FEATURES OF WOMEN'S LANGUAGE: AN ANALYSIS OF FEMALE CHARACTERIZATION IN THE *WEDNESDAY* SERIES

THESIS

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Sarjana Sastra (S.S.)

By:
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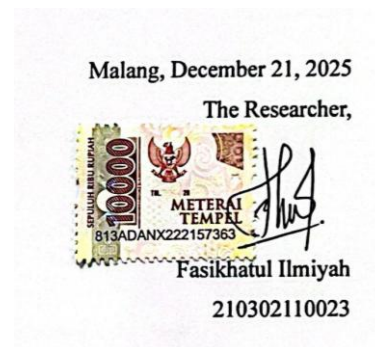Advisor:
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2025

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I state that the thesis I wrote to fulfill the requirement for the Degree of Sarjana Sastra (S.S.) entitled **"Features of Women's Language: An Analysis of Female Characterization *in* The *Wednesday Series"*** is truly my original work. It does not incorporate any materials previously written or published by other persons, except those indicated in quotation and bibliography. As the only person responsible for this thesis, I will address any objections or claims from others.

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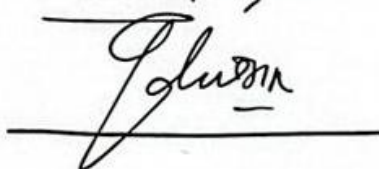Board of Examiners   Signatures

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MOTTO

"Angan-angan yang dulu mimpi belaka,
Kita gapai segala yang tak disangka"
(HINDIA)

"Jangan pernah membiarkan orang lain untuk
mewakilimu berbicara dan jangan bergantung
pada orang lain supaya berjuang untukmu"
(darkreveluv)

لَا إِلَهَ إِلَّا أَنْتَ سُبْحَانَكَ إِنِّي كُنْتُ مِنَ الظَّالِمِينَ
(Q.S. Al-Anbiya: 87)

DEDICATION

With full gratitude and pride, this thesis is dedicated to myself, my lovely parents,

all my family members, and my friends in Malang, who have given me their

support and love. I also thank all of them for their prayer (*do'a*). I thank God

Almighty Allah SWT, who always gives health and the ability to complete this

research.

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I would also like to express my deepest gratitude to all individuals who have contributed, whether directly or indirectly, to the completion of this research, allowing me to reach this position. They are...

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ABSTRACT

Ilmiyah, Fasikhatul (2025) Features of Women's Language: An Analysis of Female Characterization In The *Wednesday* Series. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor Nur Latifah, M.A., TESL.

Keywords: *Features of Women's Language, Social dimension, Sociolinguistics, Film Series*

This study aims to describe how features of women's language are used in the dialogue of the Wednesday 2022 series. The purpose of this study is to find the types of features of women's language used by two characters from the series script. Also, the social dimension between the characters in the series. Then, this study uses a qualitative descriptive method because focuses on the female language features used by Wednesday Addams and Enid Sinclair. Furthermore, the study's results describe the use of women's language features by both characters in the Wednesday Series. The Features of women's language have several categorizations, such as lexical hedges, tag questions, rising intonation, empty adjectives, specific color terms, intensifiers, hypercorrect grammar, super polite forms, avoiding swear words, and emphatic stress. Researcher use the theory of women's language features based on R. Lakoff (1975) and the Dimension based on J. Holmes (2008). The researcher found 20 features of women's language used by both characters in the Wednesday series dialogue. The researcher found 6 features of women's language by Wednesday, lexical hedges and tag questions. While researcher found 14 features of women's language in Enid Sinclair, lexical hedges, tag questions, rising intonation, intensifiers, and emphatic stress. Based on these findings, the most frequently used language features in the Wednesday series by women are lexical hedges and tag questions. In this case, most of the conversation uses informal or standard language because they are in an intimate relationship.

ABSTRAK

Ilmiyah, Fasikhatul (2025) Ciri-ciri Bahasa Perempuan: Analisis Penokohan Perempuan dalam Serial Rabu. Skripsi. Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing: Nur Latifah, M.A., TESL.

Kata kunci: *Fitur Bahasa Perempuan, Sosial Dimensi, Sosiolinguistik, Serial Film*

Penelitian ini bertujuan untuk mendeskripsikan bagaimana ciri-ciri bahasa perempuan digunakan dalam dialog serial Wednesday 2022. Tujuan penelitian ini adalah untuk menemukan jenis ciri-ciri bahasa perempuan yang digunakan oleh dua karakter dari naskah serial tersebut. Selain itu, juga dimensi sosial antar karakter dalam serial tersebut. Kemudian, penelitian ini menggunakan metode deskriptif kualitatif karena berfokus pada ciri-ciri bahasa perempuan yang digunakan oleh Wednesday Addams dan Enid Sinclair. Lebih lanjut, hasil penelitian mendeskripsikan penggunaan ciri-ciri bahasa perempuan oleh kedua karakter dalam serial Wednesday. Ciri-ciri bahasa perempuan memiliki beberapa kategori, seperti leksikal hedges, tag questions, intonasi naik, kata sifat kosong, istilah warna spesifik, intensifier, tata bahasa hiperkoreksi, bentuk super sopan, menghindari kata-kata kasar, dan penekanan emfatis. Peneliti menggunakan teori ciri-ciri bahasa perempuan berdasarkan R. Lakoff (1975) dan Dimensi berdasarkan J. Holmes (2008). Peneliti menemukan 20 ciri bahasa perempuan yang digunakan oleh kedua karakter dalam dialog serial Wednesday. Peneliti menemukan 6 ciri bahasa perempuan dalam serial Wednesday, yaitu ungkapan penegasan leksikal dan pertanyaan tambahan. Sementara itu, peneliti menemukan 14 ciri bahasa perempuan dalam serial Enid Sinclair, yaitu ungkapan penegasan leksikal, pertanyaan tambahan, intonasi naik, penguat, dan penekanan. Berdasarkan temuan ini, ciri bahasa yang paling sering digunakan oleh perempuan dalam serial Wednesday adalah ungkapan penegasan leksikal dan pertanyaan tambahan. Dalam hal ini, sebagian besar percakapan menggunakan bahasa informal atau standar karena mereka berada dalam hubungan yang intim.

ملخص البحث

إلمية، فاسخاتول (2025) سمات لغة النساء: تحليل لتصوير الشخصيات النسائية في سلسلة "الأربعاء". أطروحة. الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية، مالانج. المشرف: نور لطيفة، ماجستير TESL.

الكلمة الرئيسية: ميزات لغة النساء، البعد الاجتماعي، علم اللغة الاجتماعي، سلسلة أفلام

الغرض من هذه الدراسة. Wednesday 2022 تهدف هذه الدراسة إلى وصف كيفية استخدام سمات لغة النساء في حوار مسلسل هو العثور على أنواع سمات لغة النساء المستخدمة من قبل شخصيتين من سيناريو المسلسل. كما تهدف الدراسة إلى تحديد البعد الاجتماعي بين الشخصيات في المسلسل. ثم تستخدم هذه الدراسة طريقة وصفية نوعية لأنها تركز على سمات لغة النساء المستخدمة علاوة على ذلك، تصف نتائج الدراسة استخدام سمات لغة النساء من قبل .Enid Sinclair و Wednesday Addams من قبل Wednesday. الأسئلة التابعة، والأسئلة المعجمية، مثل التحوطات المعجمية، والأسئلة التابعة. Wednesday كلا الشخصيتين في مسلسل والنغمة الصاعدة، والصفات الفارغة، ومصطلحات الألوان المحددة، والمكثفات، والقواعد النحوية المفرطة في الصحة، والأشكال R. Lakoff (1975) الفائقة الأدب، وتجنب الألفاظ البذيئة، والتأكيد الشديد. يستخدم الباحث نظرية سمات لغة النساء بناءً على وجد الباحث 20 سمة من سمات لغة النساء تستخدمها كلتا الشخصيتين في حوار سلسلة .J. Holmes (2008) والبعد بناءً على وهي التحوطات اللغوية والأسئلة التابعة. بينما Wednesday، وجد الباحث 6 سمات من سمات لغة النساء لدى Wednesday. وجد الباحث 14 سمة من سمات لغة النساء في شخصية إينيد سينكلير، وهي التحوطات اللغوية والأسئلة التابعة والإنتاج الصوتي من قبل Wednesday الصاعد والمكثفات والتأكيد الشديد. بناءً على هذه النتائج، فإن السمات اللغوية الأكثر استخدامًا في سلسلة النساء هي التحوطات اللغوية والأسئلة التابعة. في هذه الحالة، تستخدم معظم المحادثات لغة غير رسمية أو قياسية لأنهما في علاقة حميمة.

