# WOMEN'S LANGUAGE AND OFFENSIVE LANGUAGE

IN "LADY PARTS" *COMEDY BLAPS*

A GRADUATING PAPER

Submitted in Partial Fulfillment of the Requirements for Gaining

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By :
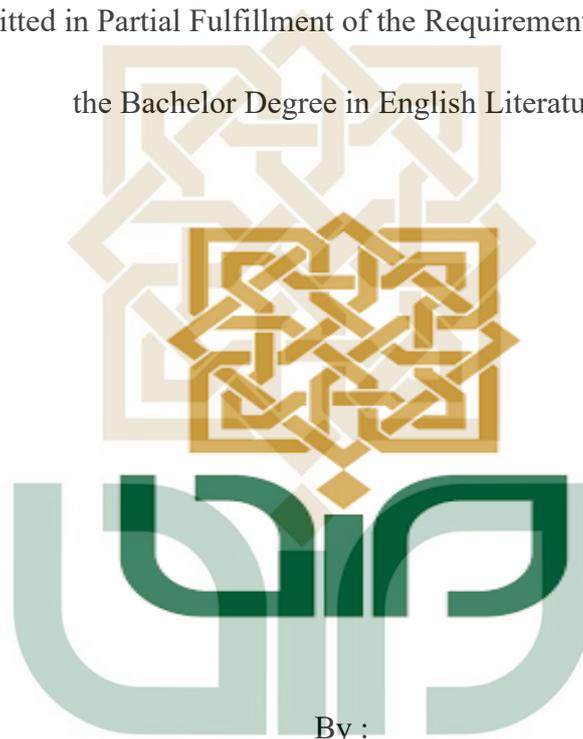
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2020

A FINAL PROJECT STATEMENT

I certify that this research is originally my own work. I am completely responsible for the content of this research. Other researcher's opinions or findings included in this research are quoted or cited in accordance with ethical standards.

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IN "LADY PARTS" *COMEDY BLAPS*

    Saya menyatakan bahwa skripsi tersebut sudah dapat diajukan pada sidang Munaqosah untuk memenuhi salah satu syarat memperoleh gelar Sarjana Sastra Inggris.

    Atas perhatiannya, saya ucapkan terima kasih.

Wassalamu'alaikum Wr. Wb.

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MOTTO

"I am feminist and we all should be feminists because feminism is another word for equality"

"Just because your gender is different does not mean that you should be treated differently"

Malala Yousafzai

"Why do you stay in prison, when the door is so wide open?"

Jalaluddin Rumi

DEDICATION

The researcher dedicates this research to :

My parents, Bapak Sudiyo and Ibu Murinah

My brother, Imam Asshidiq

And all of my good friends
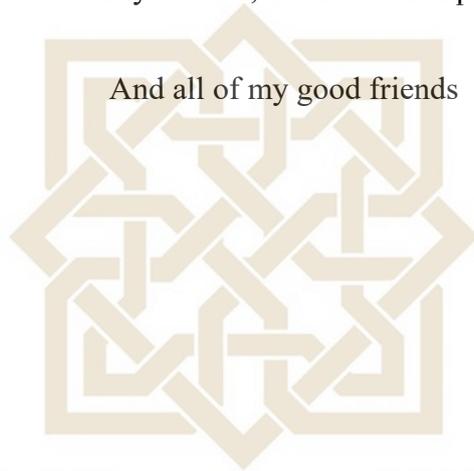
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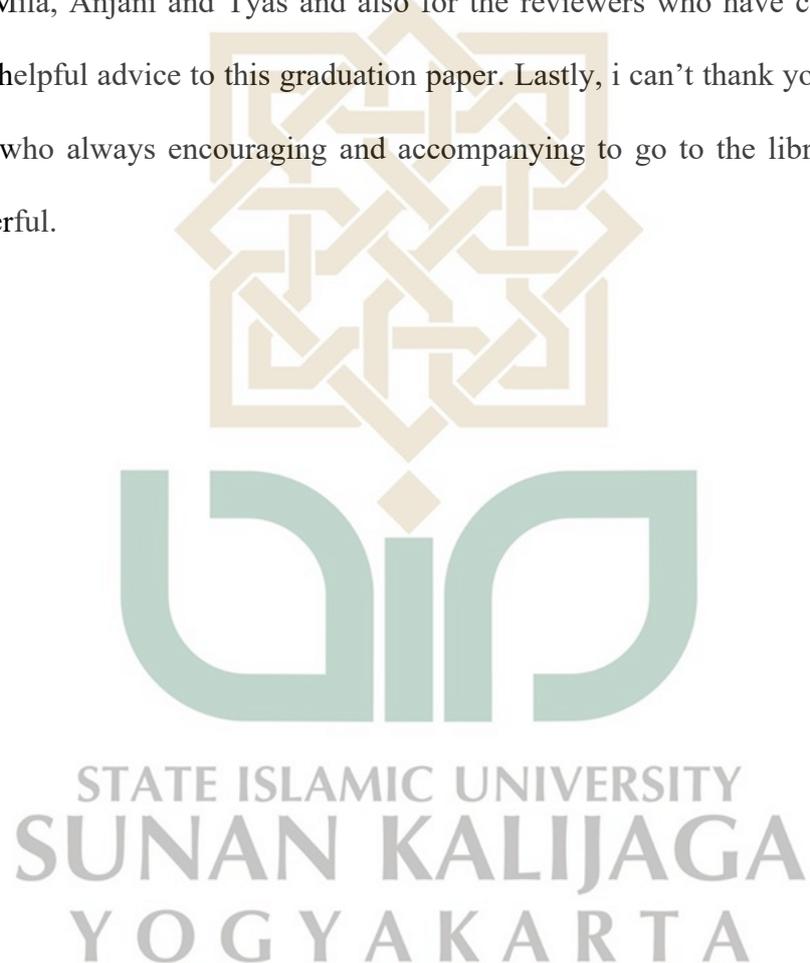
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By: Mudiya Wulandari

