of the car. The use of the word "please" shows that although this command is clear and firm, Barbie Margot still wants to maintain a polite tone, reflecting aspects of interpersonal relationships that women often maintain in social interactions. However, the point of this directive remains to ensure that Ken follows Barbie Margot's requests without causing further conflict.

Datum 16

Barbie Margot : Go for a walk or something! (00:30:15)

Context

Datum 16 was taken in the scene where Barbie Margot tells Ken Ryan Gosling to get out of her sight. He told Ken Ryan Gosling to go for a walk wherever he wanted. This scene depicts the moment where Barbie Margot shows her desire to have space and time for herself. He just wants to

concentrate more on finding clues to the problems he is solving in the real world

Analysis

In the context above, Barbie Margot uses the Command and Directives feature, saying "Go for a walk or something!" is a clear and direct form of command from Barbie Margot to Ken Ryan Gosling, directing him to leave the location and do other activities, such as going for a walk. By issuing this command, Barbie Margot is not only asking Ken to move away physically, but also emotionally, giving himself the necessary space. This statement reflects the use of directives in communication to influence other people's behavior in a firm and effective way. By directing Ken to leave and providing activity options such as going for a walk, Barbie Margot facilitates a change in social situations that allows him to better focus on the problem at hand.

Datum 17

Barbie Margot   : Don't go far! (00:30:27)

Context

Datum 17 was taken in the scene where Barbie Margot tells Ken Ryan Gosling to get out of her sight. He told Ken Ryan Gosling to go for a walk wherever he wanted. Even though Barbie Margot told Ken Ryan Gosling to get out of her sight, Barbie Margot didn't want Ken to go far because he was

afraid he wouldn't be able to find Ken and go home together to Barbieland.

Analysis

In the context of the scene where Barbie Margot says, "Don't go far!", this statement is a clear example of the use of commands and directives. By saying "Don't go far!", Barbie Margot gave direct directions to Ken Ryan Gosling to stay away from her but stay at close range. Although Barbie Margot wants Ken to leave her presence and do other activities, she also sets boundaries so that Ken doesn't go too far. This shows Barbie Margot's concern for possible problems that could arise if Ken is too far away, such as difficulty in finding Ken again.

Datum 18

Barbie Margot   : we'll go at the same time. (00:34:04)

Context

Datum 18 taken in the scene when Barbie Margot and Ken Ryan Gosling meet again after Barbie tells Ken to go for a walk wherever he wants. In this scene they both discover something and then they both tell each other to tell what they want to say first. Barbie Margot Tells Ken Ryan Gosling to say it first and vice versa. Finally they both decided to say it together.

Analysis

In the context of the scene where Barbie Margot says, "we'll go at the

same time," this statement is an example of the use of commands and directives. By declaring "we'll go at the same time," Barbie Margot effectively established an agreement that she and Ken Ryan Gosling would carry out the same actions simultaneously. This statement reflects his efforts to ensure smooth coordination between them, avoiding potential confusion or inconsistency in their actions. This allows them to communicate more effectively and achieve desired results without conflict or uncertainty. This approach helps maintain harmonious relationships and ensures that all decisions are taken collectively, making their processes more efficient and enjoyable.

Datum 19

Barbie Margot : Look! Davey Crocket Junior High School! Just like I saw in my vision. (00:38:21)

Context

Datum 19 was taken in the scene where Barbie Margot and Ken Ryan Gosling are in front of the school which is thought to be where the child playing Barbie is. Barbie Margot shows Ken Ryan Gosling a nameplate that says the name of the school they were visiting at that time, which is the same name as what Barbie saw in her vision.

Analysis

In the context of the scene where Barbie Margot says, "Look! Davey Crocket Junior High School! Just like I saw in my vision," this statement functions as a directive that gives Ken Ryan Gosling direction to pay attention to something important. By using the word "Look!" Barbie Margot directly asked Ken to look at the school sign and pay attention to it. This statement is an example of commands and directives because Barbie Margot actively directs Ken's attention to objects that are significant in the context of their situation. Use of the command word "Look!" indicating that Barbie Margot wants to make sure Ken focuses on details that she considers important, namely the similarities between the name of the school they see and the name he sees in his reflection.