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CHAPTER I

INTRODUCTION

This section discusses the background of the study, research question, significance of the study, scope and limitations, and definition of key terms.

A. Background of the study

In the realm of sociolinguistics, the study of language and gender investigates how linguistic patterns are influenced by social identity and cultural expectations. This field posits that gender is not merely a biological trait but a social construct that is performed and reinforced through communicative behavior. Sociolinguists argue that the way individuals speak is deeply intertwined with the social roles they occupy and the power dynamics inherent in their culture. Wardhaugh and Fuller (2015) emphasize that gender should be viewed as something that people "do" rather than something people "have," meaning that linguistic choices are active tools for constructing one's social persona in relation to others. Consequently, sociolinguistic analysis does not just look at differences in vocabulary but examines how language serves as a fundamental mechanism for establishing social distance, asserting authority, or fostering intimacy within a community.

Women's language is characterized by distinct linguistic features that differentiate it from men's speech, particularly in politeness and social

awareness. Women's speech is often described using terms that highlight politeness and subtlety, which are less commonly associated with men's speech. They tend to speak more politely and are mindful of their interactions with others. Women's speech has been ideologically distinguished from men's speech in the choice of sentence-final expressions, referential terms, and honorifics that indicate softness, lack of assertiveness, and politeness (Lakoff, 2004).

Women tend to pay attention to their social status because they believe that the way women speak reflects their social background or position. However, in contexts of high social status, women may use this language feature not only because of gender norms but also as a tool to assert their status in society (Lakoff, 1975). Therefore, women often use more formal language in both formal and casual situations. Language features formed with high social status are usually their choice, so they take advantage of the characteristics of women's language to affirm their higher social status.

It is also reflected in language, which is integral to culture and society. Thus, language is accordingly shaped and influenced by various social and cultural factors. According to Dardjowidjoyo (1993), in this world, there are languages that distinguish the languages used by men and women. Even in modern languages such as English, linguistic differences persist, often reinforcing gender inequality. For example, it is often

undeniable that men's and women's processes literally have their own competency, although these do not justify linguistic discrimination.

In his observations, Lakoff (1975) provided several sentences for the respondents to choose from, which reflected their pattern of everyday speech. From the results, he said they often used features he later identified as female language. He also identified a number of linguistic features. He said they were more used by women than men. These conveyed insecurity and doubt. He also labeled women's language as hyperbolic, immature, and indecisive. Lakoff claims that women's subordinate position in the social structure of American society is reflected in their language. According to Lakoff, women use linguistic features that reinforce the lower status of women, as they are contributing to their own subordination with regard to the way they speak and the way they are spoken to.

Robin T. Lakoff's book Language and Woman's Place, published in 1975, is widely recognized for its analysis of linguistic gender differences and their relevance to gender inequality. Lakoff's study primarily focuses on linguistic discrimination against women in society. Lakoff states that women tend to use specific speech patterns more frequently than men, such as tag questions. In this regard, some scholars argue that linguistic features traditionally associated with women, such as tag questions and indirect speech, do not necessarily indicate weakness or subordination. Instead, they can serve as strategic tools to foster engagement, maintain politeness, or even exert subtle control in conversations. Cameron et al. (1988) and

Holmes (1984). However, while Lakoff views tentative language as reinforcing women's and gender inequality, later studies have emphasized the functional aspects of these speech styles (Svendsen, 2019). This suggests that, rather than reflecting gender-based inferiority, women's language features should be understood in their social and contextual functions.

This study applies Lakoff's (1975) theory of women's language features as a foundational framework for analyzing the linguistic styles of female characters in the *Wednesday* series. Lakoff's theory identifies specific linguistic features that characterize women's speech, such as lexical hedges, tag questions, rising intonation on declaratives, and super polite forms. These features are often linked to societal expectations of women's communication styles, reflecting broader gender dynamics in language use. However, to provide a more comprehensive analysis, this study also combines Holmes' (2008) theory of social dimensions, which examines how factors such as social distance, status, and formality influence linguistic choices. By combining both theories, this research aims not only to identify women's language features but also to explore the social contexts that shape their use, offering a deeper understanding of gendered speech patterns in the *Wednesday* series.

The *Wednesday* series follows the journey of Wednesday Addams, a teenage girl with a dark and rebellious nature who frequently gets into trouble, forcing her to change schools multiple times. Directed by Tim

Burton and created by Alfred Gough and Miles Millar, the eight-episode horror-comedy debuted in November 2022. The series blends horror, mystery, and fantasy, focusing on Wednesday as she is sent to Nevermore Academy, a school for outcasts. Despite her parents' hopes that she will thrive there, Wednesday resists and plots her escape while uncovering dark secrets and taking justice into her own hands.

In the Wednesday series, the language style of the protagonist, Wednesday Addams, is eccentric and rude, whereas her roommate, Enid Sinclair, is necessarily stereotypically feminine, always polite and expressive. Interestingly, this contrast makes Wednesday and Enid excellent subjects for linguistic research, particularly in the branch of language and gender. This study adopts Lakoff's 1975 The features of women's language as the basic framework for analyzing the two female characters' different linguistic styles. Above all, Lakoff's theory was chosen because it is easy to comprehend, not overly complicated, and well-suited to character analysis; thus, it would be suitable for elaborating on how gender can influence a person's use of language.

The researcher used several previous studies relevant to the theory of Features of Women's Language in this study. Some previous studies, such as Lestari et al. (2024), Wulandari and Sari (2024), and Utami (2020), have examined the features of Women's Language in a movie. In general, according to Utami (2020), the results of this study showed that the female main character in The Fault in Our Stars used 9 of 10 types of women's

language features. Meanwhile, Lestari et al. (2024) conclude that the use of women's language in the *Lady Bird* movie indirectly expresses women's desires and intentions to the recipient without much verbal communication. Wulandari and Sari (2024) concluded that the dominant features of women's language in the Enola Holmes 2 film are lexical hedging and fillers, as well as the expression of feelings.

Meanwhile, Badari et al. (2019), Apridaningrum and Angelina (2020), Rahmawati et al. (2019) and Dewi (2023) examined the features of women's language in a talk show on the youtube channel. In addition, women are not limited to employing the linguistic features of their own language; they may also use those of men. Additionally, women's speech characteristics are used more frequently than men's. Badari et al. (2019). Meanwhile, Apridaningrum and Angelina (2020) found women's language features used by Sarah Sechan. This current study aims to reveal that gender can affect language, and these women's language features can be adopted from TV shows.

According to Rahmawati et al. (2019), the purpose of women's use of language when communicating is to talk about their feelings and relationships with others. Women are more cooperative, which reflects their preferences for equality and harmony. Meanwhile, according to Dewi (2023), lexical hedges are the most dominant feature, used five times as frequently as the female cast. This element was employed to reduce the

statement's impact, give the impression that the speaker is unsure of their statement, and allow for preparation before making the statement

On the other hand, Made et al. (2023), Balqis and Sari (2023) employed Lakoff's theory on a film and Sapitri et al. (2023) also used Lakoff's theory and Janet Holmes' theory. According to Made et al. (2023) the *6 Years* movie, they stated that the female characters behave similarly to men, reflecting the modern era of women. Therefore, the absence of specific language features and functions is a deliberate reflection of this shift in behaviour and speech patterns. According to Balqis and Sari (2023), women's lack of authority in society is further compounded by gendered language. Women are frequently conditioned to speak in ways that restrict their own potential and subject them to male dominance. This highlights the fact that men are naturally more powerful than women. By analyzing how gender language is portrayed in the movie *La La Land*, it highlights how popular culture maintains gender stereotypes. Sapitri et al. (2023) can conclude that the main character of *Turning Red* (2022) used eight of ten forms, drawing on features of women's language theory by Robin Lakoff (1975).

On the other hand, some studies have been conducted on the topic of the features and functions of women's language on youtube, (Karjo & Wijaya (2020), Made et al. (2023), Dwiantari et al. (2023), Sinurat et al. (2021)). According to Karjo and Wijaya (2020) , both male and female in YouTube share similar language features. However, even though some

features are shared by both genders, male and female beauty influencers still show specific characteristics in their speech. Made et al. (2023) found 10 women's language features and five functions of women's language features. There are 8 data points found in the Vlog from 6 videos in total. On the other hand, Dwiantari et al. (2023) found that the study identified only two functions of language in the utterances served by women's language features in the video, whereas there are six functions of language. Sinurat et al. (2021). found that women tend not to use certain linguistic features to signal uncertainty or express a lack of confidence.