Abstract

As claimed by linguists, language used by women and men have discrepancies. Several linguists believe that women are considered more polite. Linguists also believe that women more often obey the grammar than men, one of them is Robin Lakoff. However, the researcher finds language friction or language phenomena in "Lady Parts" as claimed by Lakoff. Then the researcher investigates women's language in that *Comedy Blaps* uses women's language theory from Robin Lakoff. The researcher tries to identify how many features of women's language used in that comedy. From the comedy the researcher also finds that the female characters swear or utter the language which is normally used by men, and it is contrast with a theory proposed by Robin Lakoff. Therefore, the researcher uses offensive language theory from Edwin Batistella to analyze those swearing words. This research is descriptive qualitative method. According to analysis result, the researcher finds seven features of women language in the *Comedy Blaps*. They are : lexical hedges or fillers, tag question, rising intonation on declarative, 'empty' adjectives, intensifier, 'superpolite' forms, and emphatic stress. Meanwhile, there are three types of offensive language in the *Comedy Blaps*, such as : epithet, vulgarity, and obscenity.

Keywords : *features, women's language, swearing, Lady Parts*

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Oleh : Mudiya Wulandari

Abstrak

Seperti yang diklaim oleh para ahli bahasa, bahasa yang digunakan laki-laki dan perempuan memiliki perbedaan. Beberapa ahli bahasa mengatakan bahwa perempuan dianggap lebih sopan. Ahli bahasa juga meyakini bahwa wanita lebih taat pada tata bahasa dari pada laki-laki, salah satunya adalah Robin Lakoff. Namun peneliti menemukan adanya pergeseran bahasa di dalam komedi "Lady Parts" dengan klaim yang dimaksud oleh Lakoff. Maka dari itu peneliti bermaksud untuk meneliti bahasa perempuan dalam komedi ini menggunakan teori *women's language* dari Robin Lakoff. Peneliti berusaha untuk mengidentifikasi berapa banyak ciri bahasa perempuan yang digunakan dalam komedi tersebut. Dari komedi itu juga ditemukan bahwa karakter perempuannya memaki atau mengucapkan bahasa yang biasanya diucapkan oleh laki-laki, yang mana berkebalikan dengan teori yang digagas oleh Robin Lakoff. Maka dari itu peneliti akan menggunakan teori *offensive language* dari Edwin Battistella untuk menganalisis makian tersebut. Jenis penelitian ini adalah deskriptif kualitatif. Berdasarkan hasil analisis, peneliti menemukan tujuh ciri bahasa perempuan yang ada di dalam film ini. Diantaranya *lexical hedges* atau *fillers, tag question, rising intonation on declarative, 'empty' adjectives, intensifier, 'superpolite' forms, dan emphatic stress*. Sementara itu terdapat tiga tipe *offensive language* yang ada di komedi ini, diantaranya: *epithet, vulgarity,* dan *obscenity*.