Datum 20

Barbie Margot : JUST LEFT ME HERE! Go back to your messed up world and leave me to mine. (01:06:48)

Context

Datum 20 was taken in the scene when Barbie Margot is shocked by all the changes that have occurred in Barbieland due to the actions of Ken Ryan Gosling. Barbie Margot's feelings are very confused. Then he blamed Gloria for everything that happened. He blamed her for why Gloria had to feel sad, which required Barbie Margot to go to the real world and caused all her

life in Barbieland to change greatly, her life which was originally perfect and fine became chaotic in an instant because of the complicated minds of humans. In the midst of her sadness, Barbie Margot finally told Gloria and Sasha to return to the real world and leave her alone in her world in the hope that there would still be a Barbie who was more leadership-oriented and would overcome all the chaos that had occurred in Barbieland.

Analysis

This datum is a form of command that is conveyed explicitly. Barbie Margot asks Gloria and Sasha to leave her alone in that place. The command functions to ask or force others to do something. In this case, Barbie Margot clearly asks or demands others to do a certain action, namely leaving her in that place.

Datum 21

Gloria : IT IS LITERALLY IMPOSSIBLE TO BE A WOMAN! You are so beautiful and so smart and it kills me that you don't think you're good enough. Like we have to always be extraordinary and somehow we're always doing it wrong. You're supposed to be thin but not too thin and you can never say you want to be thin yo you have to say you want to be healthy but you also have to BE thin. You have to have money but you can't ask for money because that's crass. You have to be a boss but you can't be mean. You're supposed to lead

but you can't squash other people's ideas. You're supposed to LOVE being a mother but don't talk about your kids all the damn time. You're supposed to be a career woman but always be looking out for other people. You have to answer for men's bad behavior, which is INSANE, but if you point that out then you're accused of complaining. You're supposed to be pretty for men but not So pretty that you tempt them too much or threaten other women. You're supposed to be part of the sisterhood but also stand out but also always be grateful. You have to never get old never be rude never show off never be selfish never fall down never fail never show fear never get out of line. It's too hard, it's too contradictory and no one says thank you or gives you a medal, and in fact, it turns out, somehow, that not only are you doing it all wrong but that everything is also your fault. I'm just so damn tired of watching myself and every single other women tie ourselves in knots so that people will like us. And if all that is also true for a doll just representing a woman then I don't even know!"

Context

Datum 21 is taken at the scene where Gloria voices her opinion because she is probably tired of hearing Barbie Margot lose her confidence. Gloria says all her opinions about how social expectations that she considers unrealistic and contradictory.

Analysis

In the analysis using commands and directives, we can see how Gloria voices her frustration about social expectations for women by mentioning various commands and directives that she considers unrealistic and contradictory. Although Gloria does not give direct commands in the dialogue, she expresses various social directives and demands that women should follow. Such as "You're supposed to be thin but not too thin" and "you have to be thin" This reflects social commands about how women should appear. There are clear directives about physical appearance that women should meet, although they often contradict each other. "You have to have money but you can't ask for money" This shows social commands about wealth and how women should manage it. They should have money but should not ask for or show a need for money. "You have to be a boss but you can't be mean" and "You're supposed to lead but you can't squash other people's ideas" This illustrates expectations about how women should lead without being considered too aggressive or suppressing other people's ideas. "You're supposed to LOVE being a mother but don't talk about your kids all the damn time" These are social imperatives about how women should feel about their role as mothers and how they should talk about their children. "You're supposed to be pretty for men but not So pretty that you tempt them too much" and "You're supposed to be part of the sisterhood but also stand out" - These show conflicting demands on how women should look and behave in a

social context. "You have to never get old never be rude never show off never be selfish never fall down never fail never show fear never get out of line" - These reflect high and unrealistic expectations about women's behavior that are expected to be perfect all the time. Gloria uses commands and directives to illustrate how difficult it is to meet multiple social expectations that are not only conflicting but also often impossible to meet in a reasonable manner. This dialogue highlights how unwritten social imperatives weigh on women and lead to emotional exhaustion and frustration.

f. Compliments

Datum 22

Barbie Margot   : You're very brave, Ken. (00:10:34)

Context

Datum 22 was taken in the scene when Ken Ryan Gosling was examined by Doctor Barbie after he fell while surfing. When being examined by Barbie Hari, Ken Ryan Gosling looked scared so he asked Barbie Margot not to leave him while he was being examined. After Ken Ryan Gosling was examined, Barbie Margot smiled and praised him for being very brave.