In addition to addressing gaps in previous research, this study aims to achieve several key objectives that set it apart from previous studies. Its uniqueness lies in the focus on two female characters with contrasting linguistic styles, an aspect that has not been previously examined in research on this film. The primary objective of this study is to analyze the linguistic features used by these characters and to identify the language functions present in the *Wednesday* series. Lakoff (1975) asserts that women's speech is characterized by specific linguistic features, including lexical hedges, tag questions, rising intonation on declarative, empty adjectives, precise color terms, intensifiers, hypercorrect grammar, super polite forms, avoidance of strong swear words, and emphatic stress.

By applying Lakoff's framework, this study aims to provide insights into how gender influences language use in the series. However, to gain a deeper understanding of the factors shaping these linguistic differences, this

study also utilizes Holmes' (2008) theory of social dimensions, which examines how social distance, status, and formality influence language choices. The combination of the two theories enables a more comprehensive analysis, exploring not only the linguistic features employed by the characters but also the social contexts that shape their speech patterns.

B. Research Questions

To clarify the preceding discussion, this research aims to answer these research questions:

1. What are the features of women's language found in the characters Wednesday Adam's and Enid Sinclair's?

2. How does the social dimension influence the language features used by Wednesday Adam's and Enid Sinclair's?

C. Significance of The Study

Practically, this study contributes to a deeper understanding of sociolinguistic variation in female speech patterns, particularly in the context of media and gender studies. It illustrates how women's language is portrayed in film, especially through Robin Lakoff's theory of the features of women's language and Janet Holmes's social dimensions of Language. By analyzing these portrayals, the study provides a valuable reference for future researchers to identify potential research gaps and develop insightful ideas. Ultimately, this research aims to benefit those interested in language variation, especially regarding the linguistic features used by women.

D. Scope and Limitation

This study sets out to investigate the features of women's language as theorised by Robin Lakoff (1975) and the social dimensions of language use according to Janet Holmes (2008). The core of this research is to pinpoint how specific linguistic characteristics associated with women manifest and operate in real conversational settings. Furthermore, it aims to scrutinize how various social factors, such as status, power, and intimacy, shape the language choices made by speakers. The analysis is limited to specific textual data from the television series Wednesday, specifically the utterances, phrases, words, and sentences spoken by the characters Wednesday Addams and Enid Sinclair. To provide a comprehensive analysis, this study focuses on a curated selection of episodes from the series. Episodes 1, 2, 4, 5, and 8, each lasting between 47 and 59 minutes, serve as the primary data source.

E. Definition of Key Terms

Female Characterization

Female characterization in sociolinguistics shows that women's language is not simply a way of speaking, but rather a reflection of cooperative and polite social roles. Holmes (2013) emphasized that women tend to be oriented toward maintaining good relationships through language with a high degree of solidarity. Similarly, Coates (2015) suggested that women's communication style is often collaborative, aimed at strengthening social bonds between speakers.

Language Features

Lexical hedges, tag questions, rising intonation on declaratives, empty adjectives, precise color terms, intensifiers, hypercorrect grammar, extremely polite forms, avoidance of strong swear words, and emphatic stress are some of the linguistic characteristics that Lakoff claims define women's speech (Lakoff, 1975).

Social Dimension

The Social Dimension Theory proposed by Janet Holmes emphasizes the intrinsic link between linguistic choices and an individual's societal role. According to Holmes (2013), language functions as more than a simple tool for communication, it serves as a mirror to complex social frameworks where social identity, hierarchy, and personal bonds are established and sustained through spoken interaction. Holmes distinguishes four primary social dimensions that shape how language is used: social distance, relative status, the level of formality, and the dual functions of language, referential and affective.

Wednesday Series

The *Wednesday* series combines multiple genres into a unique, eccentric visual style. It features dark comedy with sharp, sarcastic humour while maintaining a mysterious tone. The story revolves around supernatural elements like magic and mythical creatures, shaping the world of the Addams family. At its core, the series is a mystery thriller following

Wednesday Addams as she unravels secrets at her new school, all while

navigating teenage drama and the challenges of being a new student (Alfred

& Miles, 2022)

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter reviews several scientific studies on the theory of Sociolinguistics, which focuses on language and gender. Another related literature, such as language and gender, women's language features, social dimension, and also the theory of series.

A. Sociolinguistics

Sociolinguistics is a combination of two words: "socio," which refers to the study of society, and "linguistics," which refers to the study of language. The term first emerged in the 1950s as an interdisciplinary field aimed at understanding the social context of linguistic diversity (Wardhaugh and Fuller, 2015). Sociolinguistics serves as a bridge between sociological and linguistic perspectives in examining the role of language in society. This field goes beyond analyzing language structure; it focuses on how language is actually used in real social contexts (Trudgill, 2000). It explains why people speak differently depending on factors such as the situation, the interlocutor, the time and place, and the topic of conversation (Holmes and Wilson, 2017).

Sociolinguistics also reveals how language carries social meaning and is used to construct identity, express status, and establish social relationships. According to Spolsky (1998), sociolinguistics studies the relationship between language use and the social structures in which

speakers live. This suggests that language is not an isolated system but rather an integral part of the interconnected patterns and behaviors that define human civilization. Similarly, sociolinguistics is defined as a branch of linguistics that places language in relation to its users within a social context (Rohmadi, 2012). As social beings, humans rely on communication to express their desires and intentions.

Therefore, sociolinguistics is crucial for understanding language in real-life contexts. Since birth, each human being intuitively modifies their use of language according to whom they interact with, where the conversation takes place, and under what circumstances it takes place. By being in a position to understand sociolinguistic principles, one may be at an advantage in communicating, avoiding misunderstandings, and not having one's intended meaning misconstrued. This therefore makes sociolinguistics not only significant in research endeavors but also in everyday life.

B. Language and Gender

Language and gender are closely connected, as men and women often use different linguistic patterns due to socio-cultural expectations. Sociolinguistics explores how these patterns reflect or challenge gender stereotypes and inequalities. Rather than focusing on biological sex, the concept of gender is more helpful for examining how individuals use language in relation to social behavior. This explains why gender is preferred in such discussions.

Language plays a crucial role in shaping gender identity and expression. Gendered job titles, such as "pramugari" for women and "pramugara" for men, can reinforce the perception that certain occupations are more appropriate for one gender than the other. Similarly, the way physical appearance is described often reflects gender norms. As Lakoff (1975) noted, women are more frequently referred to as "beautiful" or "attractive," which helps sustain cultural standards of female attractiveness.

In conclusion, language and gender are deeply interconnected, and language plays a significant role in shaping and reinforcing gender norms. While it can perpetuate inequality, language also holds the power to challenge and transform unjust gender expectations. Therefore, continued research and awareness are essential to building a more equitable and inclusive society.

C. Women's Language Features

Lexical hedges, tag questions, rising intonation on declaratives, empty adjectives, precise color terms, intensifiers, hypercorrect grammar, extremely polite forms, avoidance of strong swear words, and emphatic stress are some of the linguistic characteristics that Lakoff claims define women's speech (Lakoff, 1975). According to the statement, there is an accepted belief that men and women preserve their gender identities through language use that differs. As a result, both sexes employ different linguistic traits for different reasons.

Lakoff says that a woman would doubt herself and lose confidence if she were unclear about a subject. As a result, many issues raise questions (Esther, 2003). Men like to speak correctly and with appropriate words, and their language is more aggressive and mature. In contrast, women tend to use more metaphorical language, are cautious in their communication, and often employ kind, courteous words and gestures.

These ten women's language features are indirectly used in our daily lives and are even present everywhere:

1. Lexical Hedges of Fillers

Hedges are linguistic constructs that convey a statement's ambiguity or lack of confidence. Lexical hedges are pauses in conversational sentences that take the shape of words, phrases, or fillers to indicate ambiguity, doubt, confusion, or a lack of empirical basis for information that is not totally true. Compared to men, women are thought to use hedges more frequently. When speaking in women's language, hedges are frequently employed to express caution and civility. Words like "perhaps, I think, you know, might, well" are examples of what women use.

Fillers are frequently employed in women's language to sustain social engagement throughout conversations, express courtesy, or give encouragement. Words or phrases used to fill a pause or gap in a discussion are referred to as fillers. Women tend to be more cautious and willing to maintain social engagement during debates, as evidenced

by the use of fillers in their vocabulary. This is obvious when the overuse of fillers can break the flow of the conversation and give the impression that the speaker is less confident, persuasive, or firm in their ideas.

Example: "*I think* it is kind of cute, you know?"