Kata kunci : *ciri-ciri, bahasa perempuan, makian, Lady Parts*

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ABBREVIATIONS

LH   Lexical Hedges

TQ   Tag Question

RI   Rising Intonation

EA   'Empty' Adjective

PCT   Precise Colour Terms

I   Intensifier

HG   'Hypercorrect' Grammar

SPF   'Superpolite' Forms

ASSW   Avoidance of Strong Swearing Words

ES   Emphatic stress

CHAPTER I

INTRODUCTION

1.1 Background of Study

Language is a tool of communication and the existance of language is crucial for human being. Language is also needed in every aspects and every activities of human being. Human being and language complete each other and can not be separated. Language makes human easier to convey their idea and intention. Without language, human being will be difficult to show the feeling.

Apparently language is uttered by human has distinctions. There are many discrepancies between men and women's language. According to Holmes (1992: 164), women and men speak in different way in any community. As described by Robin Lakoff (1975: 13), if women refuse to talk like a lady public will reproach and judging as unfeminine so, that women have to talk politely and suave. Furthermore, Holmes (1992: 167) states that women tend to use more of the standard form than men, on the other hand men use more vernacular form than women do. Standard means that the English languange that used in print, school, and for non-native speaker (Trudgill, 2000: 5-6). Standard also means that this variety of language more formal and polite than vernacular language. So from the experts statements written above, the researcher concludes that, men speak in direct speech, masculine, and firm with interlocutor. In contrast, women speak more polite, more grammatical than men, and soft-spoken. If they do not, they will have bad reputation in society.

Differences of men and women's language can be observed in everyday conversation, novels, films, and also Youtube video. Youtube is a website to see and share videos. There are kind of entertainments offered such as music, film, education, tutorial, motivation video and so on. One of the interesting video for researcher is "Lady Parts" *Comedy Blaps*.

"Lady Parts" illustrates four muslim girls joined a muslim punk band which looking for second lead guitaris. There are three members of "Lady Parts" that wearing hijab and one another wearing niqob on this comedy. "Lady Parts" *Comedy Blaps* was released on December 21th 2018 on Youtube by All4 channel. "Lady Parts" is directed by Nida Manzoor and it has 13.59 minutes duration. This comedy is unique and tells about Muslim punk band with one episode. *Blaps* are a name that Channel 4 has given to a short comedy videos (The Comedy Crowd, accesed on October, 30th 2019).

The characters on "Lady Parts" are shown as regular citizen. All this time on the media, framing that muslim society is illustratated as conservative societal. Not only that, Islam is often described close to negatif image such as conflict and even terrorism. Meanwhile, on the "Lady Parts" *Comedy Blaps* the characters are described as normal society in a funny way and also combined with offensive language. The offensive language means the women characters utter bad language. "Lady Parts" *Comedy Blaps* also contains comedy elements. According to Cambridge Dictionary (accesed on October, 30th 2019), "comedy is a type of film, play, or book that is intentionally funny either in its characters or its action".

In "Lady Parts" *Comedy Blaps* contain humor and illustrates how muslims socialize with other muslims.

Another reason of choosing this comedy as object of the research is because this *Comedy Blaps* contains language phenomena that interesting for the researcher. In this comedy there are offensive language that uttered by women characters such as:

> Amina:" No ma. I want a loving meaningful connection with a witty kind-hearted man. With whom i can build a life. Is that okay with you? **Fuck**!"
>
> Amina's mother: "Don't **fucking** swear at me!"
>
> ("Lady Parts". 2018: 00.09.56-00.10.28)

According to Lakoff (as cited in Holmes, 1992: 314), women often avoiding strong swear words. Moreover Holmes (1992:173), states that women as subordinate people must be polite. In this *Comedy Blaps* Amina speaks crudely and curses to her mother. The meaning of the utterance "fuck" in the conversation uttered by Amina does not refer to copulation but it illustrates that Amina is angry to her mother. In the last utterance Amina's mother says "fucking" because she is angry, her daughter swears at her. Based on Batistella (2005: 72), "fuck" is an offensive language and belongs to obscenity. The bold words on the conversation uttered by female characters above are considered rude and impolite. Mills (2003: 204) argues that impoliteness in particular linguistic form can be conduct of swearing and directness.