Analysis

In the context of the scene where Barbie Margot says, "You're very brave, Ken," this statement functions as a compliment that provides praise and

recognition for Ken Ryan Gosling's courage. After Ken experiences fear and asks Barbie Margot not to leave him behind while being examined, Barbie Margot gives this praise after the examination is complete. By using words like "very brave," Barbie Margot not only acknowledged Ken's efforts and courage in facing his fears, but also provided positive emotional support. This praise serves to strengthen Ken's self-confidence, showing that Barbie Margot appreciates and respects his courage despite his fear. This helps build a stronger connection between them by expressing empathy and support, as well as creating a more positive and enjoyable atmosphere in their interactions.

Datum 23

Barbie Margot   : THANKS BARBIE! Gosh this night is just perfect.

Barbie Sharon   : It's perfectly Perfect!

Barbie Emma   : You look so beautiful Barbie!

Barbie Margot   : Thanks, Barbie. I feel so beautiful. (00:13:24)

Context

Datum 23 was taken in the scene where Barbie Margot is having a party with other Barbies at her residence. She felt so happy that night that he expressed a compliment saying that the night was perfect. In this scene, it is also seen that Barbie Emma praises Barbie Margot that she is very beautiful. Barbie Margot also agreed with Barbie Emma's praise by thanking her and

ending by praising herself that she felt very beautiful.

Analysis

Barbie Margot states, "Gosh, this night is just perfect," indicating appreciation for the situation. Barbie Sharon responds by reinforcing this sentiment with the phrase "It's perfectly Perfect!" Barbie Sharon's response can be seen as a form of compliment to Barbie Margot's sentiment, while also affirming her appreciation for the moment.

Barbie Emma compliments Barbie Margot's appearance directly, "You look so beautiful Barbie!" Compliments about physical appearance such as these are common in women's conversation as a way to express appreciation and encouragement to others. Compliments about appearance are a hallmark of compliments in women's language because they convey emotional support and closeness.

When Barbie Margot responds with "Thanks, Barbie. I feel so beautiful," she is accepting the compliment without trying to deflect or diminish the value of the compliment. This response indicates confidence and self-acceptance. In the context of women's language features, accepting a compliment without being condescending can be a sign of trust and respect for the friendship and a comfort in receiving compliments from other women.

Datum 24

Barbie Margot   : You're so beautiful. (00:33:46)

Context

      Datum 24 was taken in the scene when Barbie Margot sits on the edge of the park and watches the surroundings which have different conditions. There are those who gather with family, play with friends, quarrel with their lovers, look stressed and full of pressure, and much more. When she finished observing her surroundings, Barbie Margot turned to someone sitting beside her, an old woman who still looked beautiful even though she was no longer young.

Analysis

      In the context of the scene where Barbie Margot says, "You're so beautiful," this statement functions as a compliment that gives recognition and appreciation for someone's appearance. When Barbie Margot sat on the edge of the park and observed various situations around her, she saw an old woman who, despite her age, still looked beautiful. By saying, "You're so beautiful," Barbie Margot not only complimented the woman's appearance but also showed her appreciation for the beauty that still exists despite age. This compliment serves to uplift and delight the old woman, providing positive recognition of her presence and appearance. This reflects the values of beauty that transcend age and creates positive moments in their interactions. In this

way, Barbie Margot helps build self-confidence and provides emotional support, which creates an atmosphere of warmth and understanding between them.

Datum 25

Barbie Margot   : They Look so good on you. (00:56:00)

Context

Datum 25 was taken when Barbie Margot, Sasha, and Gloria were on their way to Barbie land to escape the pursuit of Matel's men. While in a snowy area, Sasha said that she had lost the boots that belonged to her Barbie doll and her mother (Gloria) forbade her from buying a new Barbie just to replace the boots. In the end, Barbie Margot praised Sasha because she looked very suitable in the boots that Barbie usually wears.

Analysis

In the context of the scene where Barbie Margot says, "They look so good on you," this statement functions as a compliment that gives Sasha compliments about the appearance of the boots she is wearing. When they were on their way to Barbie land and were in a snowy area, Barbie Margot noticed that the boots Sasha was wearing looked very suitable and suited her appearance. By giving this compliment, Barbie Margot not only acknowledged the beauty and suitability of the boots but also strengthened

Sasha's self-confidence. This praise serves to encourage Sasha, provide positive encouragement, and create a more enjoyable atmosphere on their journey. Additionally, this statement also shows that Barbie Margot pays attention to details and appreciates Sasha's appearance, which helps strengthen their social relationship. In this way, Barbie Margot uses praise to establish a positive and supportive atmosphere in stressful situations.