2. Tag Question

Tag questions are fast questions used to get the audience's confirmation or validation. Tag questions have several uses as linguistic tools. According to Lakoff, expressing uncertainty is one of the purposes of tag questions. As an illustration, "Right?" In the example, "Isn't it?" is used to both solicit affirmation from the audience and present a courteous method of eliciting comments. During conversations, women frequently use Tag Questions in their language to be kind and maintain cordial social ties.

Example: "This dress looks nice on me, doesn't it?"

3. Rising intonation

One characteristic of female language, according to Lakoff, is the use of rising intonation, which is the upward inflection of the speaker's voice near the end of a sentence. According to Lakoff's observations about women's language patterns, women frequently use upward intonation while making declarative assertions to assure the accuracy of the information given. Lakoff contends that as part of a larger pattern of language use that conforms to socialization with gender norms, women typically employ higher intonation than men. It should be highlighted,

though, that not all women use higher intonation, and not all examples of it are unique to women.

Example: "I finished the assignment?"

4. Empty Adjective

A word that only refers to feelings rather than specific details is an empty adjective. Men and women can both use some descriptors. The book "Women, Fire, and Dangerous Things: What Categories Reveal About the Mind" by George and Lakoff refers to it. According to Lakoff, an empty adjective is one that doesn't give specific or actual details about the thing it describes. An adjective that is used to express sentiments or opinions but lacks a clear or specific meaning is called an empty adjective.

Example: "*That's adorable!*"

5. Specific Color Terms (Precising of meaning)

Women assert that they often use Color Terms, while men assume none. This linguistic difference shows the social gap between the genders. Lakoff revealed that women have a more diverse lexical repertoire than men, especially in color terms. Men find talking about the right term for women ridiculous because it is considered trivial and irrelevant to the real world.

Example: "She wore a *mauve* blouse, not just *purple.*"

6. Intensifiers

Women often use intensifiers in their speeches to convey deeper sentiments, empathy, or despair. An intensifier is a linguistic element that is used to add intensity or potential to a proposition. According to Lakoff, this is more characteristic of women's language, used to express stronger feelings or to show intimacy and familiarity with others. An intensifier is a word that can reinforce the statement spoken so that the listener is confident in the speaker.

Example: "I'm so happy you came."

7. Hypercorrect Grammar

Adherence to grammatical rules is a characteristic of hypercorrect grammar, which can result in superfluous or formal language. According to Lakoff, women are viewed as the ones who must preserve Central American culture and literacy, which males view as rather dubious. Using standard verb forms consistently is known as hypercorrect grammar.

This is known as the use of standard grammatical forms, and it entails avoiding vulgar language, apologizing more often, and employing extremely polite terms as extra features. Women are able to show that they are educated. Women have to be courteous and refrain from using foul language, so they have this kind of thing. Women are more likely than men to use standard forms of language across social strata.

Example: "Whom are you going with?"

8. Super Polite Forms

The differences in how men and women communicate, such as women's propensity to use more considerate and courteous language, which helps foster positive social relationships, are recognized thanks to Lakoff's studies on language and gender. The general finding that women tend to speak more sweetly than men may indicate this trait.

Example: "Would you please mind helping me with this?"

9. Avoiding Strong Swear Words

An exclamation point that conveys fury, swear words are also seen as a potent form of expression since they can occasionally have truly remarkable results. While both men and women use language these days, women are more likely to use it carefully than men, particularly when it comes to swearing. In using a swear word, men often use harsher swear words, such as *"shit, damn, holy shit"*. While women use *"oh dear, oh my goodness"* a lot.

Example: "*Oh dear!* I dropped my phone."

10. Emphatic Stress

When expressing assertiveness or strong emotions, women are more likely to employ emphatic stress in their language. The use of specific words or phrases to emphasize a sentence's meaning is known as emphatic stress. While vocal sound changes might also involve persistence in language, stress can involve changes in volume, tone,

accent, or pitch. Here, it occurs when women wish to reaffirm assertions and other forms of expressing hesitancy about their own self-expression.

Example: "This movie was absolutely amazing!"

D. Social Dimension

Janet Holmes's Social Dimension Theory highlights the relationship between language and an individual's social role. According to Holmes (2013), language is not just a means of communication but also a reflection of broader social structures in which social identity, power relations, and interpersonal connections are formed and maintained through verbal interaction. Holmes identifies four social dimensions that influence language use: social distance, status, formality, and referential and affective functions.

1. Social Distance Scale

This dimension is related to how well the participants know each other and the degree of social closeness or intimacy in their relationship. Holmes states that "social distance is concerned with how well the participants know each other: the relative intimacy or solidarity of the relationship." (Holmes, 2013), emphasizing that personal relationships play a significant role in everyday language use.

Intimate	Distant
High solidarity	Low solidarity

a. Intimate

This type shows how close the speakers are to each other. People who are close usually speak in a casual way and don't use formal language. This intimate condition automatically creates *High Solidarity*, shows a strong sense of closeness, loyalty, or care between the speakers. As mentioned before, high solidarity often comes with an intimate relationship, so the closer people are socially, the more they care about and feel connected to the person they're speaking to. Also, use the first name to call or specific names like bro, dear, John, and others.

b. Distant

This type is the opposite of intimate. It shows that the speakers don't have a close relationship, or they may not know each other well. The language used is more standard and formal, and also more formal calls such as titles and last names, for example, Mrs. Isabel and Mr. Brown. This type is the opposite of high solidarity because it shows a low level of connection or concern. *Low solidarity* usually goes along with a distant relationship, meaning the farther apart people are socially, the less they care or feel connected to each other in the conversation.

2. Status Scale

This scale relates to the relative power, authority, or social status of the participants in a conversation. It helps to determine whether the

speakers are in an equal relationship, such as colleagues, or an unequal one, like a boss and an employee. This dimension is crucial in analyzing how language reflects and reinforces power dynamics in social interactions. Holmes explains that "the status scale assesses participants' relative status in a society. A superior addresses a subordinate differently from how the subordinate addresses the superior." (Holmes, 2013).

Superior | High status

Subordinate | Low status
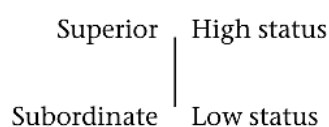
a. Superior

This type refers to someone who has a higher social status, is older, or is respected. This type refers to someone who has a higher social status, is older, or is respected. People in this group tend to use more polite and formal language, and also use honorary or blacklash titles, such as Sir, Ma'am, and others. This type shows someone with a higher position or more respect in society or *High Status*. As mentioned earlier, high status goes along with being a superior, meaning the person holds more power or honor. People in this group tend to use more polite and formal language, and also uses honorary or blacklash titles, such as Sir, Mam, and others.

b. Subordinate

This type refers to someone with a lower social status or a more minor role in society. Unlike superiors, subordinates often

use casual and nonstandard language. The opposite of high status, it refers to someone with a lower position in society. *Low status* is similar to being a subordinate, meaning the person has less power or respect. They usually call others by names or informal terms, such as first names and certain names. like Dear, John, Bro, and others.

3. Formality Scale

This scale relates to how formal or informal a communication situation is, based not only on who is speaking but also on the setting and purpose of the interaction. In formal settings such as a courtroom, a business meeting, or a public speech, language tends to be more structured, polite, and conventional. In contrast, informal settings like casual conversations among friends encourage the use of relaxed, spontaneous, and less rigid language. This dimension is essential for analyzing how the context of an interaction shapes speakers' linguistic choices.

Formal | High formality

Informal | Low formality
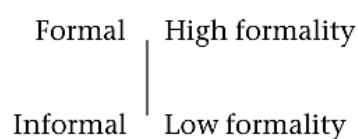
a. Formal

This type shows the situation or situation for official and serious times and places. Formal can be seen in official settings, such as in class, at wedding ceremonies, and others. This type indicates the level of formality of high language variations. As

the scales above show, *High Formality* is inversely proportional to formality, which means that the more formal an event is, the higher the level of formality of a variety of language use. Formal can also be seen in variations from the standard and correct language, as well as in the use of official titles and last names.

b. Informal

Informal shows the situation or settings for an unofficial or casual time and place. Informal can be seen in a relaxed time and place, such as a birthday party, a family event, and others. This type indicates a low level of formality or *Low Fromality* in language variation. Which means the more unofficial an event is, the lower the level of formalism of a language variety. Informal can also be seen in non-standard and casual language, such as first-name use.