Hence, the researcher analyzes six female characters in this *Comedy Blaps*. They are Amina Hussein, Amina's mother, Saira, Ayesha, Mumtaz, and Bhisma. Amina Hussein is the main characters and she tells the whole story of "Lady Parts". Saira is the lead guitar beside that, she works at butchers shop. Ayesha is the drummer that wearing hijab. Mumtaz is the band manajer and she works at bra shop. She is the only girl that wear niqob on this *Comedy Blaps*. The last is Bhisma the bassist of "Lady Parts". She is also a cartoonist.

Moreover, this study uses two theories. First is a theory from Robin Tolmach Lakoff about women's language and second is offensive language from Edwin Battistella. The researcher uses Lakoff's theory to describe feature of women's language found on this *Comedy Blaps*. Lakoff (as cited in Holmes, 1992: 314) states that women's speech was characterised by linguistics features as the following. They are lexical hedges or fillers, tag questions, rising intonation on declarative, 'empty' adjectives, precise colour terms, intensifiers, 'hypercorrect' grammar, 'superpolite' forms, avoidance of strong swear words, and emphatic stress. Furthermore, the researcher uses offensive language theory to categorize the deviation of women's language found on this video. Besides, Battistella (2005: 72) states that offensive language falls into several categories, they are : ephitets, profanity, vulgarity, and obscenity. From the explanation above, the researcher hopes that this research can give deeper comprehension to the readers about features of women's language and offensive language.

1.2 Problem Statements

From the background of study explained above, the problem are in the following questions bellow:

1. What are features of women's language found in "Lady Parts" *Comedy Blaps*?

2. What are the types of offensive language found in "Lady Parts" *Comedy Blaps*?

1.3 Objectives of Study

According to the research question written above, the objectives of study are :

1. To find features of women's language in "Lady Parts" *Comedy Blaps*.

2. To find the types of offensive language in "Lady Parts" *Comedy Blaps*.

1.4 Significances of study

The findings of this research could give information about women's language features, and the types of offensive language on "Lady Parts" *Comedy Blaps*. The researcher hopes that this study could give contribution and be next references to whom that interested in language and gender especially in study of women's language.

1.5 Literature Review

This research focuses on features of women's language, and offensive language in "Lady Parts" *Comedy Blaps*. As far as researcher know, "Lady Parts" *Comedy Blaps* never been researched by any researcher. In this part, the researcher will review similar study related with the study. These previous study helps researcher doing this research. In total, there are six researchs that related with this research with different objects.

The first journal is *Women in Language* by Marylin French in 1976. French point outs the stereotype of women in the English language. Not only that, French also explains about differences of men and women language. (French, 1976)

The second is a journal by Mary G. McEdwards, entitled *Woman's Language : A Positive View* in 1985. McEdwards explains about women's language that has many characteristics of good interpersonal communication. In addition, McEdwards describes male language intends to command a situation while women's language tends to negotiate a situation. (McEdwards, 1985)

The third research is *Features and Feature Changes of Women's Languages Found in Amira and Sam Movie* by Norlaili in 2019. Norlaili uses Lakoff's theory to explain women's language features and speech event theory by Dell Hymes to describe the factors of features changes. She discusses about features of women's language, feature changes of women's language and factors of women's languages uttered by Amira. The finding shows that Amira, the main

character, uses nine features in her utterances. They are lexical hedges or filler, tag question, rising intonation on declarative, 'empty' adjective, intensifier, 'hypercorrect' grammar, 'superpolite' form, avoidance of strong swear word, and emphatic stress. Meanwhile, factors of Amira's languages are situation, participant, end, act sequence, key, instrumentality, norm, and genre. Moreover, Norlaili also finds deviation of women's language in Amira's utterances. They are non-standard grammar, direct speech, slang word, vulgar word, and strong swear word (Norlaili, 2019).

The fourth research is conducted by Wahyu Adi Putra entitled *Taboo Words in the Jackass Movie*. This research is written in 2016 from UIN Sunan Kalijaga Yogyakarta. The purposes of the research to describe the types and the function of taboo words used in *The Jackass* Movie. He uses offensive language theory from Battistella as main theory to describe the types of taboo words. He also uses a theory from Wardhaugh as second theory to describe the function of taboo words. Furthermore, he finds that the characters in *The Jackass* movie tend to use obscenity to draw attention to others as the movie contains extreme stunts (Putra, 2016).