2. The Women Language Features Used by Female Character in *Barbie 2023* in Maintaining Politeness Strategies

Table 4.2 Politeness Strategies

Types of Politeness Strategies	Amount
Bald on record strategies	1
Positive politeness strategies	1
Negative politeness strategies	2
Off the record or indirect strategies	-
Say Nothing	-

a. Bald on Record

Datum 21 shows that the dialogue delivered by Gloria shows that today's women have a more open mind towards the very high social standards for women. Today's women are more able to voice their opinions very firmly and critically towards the expectations that burden them. They are not only aware of the burden imposed by social norms, but also feel more empowered to challenge and change these norms. By making statements about the standards of women in society, this is a clear example of a clear communication strategy, where the speaker chooses to

state her opinion directly and explicitly without any attempt to reduce the social impact of the statement (Yule' 1996).

By uttering dialogues that contain bald on record strategies, Gloria can still maintain politeness strategies by uttering the dialogue in the right situation, which at that time she was discussing with the Barbies about the social expectations that burden them as women.

b. Positive Politeness

On the Datum 23 Margot Barbie says "Thanks, Barbie. I feel so beautiful." This conversation falls into the Compliment language feature type. By saying this, it shows that Barbie Margot is very confident because she easily accepts compliments without putting herself down or rejecting them. Receiving this compliment also reflects that she does not feel insecure about herself, where Barbie Margot does not feel the need to put herself down or voice doubts about her appearance. The dialogue describes today's women, especially in the context of how they express self-confidence and self-acceptance. Today's women tend to be more open in recognizing and appreciating positive values in themselves, including beauty, abilities, and achievements.

The dialogue "Thank you, Barbie. I feel so beautiful." can be included in the category of meeting point claims in the positive politeness strategy. This statement shows how Barbie Margot feels appreciated and

cared for by the compliment or support given by Barbie. Barbie Margot maintains positive politeness by responding with a friendly tone of voice and supportive facial expressions, which show sincerity in responding to the speaker's feelings. Non-verbals like this also reinforce the intended message and maintain harmony in the relationship. By acknowledging and responding positively to the compliment, the speakers show that they feel the same values and mutual understanding, which is the essence of this positive politeness strategy (Yule, 1996).

c. Negative Politeness

In Datum 7 Barbie Margot says, "I guess I owe you ladies an apology. I thought Barbie had made the Real World better, but the Real World is forever and irreparably messed up!". The dialogue illustrates a desire to be open and honest about mistakes or shortcomings. Women today are often more comfortable and open in discussing their dissatisfactions or mistakes. They not only acknowledge that their views may be wrong, but they also actively apologize if those views have affected others.

The dialogue falls into the negative politeness strategy. In this dialogue, the speaker explicitly admits her mistake and apologizes to the listener ("you"). In the dialogue, Barbie maintains a negative politeness strategy by using polite language to admit her mistake without directly

interrupting or offending others, which can be seen in the careful way she acknowledges her mistake and apologizes. Negative politeness strategies focus on avoiding conflict and respecting the personal space or autonomy of others. This is in accordance with Yule (1996) who explained that negative politeness strategies are face-saving actions that are oriented towards a person's negative face and will tend to include an apology for the imposition or interruption.

Data 15 illustrates that she is confident and independent. In this data, Barbie Margot tells Ken Ryan Gosling to get out of her car and not follow her into the real world. By saying this, it shows that Barbie Margot believes in herself that she can solve the problems she faces independently without involving anyone. This shows that Barbie is not only able to stand alone physically, but also has strong emotional and mental confidence in facing challenges without the help of others. Barbie's independent attitude is a reflection of the character of modern women that are increasingly found in today's society, where women show the ability to make their own decisions, face challenges with confidence, and are not afraid to face the world alone.