4. Referential and affective function

The referential function focuses on the informational content of an utterance and how language is used to convey facts, descriptions, or data. In contrast, the affective function emphasizes the emotional or social meaning behind the speech, such as expressing feelings and attitudes or building relationships. Holmes states that "The referential function of an utterance is its content or message focus, while the affective function is its emotional or social meaning" (Holmes, 2013). For example, a sentence like "The meeting starts at 10 a.m." has high

referential value, whereas "Hey! So glad to see you!" carries strong affective meaning. Recognizing these functions helps us understand whether language is being used primarily to inform or to connect emotionally and socially with others.

Referential

| High information content | Low information content |

Affective

| Low affective content | High affective content |
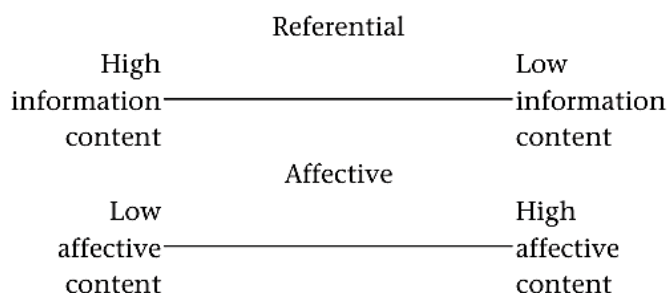
a. Referential

This type indicates that the conversation is conducted to provide information. *High Information Content* shows that conversations contain high information or are important, while low information content is the opposite.

b. Affective

Affective shows that conversations are conducted to express one's feelings or strengthen closeness in relationships with others. *Low Affective Content* shows that conversations carried out are not in social content, while *High Affective Content* is within social content.

E. *Wednesday* Series

In 2022, the American horror-comedy television series *Wednesday* was released on Netflix, quickly gaining popularity among viewers (Netflix, 2022). This series, directed by Tim Burton and written by Miles Millar and

Alfred Gough, is a reimagining of the 1938 New Yorker comic strip *The Addams Family* (IMDb, 2022). Starring Jenna Ortega as Wednesday Addams, the series set a record for the most-watched English-language series in its first week, based on viewing duration.

Wednesday follows the story of Wednesday Addams, the eldest child of the eccentric Addams Family. With her supernatural abilities and gothic appearance, she is often seen as strange by others. Her sarcastic comments and all-black wardrobe only add to her peculiar personality. Wednesday's unique traits stem from the Addams family's unconventional approach to parenting (Millar and Gough, 2022)

After Wednesday is expelled from her school for taking violent revenge on a student who bullied her younger brother, Pugsley, her parents send her to Nevermore Academy. This school, which her parents attended when they were young, is a place for people with supernatural powers who are marginalised by society. At Nevermore, Wednesday meets her roommate, Enid Sinclair. Unlike Wednesday, Enid is bright and cheerful, with a love of colourful clothes, making her the perfect contrast to Wednesday's dark, serious personality.

CHAPTER III

RESEARCH METHOD

This chapter explains the research method used to analyse the data. The researcher could also explain the strategies used to collect and examine the data.

A. Research Design

The researcher used a qualitative descriptive method in this study; the analysis focuses on the female language features used by Wednesday Addams and Enid Sinclair. This qualitative method involves collecting data from conversations, primarily focusing on utterances, words, and phrases used as research objects (Lakoff, 1975), and using Janet Holmes (2008) theory to reveal the social dimension. In the research process, the researcher refers to various journals and books to understand the concept and aspects of the social dimension.

B. Data and Data Source

The data for this research comprise utterances, words, phrases, and sentences produced by the characters Wednesday Addams and Enid Sinclair in the Wednesday series. These data were collected from the series, which illustrates the interpersonal interactions between the two protagonists. The series consists of eight episodes, with durations ranging from 47 to 59 minutes each. The primary object of analysis is the Wednesday series, released on Netflix on November 23rd, 2022, with a specific focus on

Episodes 1, 2, 4, 5, and 8. Episodes 1 and 2 are selected as they introduce the characters and establish their distinct linguistic styles. Episodes 4, 5, and 8 are included to demonstrate the longitudinal development of their communication patterns. Conversely, Episodes 3, 6, and 7 are excluded from the primary dataset because they prioritize plot progression and action sequences, thereby providing insufficient linguistic evidence for a comprehensive analysis based on the theories of Lakoff (1975) and Holmes (2008). This series serves as a spin-off of The Addams Family (1991) and centers on the character arc of Wednesday Addams.

C. Research Instrument

Research instruments must be valid, reliable, and capable of collecting precise data to meet the study's goals. The primary tool for both gathering and analyzing the data in this study is the researcher, as no other instruments were used. the researcher independently carried out the procedures for collecting and examining women's language features, among other tasks.

D. Data Collection

Data collection is conducted through documentary methods, a library search, and direct observation of the movie, watched on Wednesday via https://www.netflix.com/id-en/title/81231974. The data collection process involves several systematic steps. First, the researcher watches the series to identify linguistic features, such as specific words, phrases, or sentences, present in the utterances of Wednesday Addams and Enid

Sinclair. Second, the printed movie script is reviewed, and utterances containing features of women's language are underlined. Subsequently, the script is compared with the spoken dialogues from the series to ensure accuracy. Finally, the data are selected based on the references of the two characters and categorized into a table for further analysis.

E. Data Analysis

In the process of data analysis, the researcher used Robin Lakoff's (1975) theory of Features of Women's Language, which states that there are 10 types of female language features that are included in the selection and classification often used by women, to help understand the utterances presented by Wednesday Addams and Enid Sinclair. Furthermore, Janet Holmes's (2008) social dimension theory also has four types, similar to Robin Lakoff's theory, the data is suggested based on the types related to the social dimension theory. The first step the writer took to analyze the data was to organize and prepare it. In this step, the researcher took the result from the utterances in the series by the subject that had been observed when the writer read all the data to obtain the information to reflect on its overall meaning. The researcher read the results of the utterances in the series and then analyzed the data using the theory proposed by Janet Holmes (2008). Then, found the features of women's language and social dimension through the utterances by the Wednesday Addam's and Enid Sinclair's. Lastly, the researcher is interpreting the data to obtain a reliable analysis result.

CHAPTER IV

FINDINGS AND DISCUSSIONS

This chapter is structured to present both the findings and the discussion in order to address the research questions. The collected data are presented systematically in the findings section, followed by an in-depth discussion that explains the interrelation between these findings and the theoretical framework. Through this process, the research questions are comprehensively answered within this chapter.

A. Findings

The researcher identified and analyzed kinds of language features that occur in the utterances of Wednesday Addam's and Enid Sinclair's in the *Wednesday* (2022) series, and the social dimension influences the language of speech between the characters in that series.

1.1 The Table of Language Features Finding by Wednesday and Enid

No.	Type of Women's Language Features	Frequency	
		Wednesday Addam's	**Enid Sinclair's**
1.	Lexical hedges of fillers	4	4
2.	Tag question	2	2
3.	Rising intonation	-	4
4.	Empty adjective	-	-

5.	Specific color terms	-	-
6.	Intensifiers	-	2
7.	Hyper correct grammar	-	-
8.	Super polite forms	-	-
9.	Avoiding strong swear words	-	-
10.	Emphatic stress	-	2
	Total	6	14

A. Language Features used by Wednesday Addam's

The researcher found two language features used by Wednesday Addam's in his conversation with another character. The language features, such as Lexical hedges and tag questions. It could be known from the researcher's findings.

a. Lexical Hedges

Hedges are linguistic constructs that convey a statement's ambiguity or lack of confidence. When speaking in women's language, hedges are frequently employed to express caution and civility. This is obvious when the overuse of fillers can break the flow of the conversation and give the impression that the speaker is less certain, less persuasive, or less firm in their ideas.

Datum 1

Wednesday : *Let's see. I narrowly avoided death twice, discovered that my father may be a murder, learned that I could*

*potentially destroy the school, and was mysteriously saved by a homicidal monster. As much as it pains me to admit, **maybe** you were right, Mohter. **I think** I'm going to love it here.*

Wednesday is talking to her parents about her situation at her new school. By stating that she *"thinks"* she'll *"like it,"* she ironically asserts that her world is upside down, and what horrifies others is exciting to her. The hedge serves as an understatement that actually reinforces the extreme and unique nature of his personality.

Datum 2

Kinbott : *This is a safe space, Wednesday. A sanctuary where we can discuss anything. What you're thinking, feeling, your views on the world, personal philosophy.*

Wednesday : *Oh… well, **I guess maybe** this is sort of a waste of time. I see the world as a place that must be endured, and my philosophy is kill or be killed.*

This utterance presents a sharp linguistic contrast between the highly hesitant first part and the highly absolute second part. The first part, "*Oh… well, I guess maybe this is sort of a waste of time,*" is filled with a series of lexical hedges, *"I guess"*, "maybe", "sort of", that create a very tentative and uncertain tone. However, this tone changes drastically in the second part.