The last thesis is conducted by Triolinda Esterika in 2016. She writes a thesis about offensive language entitled *The Analysis Of Swear Words That Are Used By White and Black Characters in 12 A Year Movie*. She finds that there are three types of swear words in this movie. They are: epithet, profanity, and obscenity. There is no vulgarity words exist on the movie. She claims that white characters are more frequent in swearing than the black characters. The purpose of

using swearing is to attract attention, to discredit, to provoke, to create interporsonal identification, and to provide catharsis. Then, the purpose of black characther in swearing is to attract attention (Esterika, 2016).

The researcher finds that there is similarity between French's journal and this research. In French's journal, she uses Lakoff's theory in several categories when explaining about stereotype described women in English language. For the distinction, she explains the differences and the similarity between women and men when they are talking. She groups the differences according to different lexical sets, different words, diffrent pronunciation, context, semantics, and the grammar.

There is a resemblance found in McEdwards's journal, she also uses a women's language theory from Lakoff. For the disparity, she explains about the advantages when people are using women's language. For example, women's language is good to use for working or business due to has ability to negotiate.

In the graduating paper written by Norlaili, the researcher finds two similarities. First, the both researchs use women's language theory from Lakoff. Then, Norlaili also finds vulgar words and strong swearing words in her research, but in this study, the researcher uses offensive language theory proposed by Battistella to analyze the swearing words. Next, discrepancy found by the researcher is the object of research is totally different with Norlailis's work. In her research, Norlaili uses a film meanwhile the researcher uses comedy to be

investigated. The next distinction is in her study, Norlaili uses SPEAKING theory by Dell Hymes as supporting theory.

Next study is a research from Wahyu Adi Putra. In his research, he investigates taboo words in *The Jackass* Movie. The researcher finds a similarity between his research with the researcher. For the similarity, in both researchs use offensive language theory from Battistella. Then for the difference, the research written by Putra supported by Wardhaugh's theory to describe the function of taboo words. Meanwhile the researcher does not use Wardhaugh theory.

The last is a research conducted by Esterika. In her reseach, she uses offensive language as main theory, but in this study the researcher uses this theory as supporting theory to analyze the swearing words. She uses this theory to analyze the Black characters and White characters. She concludes that the White characters swearing more than the Black people in this film.

From the several research above, the researcher concludes that this research is different and novel from the previous research. The researcher also believes that "Lady Parts" *Comedy Blaps* never been studied before.

1.6 Theoretical Approach

In this research, the researcher uses Lakoff's theory about women's language and offensive language from Battistella. Because Lakoff and Battistella's theories are suitable for answering the problem of this research. Lakoff (as cited in Holmes, 2013: 302-302) states that there are 10 of features of women's language, they are: lexical hedges or fillers, tag questions, rising

intonation on declarative, 'empty' adjective, precise colour terms, intensifiers, 'hypercorrect' grammar, 'superpolite' forms, avoidance of strong swear words, and emphatic stress. Also, Battistella (2005: 72) states that offensive language falls into several categories, they are : epiteths, profanity, vulgarity, and obscenity.

1.7 Methods of Research

In this section the researcher shows types of research, data sources, data collection technique, data analysis technique, and paper organization.

1.7.1 Type of Research

The type of this research is descriptive qualitative research. There are several features of qualitative research, such as the researcher as key instrument and interpretive. The researcher as key instrument means that the researcher collects the data through document, analyzes the act, and interviews the participant. They use particular instrument but only the resarcher who has authority to collect an information. The next characterictics of the qualitative research is interpretive. It means that the researcher makes interpretation based on what they see, hear, and understand. Moreover, interpretation can not be separated by the researcher's history, context, and prior understanding (Creswell, 2009: 175-176). It is related to this research because the researcher wants to identify and explaining the features of women's languages.

1.7.2 Data Sources

The main data of this research is the utterances of six female characters such as words, phrases and sentences from "Lady Parts" *Comedy Blaps*. The video is taken from www.youtube.com. Then, the secondary datum is the subtitle taken from downsub.com. to know the context of situation of the comedy. The subtitle is also used to check the pronouncement by the six female characters.

1.7.3 Data Collection Technique

The researcher uses observing method in this research. Sudaryanto (as cited in Muhammad, 2011: 205-207) states that observing method is a basic technique to observe attentively called tapping. First the researcher watches the video of "Lady Parts" *Comedy Blaps*. Second, the researcher collects the whole conversation in the video. Third, the researcher makes notes.