The statement "Please, get out" is included in the category of negative politeness strategies. In the context of negative politeness, the speaker may try to reduce the threat to negative face by expressing a

request directly but politely. The dialogue is included in the negative politeness strategy because it is in accordance with what was conveyed by Yule (1996) that negative politeness is an act of saving face that is oriented towards a person's negative face will tend to show respect. The dialogue shows that Barbie can still maintain a negative politeness strategy even though she gives a direct order. This is done in a certain way to maintain politeness and avoid the impression of being too pushy or aggressive. by using the word "Please", Although the essence of this statement is a request (or command), the use of "please" makes it sound more polite and gives the impression that the request is made respectfully, not as a form of coercion.

B. Discussion

This section discusses the results of the analysis of the theory of Women's language features put forward by Coates (2015) which states that Women's language features have 7 features, namely Minimal Response, Hedges, Tag Questions, Questions, Commands and Directives, Swearing and Taboo Language, and Compliments.

However, based on the data that has been analyzed, researchers did not find all types of women's language features. Researchers only found six features of women's language used by the main character out of the seven features of women's language that were revealed by Coates in her book. Those were Minimal

Response, Hedges, Tag Question, Question, Commands and Directives, and Compliments. Then one feature of women's language that researchers could not find was Swearing and Taboo Language.

It is known that the type of female language features commands and directives appear more often in this study. This could be because In the *Barbie 2023*, the main character, Barbie, is often depicted as an independent, empowered, and authoritative figure. These roles tend to use more commands and directives as a way to show control, leadership, and confidence in various situations. This reflects the development in the depiction of stronger and more influential women. This film has a strong theme of women's emancipation and empowerment. The use of commands and directives can be seen as a symbol of women who are not only passive or subordinate but actively take a role in determining the direction of their lives. This language reflects social changes where women more often assert themselves and provide direction.

Meanwhile, the female language features swearing and taboo languages did not appear in this study, this could be because Barbie 2023 focuses more on themes of women's emancipation, comedy, and social criticism in a smart and entertaining way. Using swearing or taboo language may not fit with the overall tone of the film which is lighter and more positive. Instead, the film uses more ironic humor, satire, and witty dialogue to convey feminist and social messages, rather than relying on harsh language.In this research, researchers focus on the

characteristics of female speech used by the main characters of the Barbie 2023 film. In this film, female characters have a more dominant influence than male characters because in the Barbie 2023 film their main characters are women and the story centers on Barbie's experiences and journey. Barbie 2023 often feature female characters as leaders, heroes, or strong and empowered individuals. This gives the message that women can have power and influence in various aspects of life. This naturally brings more attention to the female characters and their influence in the film's narrative.

Compared to previous studies that analyzed women's language in older films or series, the use of language in Barbie 2023 shows a significant shift. For example, in classic films or series, women are often depicted using language full of hedging or tag questions to indicate uncertainty or subordination, reflecting social expectations of women as the more passive or gentle party in conversation. However, in Barbie 2023, the use of these features more often functions as an active politeness strategy, demonstrating women's emotional intelligence and ability to navigate complex conversations without losing authority.

In addition, the film also shows the influence of inclusivity and broader representation in contemporary media. The language used by female characters in Barbie is more varied, reflecting diverse cultural backgrounds and personalities, which is different from the representation of women in older films which tend to be homogenous. This shows that modern media, such as Barbie 2023, is

increasingly trying to depict women in a more realistic and empowering way, in line with changing gender norms and women's social roles in today's society.

To answer the second research question, namely How do the women's language features used by the female characters in the Barbie 2023 movie reflect women today in maintaining politeness strategies. In this section the researcher discusses how language features can reflect today's women by analyzing the context in the findings section. As is known, today's women seem more intelligent, confident, open and independent. For example, the use of strong, confident language, as well as dialogue that displays freedom of opinion and critical thinking, can reflect higher levels of self-confidence and independence.

In this section, the researcher discusses how language characteristics can reflect today's women by analyzing the context in the findings section. using the theory of Yule (1996) which states that politeness strategies consist of bald on record strategies, positive politeness strategies, negative politeness strategies, off the record or indirect strategies, and say nothing.

However, based on the data available in the first research question related to the speech commonly used by today's women, the researcher only found three strategies out of four existing strategies. The three strategies include bald on record strategies, positive politeness strategies, and negative politeness strategies.