This sharp contrast indicates a shift in the speaker, from his initial attempt at hesitance to brutal, uncompromising honesty.

Datum 3

Wednesday   : ***Would you... Would you possibly*** *consider going to the Rave'N dance with a certain... Would-- Would you go to the dance with me?*

Wednesday's utterance above is a rare moment, because her language is filled with hesitation and lexical hedges. She uses the adverb "*possibly*" as a hedge to soften the request, changing it from a direct invitation to a possibility. This series of hedges stands in stark contrast to Wednesday's usually straightforward style.

Datum 4

Wednesday   : *I have more pressing business that to worry about a dress for a dance I don't want to attend.*

Enid   : *But I thought we were bonding.*

Wednesday   : ***I feel*** *I'll only slow you down. You're a gazelle, I'm a wounded fawn. Cut me loose and go run with the pack.*

Enid   : *Are you sure?*

In this utterance, Wednesday unexpectedly uses lexical hedging to achieve her goal, a strategy that contrasts with her typically straightforward style. The use of the phrase "*I feel*" at

the beginning of the sentence, *"I feel I'll only slow you down*," serves as a major deflection. Rather than stating factually that she will slow Enid down, she frames it as a subjective feeling.

b. Tag Question

Tag questions are fast questions used to get the audience's confirmation or validation. During talks, women frequently employ tag questions in their language to be kind and keep cordial social ties.

Datum 5

Wednesday   : *Refresh my memory, Ophelia is the one who kills herself after she was driven mad by her family,* ***isn't she?***

Mrs. Weems   : *Should we go meet your new roommate?*

    Wednesday isn't really asking for information, but rather asserting her dark interpretation of Ophelia's story and forcing her interlocutor to agree with it. The tag question here serves as a tool to highlight her unnatural perspective and perhaps to test or provoke Mrs. Weems, turning a confirmatory question into a sharp and provocative statement.

Datum 6

Wednesday   : *Editors are short-sighted, fear-based life forms. One once described my writing as gratuitously morbid, and suggested I seek psychiatric help.*

Kinbott   : *Hmm.*

Wednesday   : *Ironic, **isn't it?***

Wednesday's tag question, "*isn't it?"* in "*Ironic, isn't it?*" functions not as a sincere question seeking confirmation, but as a rhetorical device to assert her superior opinion. Pragmatically, she isn't actually asking Dr. Kinbott if the situation is ironic. Instead, she presents the irony as a self-evident fact and expects agreement as a mere formality.

B. Language Features used by Enid Sinclair's

The researcher found three language features used by Enid Sinclair's in his conversation with another character. The language features such as Lexical hedges, tag questions, rising intonation, intensifiers, and emphatic stress. It could be known from the researcher's findings.

a. Lexical Hedges

Hedges are linguistic devices that convey ambiguity or a lack of confidence. When speaking in women's language, hedges are frequently employed to express caution and civility. This is obvious when the overuse of fillers can break the flow of the conversation and give the impression that the speaker is less certain, persuasive, or firm in their ideas.

Datum 7

Enid   : *Howdy, Rommie.*

Mrs. Thornhill   : *Wednesday, this is Enid Sinclair.*

Enid	: *You feeling okay? You **look a little... pale.***
Mrs. Addams	: *Wednesday always look half-dead.*

In the utterances above, when Enid and Wednesday first meet as new friends in Enid's room, Enid doesn't say, "*You look pale,"* which could sound accusatory or rude. By adding "*a little,"* she softens the language she uses, making it less direct and more polite. This is a linguistic strategy to avoid potentially offending Wednesday.

Datum 8

Wednesday	: *It's all a part of their nefarious, yet completely obvious plan.*
Enid	: *What plan?*
Wednesday	: *To turn me into a version of themselves.*
Enid	: *In that case, **maybe** you can clear something up. Rumors's been swirling you killed a kid at your old school and your parents pulled strings to get you off.*

In this utterance, Enid uses hedges *"maybe"* and indirect requests to reduce potential conflict when discussing highly sensitive topics. Her goal is to obtain information while maintaining harmony in the relationship. This aligns closely with the cooperative language style often associated with Lakoff's theory, which contrasts with Wednesday's typically direct and confrontational style.

Datum 9

Enid   : *So… why the change of heart?*

Wednesday   : *I refuse to play the role of pawn in someone else's corrupt game.*

Enid   : *You mean Rowan?*

Wednesday   : *I witnessed his murder, Enid.*

Enid   : ***It's just***, *we all saw him this morning. Very much, like, not dead.*

     In the above utterance, Wednesday is accused of murdering her schoolmate Rowan, but unlike her other friends, Enid uses a phrase to soften the argument she is about to convey. Enid doesn't directly blame Wednesday, instead using the phrase *"It just,"* thus framing her rebuttal as confusion, not an accusation.

Datum 10

Enid   : *Yeah, we did it! OMG, Wednesday, we did it! This is the greatest moment of my entire life. Admit it, you **kinda** got into the whole school spirit thing.*

Wednesday   : *You didn't tell me it was a dark, vengeful spirit.*

     The use of lexical hedges is very clear in Enid's utterance in the sentence *"Admit it, you kinda got into the whole school spirit thing."* This use of hedges strategically reduces the pressure on Wednesday's interlocutor to agree and gives her space to refuse

without creating conflict, which is in line with the language characteristics described by Lakoff.

b. Tag Question

Tag questions are fast questions used to get the audience's confirmation or validation. During conversations, women often use tag questions in their language to be polite and maintain cordial social relationships.

Datum 11

Enid : *And that girl, Bianca Barclay, is the closest thing Nevermore has to royalty. She used to date our resident tortured artist, Xavier Thorpe. But they broke up at the beginning of the semester. Reason unknown.*

Wednesday : *Fascinating.*

Enid : ***I know, right?*** *My vlog is the number-one source for Nevermore gossip.*

These utterances occur when Enid begins introducing her new place and friends at the school. The use of the phrase *"I know, right?"* is an example of a tag question, or agreement marker, that serves to seek validation and establish understanding with the other person, although Wednesday's response is sarcastic.

Datum 12

Enid : *Wait, you're joining the Black Cats? You're willing to do that? For me?*

Wednesday : *I want to humiliate Bianca so badly that the bitter taste of defeat burns in her throat.*

Enid : *Yeah, **but** mostly you're doing it because we're friends, **right?***

Wednesday : *Tell me how she keeps winning.*

Enid begins politely by acknowledging Wednesday's revengeful statement before offering an alternative theoretical perspective. The climax is the use of the tag question *"...right?"*, which explicitly seeks confirmation and validation. Enid doesn't impose her opinion, but instead invites Wednesday to agree to a more nuanced narrative.

c. Rising intonation

Rising intonation is a pattern of rising vocal pitch at the end of a sentence or phrase. This pattern is very commonly used in oral communication to convey specific meaning and emotion. The primary function of rising intonation is to signal that something is unfinished or requires a response from the listener.

Datum 13

Enid : *You took down Bianca Barclay. Try to enjoy it. The girls wanna know if you wanna hang out later.* ***Oh, come on****, it won't kill you.*

Wednesday : *I'll think about it.*

Enid : *Yes!*

Rising intonation demonstrates Enid's proactive communication style in seeking responses and building social interactions, in line with language characteristics oriented toward listener involvement. This rising intonation functions as a pragmatic signal that transforms a report "they want to know" into a direct invitation that requires a response.

Datum 14

Wednesday : *A bullet to the head?*

Enid : *A dress.*

Wednesday : *I already have one.*

Enid : *Not the one you showed up here in!* ***That thing was a fashion emergency not even lightning could resuscitate.***

In Enid's utterance above, she consciously uses rising intonation because the statement is directed at Wednesday as a warning not to wear her clothes at the Rave'N event. Furthermore, it is also to express strong emotions, not to ask

questions. The rising intonation at the end of this declarative sentence effectively conveys Enid's disbelief and annoyance towards Wednesday's fashion taste.

Datum 15

Enid : *Oh my God! Wednesday Addams is going to the Rave'N!.* **My whole world is tilted! You know what you need?**

Wednesday : *A bullet to the head?*

Enid : *A dress.*

Wednesday : *I already have one.*

The conversation above is taking place in their dorm room at night. Enid is excited and surprised that Wednesday has agreed to go to the Rave'N dance party. The rising intonation here serves to grab Wednesday's attention and create anticipation before Enid gives her own answer, "A dress". This isn't a question that requires information; instead, it's Enid's cheerful way of beginning her mission to dress Wednesday up. This intonation reflects her expressive and energetic personality.

Datum 16

Wednesday : *It wasn't an accident. Bianca behind it.*

Enid : *How do you know?*

Wednesday : *Doesn't matter. You and I are going to take her down tomorrow.*

Enid : *Wait, you're joining the Black Cats?* ***You're willing to do that?*** *For me?*

Wednesday : *I want to humiliate Bianca so badly that the bitter taste of defeat burns in her throat.*

Another moment that takes Enid by surprise is when Wednesday, who is antisocial and refuses all school activities, suddenly announces that she will join the Black Cats. Here, the rising intonation transforms a declarative sentence into an emotionally charged question, seeking confirmation of something Enid considers impossible *"Are you really going to do that?"*. The intonation effectively conveys both her profound surprise and a glimmer of hope that Wednesday will finally participate, which she clarifies with her follow-up question, *"For me?"*

d. Intensifiers

An intensifier is a word that can reinforce a statement, making the listener confident in the speaker. Women often use intensifiers to convey deeper sentiments, empathy, or despair.

Datum 17

Enid : *Howdy, roomie!* ***I'm so glad you decided to stay.***

Wednesday : *I thought you wanted your single room back.*

Enid   : *Full disclosure, I don't like living solo, and Thing gives a killer neck massage. It's win-win.*

Enid begins the conversation with a warm greeting. She immediately expresses her positive feelings by using the intensifier "so glad," which emphasises her level of joy at Wednesday's decision not to run away from school and to stay.

Datum 18

Enid   : *We're all set.*

Wednesday   : *Good. Thing are in position.*

Enid   : *Wanna tell me what you two were up to?*

Wednesday   : *And spoil the surprise?*

Enid   : *Speaking of surprises, your costumes's in the tent.*

Wednesday   : *Costume?*

Enid   : ***OMG, you look purr-fect!***

The use of the modern interjection "OMG" (Oh My God) is a clear example of an intensifier that indicates a strong, spontaneous emotional reaction. The choice of the word "purr-fect," a play on the word "perfect," also serves as an accent. The word "perfect" itself is an absolute adjective that intensifies the praise to the maximum. The combination of these two intensifiers creates a very positive, enthusiastic emotional peak, demonstrating Enid's expressive, unhesitating style of language.

e. Emphatic Stress

Datum 19

Enid   : *Yeah, we did it!* **OMG**, *Wednesday, we did it! This is* **most significant** *moment of my entire life. Admit it, you* **kinda** *got into the whole school spirit thing.*

Wednesday   : *You didn't tell me it was a dark, vengeful spirit.*

In her hyperbolic statement, the emphasis falls on the words *"greatest"* and *"entire"*. *"This is the greatest moment of my entire life"*. The stress on these words intensifies the scale of her emotions, indicating that this is not just an ordinary happy moment but a peak of personal experience. The use of emphatic stress in Enid's speech demonstrates a highly expressive style, ensuring that her strong emotion is conveyed clearly and powerfully to her interlocutor.

Datum 20

Enid   : **OMG! I love the look!** *Interesting choice of date though.*

Wednesday   : *I could say the same.*

Enid   : *It's not what it looks like.*

Wednesday   : *Good, because that pilgrim already has two strikes in my book.*

Emphatic stress, found in the utterance above, places special emphasis on one word to convey Enid's feelings more strongly. In the sentence *"I love the look!",* Enid would emphasise the word "love." This makes her compliment sound much more sincere and enthusiastic, rather than just a casual compliment. In the sentence "It's not what it looks like," the emphasis would be on the word "not." This makes her denial sound very serious and urgent. This emphasis makes Enid's feelings clearer, very impressed in the first sentence, and very much in denial in the second.

1.2 Table of Social Dimension in Language Features

No	Uttarences by Wednesday Addam's	Social Distance		Status		Formality		Function	
		Intimate	Distant	Superior	Subordinate	Formal	Informal	Referential	Affective
1	*Let's see. I narrowly avoided death twice, discovered that my father may be a murder, learned that I could potentially destroy the school, and was mysteriously saved by a homicidal monster. As much as it pains me to admit, **maybe** you were right, Mohter. I think I'm going to love it here.*	√			√		√		√

2	*Oh… well, **I guess maybe** this is sort of a waste of time. I see the world as a place that must be endured, and my philosophy is kill or be killed.*		√	√		√		√	
3	***Would you... Would you possibly** consider going to the Rave'N dance with a certain... Would-- Would you go to the dance with me?*		√		√		√		√
4	***I feel** I'll only slow you down. You're a gazelle, I'm a wounded fawn. Cut me loose and go run with the pack*	√			√		√		√
5	*Refresh my memory, Ophelia is the one who kills herself after she was driven mad by her family, **isn't she?***		√	√		√		√	

| 6 | Ironic, **isn't it?** | | √ | √ | | √ | | √ | |

No	Uttarences by Enid Sinclair's	Social Distance		Status		Formality		Function	
		Intimate	Distant	Superior	Subordinate	Formal	Informal	Referential	Affective
1	*You feeling okay? You **look a little... pale.***	√			√		√		√
2	*In that case, **maybe** you can clarify something. Rumor's been swirling you killed a kid at your old school and your parents pulled strings to get you off.*		√		√		√	√	
3	***It's just**, we all saw him this morning. Very much, like, not dead.*	√			√		√	√	
4	*Yeah, we did it! OMG, Wednesday, we did it! This is most significant moment of my entire life. Admit it, you*	√			√		√		√

	kinda got into the whole school spirit thing.							
5	***I know, right?** My vlog is the number-one source for Nevermore gossip.*	√		√			√	√	
6	*Wait, you're joining the Black Cats? **You're willing to do that?** For me?*	√			√		√		√
7	*Yeah, **but** mostly you're doing it because we're friends, **right?***	√			√		√		√
8	*You took down Bianca Barclay. Try to enjoy it. The girls wanna know if you wanna hang out later. **Oh, come on**, it won't kill you*	√			√		√		√
9	*Not the one you showed up here in! **That thing was a***	√			√		√		√

	fashion emergency not even lightning could resuscitate.									
10	*Oh my God! Wednesday Addams is going to the Rave'N!.* **My whole world is tilted! You know what you need?**	√		√					√	√
11	*Howdy, roomie!* **I'm so** *glad you decided to stay.*	√			√		√			√
12	**OMG, you look purr-fect!**	√			√		√			√
13	*Yeah, we did it!* **OMG,** *Wednesday, we did it! This is* **greatest** *moment of my entire life. Admit it, you* **kinda** *got into the whole school spirit thing.*	√			√		√			√

14	**OMG! I love the look!** *Interesting choice of date, though.*	√			√		√		√

B. Discussion

This section elaborates on the discussion of the findings. The features of women's language are based on the theoretical framework of Robin Lakoff (1975) and on possible factors or conditions that might contribute to a social dimension, as proposed by Janet Holmes (2008). In this research, the researcher found 20 data points on the language features of Wednesday Addams and Enid Sinclair, the female characters in the *Wednesday* series.

Frequency analysis in Table 1.1 shows striking linguistic differences between the two characters. The researcher found four lexical hedges and two tag questions in the Wednesday utterances; in contrast, the researcher found four lexical hedges, two tag questions, four instances of rising intonation, two intensifiers, and two cases of emphatic stress in the Enid utterances. Based on the findings, the language features mainly used in the *Wednesday* series are lexical hedges of fillers.

The first, most commonly used, is lexical hedges. These features are used for words or phrases that serve to soften a statement, indicate hesitation, or reduce assertiveness. Examples include: *sort of, kind of, maybe, I think, I guess.* Enid consistently uses hedges to maintain harmony, be polite, and avoid conflict. This is in contrast to Wednesday, who often uses hedges as a form of sarcastic assertion..

The second tag question: this feature consists of short questions added to the end of a statement to ask for confirmation or agreement. For example: "*Isn't it?", "Right?", "Aren't you?".* Enid often uses this feature to ask her friend, Wednesday, for validation.

The third is that rising intonation is a feature where a statement sentence is pronounced with a rising pitch at the end, as if it were a question. This differs from the standard intonation in interrogative sentences. Its use often indicates uncertainty or a need for validation from the interlocutor. This feature was found only in researchers' analyses of Enid's utterances. Enid exhibits this feature when she is surprised. Her sentence*, "You're willing to do that?",* is a statement transformed into a question by the rising intonation. This does not indicate doubt in herself, but rather disbelief at Wednesday's unexpected actions.