As is known, Barbie 2023 is a film that depicts more direct or explicit social interactions by boldly expressing gender equality in society directly and

openly. In this context, female characters in the film may be more likely to use more straightforward and open strategies, such as bald on record, or using positive and negative politeness to maintain social relationships. Meanwhile, off the record or indirect strategies, which tend to be more implicit, may not be in accordance with the tone or style of communication depicted in the film, especially it is clearly known that the female characters in the film are more involved in direct and assertive communication because the female characters in Barbie 2023 are depicted as women who are more assertive, independent, and have active involvement in decision making.

From the research that has been conducted, research findings that are considered different from previous research are the use of theories that are more relevant and up to date compared to previous studies which generally relied on George Lakoff's theory (Anjani, 2019; Tiara, 2016; Oktapiani et al, 2017; Widyawati, 2018; Rahmawati, 2023; Utari, 2019; Sriyono et al, 2023; Sudewi et al, 2018). Most previous research probably focuses on analyzing based on Lakoff's theory regarding language and metaphor in understanding gender. However, this research uses Jennifer Coates' (2015) theory which offers a different perspective. In addition, this study also examines the politeness strategies in the Female language features used by the 2023 Barbie Female characters which is different from previous studies which generally examine Female language features combined with Female language functions (Oktapiani et al, 2017; Utari, 2019;

Sriyono et al, 2023; Sudewi et al, 2018). Another thing that can be studied in this research is how women's language found in women's language features describes women today in maintaining politeness strategies. The language used by women has undergone quite significant changes, although it has not changed completely. Women who previously seemed to use language that was more shy, closed and quite cautious, are now starting to show changes in the language they use. The language used by women today seems more intelligent, confident, open and independent.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter involves two points: conclusion and suggestion, which deals with the findings and discussion of the analysis.

A. CONCLUSION

Based on the first research problem, researchers found that there are six female language features out of 7 female language features used by female characters in the film Barbie 2023. Among them are Minimum Response, Hedges, Questions, Tag Questions, Commands and Directives, compliments. The dominance of female language features found by researchers is Command and Directive. This shows that female characters in this film tend to be more active in voicing opinions and providing direction, reflecting a more assertive and empowered role in the narrative. The dominant Commands and Directives feature also indicates an attempt to depict women as individuals who are firm and have authority in various situations, which may be a reflection of the representation of modern women who are stronger and more independent.

Apart from that, there is 1 type of language feature that could not be found in this research, namely Swearing and Taboo Language. These language features cannot be found because the Barbie character Barbie is described as a strong, independent and empowered character, as well as full of kindness and concern for others. Barbie is often presented as a figure who is intelligent, creative and has

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many talents, so using swearing or taboo language can be considered inconsistent with the image of the woman she wants to portray.

This research discusses how the language features used by female characters in the film Barbie (2023) reflect the characteristics of women today, who are more intelligent, confident, open and independent. Findings show that Barbie characters, especially Barbie Margot, display high levels of self-confidence and independence, such as when she believes that women in the real world can be happy and strong, or when she asks Ken not to follow her into the real world, showing emotional and mental independence. Barbie is also described as being able to accept compliments with confidence, showing that she is not insecure and has a strong understanding of her own worth. These attitudes reflect modern women who are able to voice their opinions firmly, challenge social norms, and face challenges with confidence and independence.

From the results of this study, it can be seen that this study has reached a break-even point. Theoretically, the results of this study can be valuable information and references to increase insight and understanding of women's language characteristics. Practically, this study is expected to be a valuable source for educational purposes. The aim is to provide a comprehensive scientific analysis of the various types and functions of language characteristics used by women.

B. SUGGESTION

      This research contributes to enhancing the understanding of language studies, particularly regarding the use of women's linguistic features by female main characters in films, and how they utilize these features to maintain politeness strategies. Therefore, this study is expected to be a reference source for linguistics students who want to study women's language used in films. This study can also provide practical benefits for sociolinguistics teachers as a reference and empirical data in teaching women's language. So for further research, the researcher suggests to examine the language features and politeness strategies of men in the 2023 Barbie movie. Or it can also be suggested to examine the women language features in other movies where the female characters are stronger and more dominant in all aspects. The researcher also suggest for further researchers to examine women's language features in real-life conversations. This will provide deeper insight into the use of women's language features in more natural and authentic contexts, and allow researchers to explore variations in language use, including swearing and taboo language, and off-the-record strategies, which may not be represented in films.

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CURICULUM VITAE

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APPENDIX

Classification Types of Women's Language Features

NO	Datum	Types of Womens Language Features						
		MR	H	TQ	Q	CaD	SaTL	COM
1	Sure.	✓						
2	Hi	✓						
3	Really?	✓						
4	Oh	✓						
5	Oh, Oke!	✓						
6	Maybe some thoughts of death?		✓					
7	I think I owe you ladies an apology. I thought Barbie had made the Real World better, but the Real world is forever and irrevocably messed up!		✓					
8	It's Barbie's Dreamhouse. Not Ken's Dreamhouse, Right?			✓				
9	Do you ever think about dying?				✓			
10	Why would she be sad? We fixed everything so that all women in the real world are happy and powerfull!				✓			
11	What's that girl's name?				✓			
12	Hey ladies! Sasha, what's up?				✓			
13	Who are you?				✓			
14	You can go now.					✓		
15	Please, get out!					✓		
16	Go for a walk or something!					✓		
17	Don't go far!					✓		
18	we'll go at the same time.					✓		
19	Look! Davey Crocket Junior High School! Just like I saw in my vision.					✓		
20	JUST LEFT ME HERE! Go back to your messed up world and leave me to mine.					✓		
21	IT IS LITERALLY IMPOSSIBLE TO BE A WOMAN! You are so beautiful and so smart and it kills me that you don't think you're good enough. Like we have to always be extraordinary and somehow we're always doing it wrong. You're supposed to be thin but not too thin and you can never say you want to be thin yo you have to say you want to be healthy but you also have to BE thin. You have to have money but you can't ask for money because that's crass. You have to be a boss but you can't be mean. You're supposed to lead but you can't squash other people's ideas. You're supposed to LOVE being a mother but don't talk about your kids all the damn time. You're supposed to be a career woman but always be looking out for other people. You have to answer for men's bad					✓		

	behavior, which is INSANE, but if you point that out then you're accused of complaining. You're supposed to be pretty for men but not So pretty that you tempt them too much or threaten other women. You're supposed to be part of the sisterhood but also stand out but also always be grateful. You have to never get old never be rude never show off never be selfish never fall down never fail never show fear never get out of line. It's too hard, it's too contradictory and no one says thank you or gives you a medal, and in fact, it turns out, somehow, that not only are you doing it all wrong but that everything is also your fault. I'm just so damn tired of watching myself and every single other women tie ourselves in knots so that people will like us. And if all that is also true for a doll just representing a woman then I don't even know!"		
22	You're very brave, Ken.		✓
23	THANKS BARBIE! Gosh this night is just perfect.		✓
24	Thanks, Barbie. I feel so beautiful.		✓
25	You're so beautiful.		✓
26	They Look so good on you.		✓

Classification types of Politeness Strategies

NO	DATUM	Types of politeness strategies			
		BoRS	PPS	NPS	OtR
1	IT IS LITERALLY IMPOSSIBLE TO BE A WOMAN! You are so beautiful and so smart and it kills me that you don't think you're good enough. Like we have to always be extraordinary and somehow we're always doing it wrong. You're supposed to be thin but not too thin and you can never say you want to be thin yo you have to say you want to be healthy but you also have to BE thin. You have to have money but you can't ask for money because that's crass. You have to be a boss but you can't be mean. You're supposed to lead but you can't squash other people's ideas. You're supposed to LOVE being a mother but don't talk about your kids all the damn time. You're supposed to be a career woman but always be looking out for other people. You have to answer for men's bad behavior, which is INSANE, but if you point that out then you're accused of complaining. You're supposed to be pretty for men but not So pretty that you tempt them too much or threaten other women. You're supposed to be part of the sisterhood but also stand out but also always	✓			

	be grateful. You have to never get old never be rude never show off never be selfish never fall down never fail never show fear never get out of line. It's too hard, it's too contradictory and no one says thank you or gives you a medal, and in fact, it turns out, somehow, that not only are you doing it all wrong but that everything is also your fault. I'm just so damn tired of watching myself and every single other women tie ourselves in knots so that people will like us. And if all that is also true for a doll just representing a woman then I don't even know!"		
2	Thanks, Barbie. I feel so beautiful.	✓	
3	I think I owe you ladies an apology. I thought Barbie had made the Real World better, but the Real world is forever and irrevocably messed up!		✓
4	Please, get out!		✓