The fourth is the intensifier. Intensifiers are words used to strengthen or emphasize another word, usually an adjective or adverb, to show strong feelings. Enid's language is full of intensifiers that show her enthusiasm. Her phrases like *"OMG, you look purr-fect!"* and "This is the greatest moment of my entire life" show her highly expressive and emotional character.

Last but not least, emphatic stress is the application of special emphasis or force to a single word in a sentence when speaking. The purpose is to highlight the importance of the word, create contrast, or add a strong

emotional charge. Enid uses it to convey sincere and strong feelings, as in *"I love the look!"* to express effusive admiration or *"It's not what it looks like"* to indicate an urgent denial.

Furthermore, the use of language features is influenced by factors outlined in Holmes's (2008) theoretical framework. There are social dimensions that affect the speaker's use of language. The social dimension consists of the social distance scale, status scale, formality scale, and two-function scale. The social distance scale is divided into four types: intimate, distant, low solidarity, and high solidarity. Then, the status scale is divided into four types: superior, subordinate, high status, and low status. The Formality scale is also divided into four types: formal, informal, high formality, and low formality. The two-function scale is divided into two types: referential and effective.

Based on the analysis of the social dimension data, there is a stark contrast between the communication patterns of Wednesday Addams and Enid Sinclair across four primary parameters, social distance, status, formality, and function. Wednesday Addams tends to dominate the Distant and Superior dimensions in most of her interactions. This is evident in utterances such as *"Ironic, isn't it?"* and *"Refresh my memory..."* which demonstrate a deliberate effort to maintain social distance and assert intellectual dominance over her interlocutors. However, Wednesday shows status flexibility when dealing with authority figures or those in her inner circle, positioning herself as a Subordinate before her mother or expressing

vulnerability through the metaphor of a *"wounded fawn"*. In terms of function, Wednesday's speech oscillates between Referential, to convey factual information, and Affective, to express her grim worldview.

Based on the findings in the table, the Referential and Affective functions in Wednesday Addams's speech show a distribution that tends toward equality, influenced by the character's complexity and the context of the situation. Wednesday uses the Referential function as a form of self-defense to maintain social distance by conveying information objectively, logically, and coolly, such as when she describes her bad experience at her old school. On the other hand, the Affective function appears not to show social warmth, but rather to express her dark outlook on life, sarcasm, and hidden emotional vulnerability. This is in line with Holmes's theory (2013) which states that language not only functions to convey factual information, but also to express feelings and strengthen the dimensions of social relationships, including feelings of cynicism or antipathy. This equality proves that although Wednesday tries to appear logical and unemotional, she still uses language as a means to express her unique and complex affective identity.

In contrast, Enid Sinclair exhibits strong consistency within the Intimate and Informal dimensions. Almost all of Enid's utterances are classified as high solidarity relationships, characterized by intimate greetings like *"roomie"* and the frequent use of informal fillers such as *"OMG"*, *"kinda"*, and *"like"*. In the status dimension, Enid has a mostly low

status, characterized by Subordinate, reflecting her efforts to build solidarity and social support among peers. Unlike Wednesday, who frequently utilizes referential functions, Enid dominantly employs the Affective function. This is clearly seen in her enthusiastic expressions when celebrating collective success or providing compliments on her peers' physical appearance.

The salience of the Affective function of Enid Sinclair's speech indicates her linguistic personality trait of a high solidarity seeker. In this respect, instead of having a referential speaking style that emphasizes the conveyance of information, Enid employs language to communicate her feelings and support, reducing the social distance between herself and her colleagues. For instance, the affective language salient in her speech can be seen when she uses several commended comments like *"OMG, you look purr-fect!"* and *"I'm so glad you decided to stay,"* which contribute to the development of bonding between her and her colleagues. According to Holmes (2013), the presented speaking practice indicates the sociolinguistic factor where the speakers utilize language to negotiate intimacy with solidarity instead of academic information. In this respect, Enid's speech acts as the emotional pivot within the narrative, which contrasts distinctly with the referential speech practiced by the sociolinguistics distant Wednesday Addams.

Furthermore, the data reveal that High Solidarity oriented goals heavily drive Enid's communicative style. Her use of tag questions and seeking validation, such as in the phrase *"mostly you're doing it because*

we're friends, right?", highlights a constant need to minimize social distance and confirm interpersonal bonds. Even when Enid assumes a Superior status, it is often done in a playful or "expert" context such as her critique of Wednesday's fashion which serves to strengthen their intimacy rather than create a power vacuum. This demonstrates that informality in Enid's speech acts as a social glue, facilitating a "safe space" for interaction within the diverse environment of Nevermore Academy.

On the other hand, Wednesday's linguistic choices serve as a defensive mechanism. By employing a Formal and Referential style in informal settings, such as her interaction with Dr. Kinbott or her peers, she creates a barrier that prevents others from accessing her emotional state. Her tendency to use Superior status in her speech, referring to others as "short-sighted, fear-based life forms," is a sociolinguistic strategy for maintaining autonomy. The shift to an Affective function occurs only when the social distance is pre-defined as intimate, as with her mother, suggesting that Wednesday's social dimensions are strictly dictated by her level of trust in the listener.

In summary, these social aspects embody the strong character dichotomy in the story. Wednesday employs language as a device for preserving her autonomy and social distances, whereas Enid employs language as a device for overcoming social distances and establishing affective relationships. This is not only an embodiment of their personal identities, as Wednesday speaks one way and Enid speaks another, but also

explains their relationship dynamics, as Enid's casual and affective mode of speech is constantly striving to cross the social distances and formality created by Wednesday.

Ultimately, this study shows that the drastic differences in the use of language features can be comprehensively explained by fundamental differences in social dimensions. Enid uses language to connect, which is an intimate, affective, so she employs female language features according to their stereotypical functions. Wednesday uses language to inform or maintain distance, which is distant and referential, so she rejects these features or uses them for opposite functions. This indicates that the series Wednesday's unique characterization is stronger than merely following gender stereotypes. Both characters may use the same language features, but their social dimensions completely change why and how those tools are used.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter contains a conclusion consisting of conclusions and suggestions. The researcher summarizes Chapter IV based on the results and discussion of the conflict. The conclusion is divided into two parts according to the research problem. Furthermore, the researcher will also provide suggestions for further research.

A. Conclusion

Based on the findings and discussion, this research concludes that the two main female characters in the *Wednesday* series, Wednesday Addams and Enid Sinclair, show the use of women's language features. Enid Sinclair uses these features more frequently, including lexical hedges, tag questions, rising intonation, intensifiers, and emphatic stress, aligning with traditional sociolinguistic patterns of expressing emotion and seeking connection. In contrast, Wednesday Addams utilizes a much narrower set of features, primarily lexical hedges and tag questions.

The sociolinguistic study of Wednesday illustrates the deep-seated dichotomy between the linguistic characteristics of Wednesday Addams and Enid Sinclair, which is mainly triggered by the social aspects of both characters. Concluding the theoretical perspectives given by Lakoff and Holmes, this paper asserts that linguistic features are more than mere

manifestations of gender stereotypes. They function as resources or strategies used in the construction of social identities.

Wednesday Addams is far more likely to use the Distant and Superior style with Referential functions for maintaining independence and with the goal of creating a shield against being emotionally invaded. Although she does use the Affective functions, these are sometimes for the purpose of sarcasm or for the Intimate category in the context of highly trusted and intimate communication, for instance, with the mother. Conversely, the style exhibited in the Intimate category by Enid is in the High Solidarity style, with classification being in the category of Intimate. Her speech is highly marked by the usage of the Affective function.

In the end, the conclusion derived from the study indicates that despite the two characters using the same linguistic tools, such as lexical hedges, the sociolinguistic dimensions possess significantly different usage. While Enid employs the tools to connect with others, the other, Wednesday, uses the tools to establish distance. This indicates that the process of characterization can also avoid the limitations associated with gender constructivism..

B. Suggestion

Following the completion of this study, several recommendations are proposed for future researchers. The researcher suggests that the next researcher choose other objects, such as classroom conversation, song

lyrics, and so on. Furthermore, the next researcher thought to discuss more deeply and specifically about one type of women's language features, for example, lexical hedges. The researcher also suggests that students in the English Department, especially those focusing on linguistics, apply theories from experts with different perspectives on women's language features. The researcher also expects this research to contribute to previous studies and to be of interest to future researchers in this field. Then, this research can serve as a reference for future research, especially on women's language features. Lastly, future researchers can integrate Holmes' social dimension with the Power or Status Dimension to examine how the same language features are used by characters with different social statuses, such as students and the principal.

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