1.7.4 Data Analysis Technique

In this research, the researcher uses pragmatic identity method. According to Sudaryanto (as cited in Muhammmad, 2011: 238), pragmatic identity method is a method to analyze a language with seeing the reaction of interlocutor. The reaction can be verbal and non-verbal data, such as: facial expression and body movement. In analyzing the data, the researcher takes some following steps :

a. Identifying features of women's language used by six characters in "Lady Parts" *Comedy Blaps*

b. Classifying and giving explanation of features of women's languages

c.   Finding the offensive language

d.   Classifying and giving explanation of the offensive language

e.   Drawing conclusions of the analyses.

1.8 Paper Organization

This research focuses on language and gender primarily in features of women's language. Beside that, this study also focuses on offensive language believed as deviate for women. This research is divided into four chapter. In the first chapter there is background of study which tells about the object and reason of choosing the object material. It also explains about research questions, objectives of study, significances of study, literature review, and method of research. The second chapter is concerned with theoretical background. In this part, the researcher shows theories about women's language from Robin Lakoff and offensive language from Edwin Battistella and another theory related with the study. The third chapter explains about the findings of features, categories of deviation of women's language. The fourth chapter is consists of conclusion and suggestion.

CHAPTER IV

CONCLUSION AND SUGGESTION

In this part, the researcher studies two main parts. Firstly the researcher elaborates conclusion found from chapter III and second gives suggestion for the readers or next researcher who interested in analyzing object of the research related with women's language features.

4.1 CONCLUSION

These are the several conclusion after studying "Lady Parts" *Comedy Blaps*: After analyzing all the data uttered by the female characters, the researcher has some conclusions. First of all, the researcher discovers there are seven women's language features in this *Comedy Blaps*. In total there are eightteen utterances. They are: lexical hedges or fillers (eight times/ 44.4%), tag question (one time/ 5.6%), rising intonation on declarative (two times/ 11.1%), 'empty' adjective (one time/ 5.6%), intensifiers (one time/ 5.6%), 'superpolite' forms (three times/ 16.6), and emphatic stress (two times/ 11.1%).

The most dominant feature is lexical hedges. Then, precise colour terms, 'hypercorrect' grammar, and avoidance of strong swear words are not found in this *Comedy Blaps*. The female characted analyzed by the researcher speak informal language to each other. This matter affected by close relationship and similar age between the female characters so there is no feature of 'hypercorrect' grammar. In this comedy the researcher do not find precise color terms because

the character do not talking about color or fashion. Then, the dialog uttered by the characters contains bad language or swearing words.

Second, there are three types of offensive language uttered by the character. In total there are seventeen offensive language found in "Lady Parts" *Comedy Blaps*. They are : epithet (three times/ 18%), vulgarity (six times/ 35%), and obscenity (eight times/ 47%). The most dominance type is obscenity. Whereas the researcher does not find profanity here.

Finally, with applying Lakoff's theory about women language in 1975, the researcher believes that the are language friction in "Lady Parts" launched in 2018. The researcher believes that there are several features which unsuitable related to standard of women's language particulary in swearing when used to investigate this *Comedy Blaps*. In this *Comedy Blaps*, the female characters violate the features of women's language and they have more liberty to express themselves. There are ten women's language features and all female charachters do not used all of the features. When Lakoff theory applied in this *Comedy Blaps*, the researcher only found seven features of women's language. From Lakoff theory found features change or the reverse of features of women's language. It can be proved from the female charachters, women and old women, who cursing when they are speaking. In conclusion, the researcher assumes that women's language standard from Lakoff's theory is irrelevant if applied in this time, albeit the researcher still finds several features of women's language in this *Comedy Blaps*.

4.2 SUGGESTION

These are the suggestion by the reseacher are as follows: Firstly, after finishing this research, the researcher realizes that this *Comedy Blaps* can be analyzed more with another theory concerned with women language such as Tanen's theory to compare the differences and similarities about women's language with Lakoff's theory. "Lady Parts" also can be analized with more theories for example using function of women language. The male characters also can be included here to compare the used of the linguistics choice. The researcher also believes that this study can be analyzed more phonetically. This comedy also can be studied more about the dialect and the accents used by the characters because this comedy has multicultural society.

Second, the reseacher thinks that the study of women's language in Indonesia will be more interesting if the next researcher gaining the data from real conversation such as English-speaking class or discussion. This will be attractive and novel research because it investigates English language which for the object of the research are people who use English as second language or non-native speaker. So, it will enrich and give more contribution to the research about women's language.

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Appendix 1 : Women Language Features Found in "Lady Parts"

No	Addressee	Utterance	Types						
			H/F	TQ	RI	EA	I	SPF	ES
1.	Seema	No no no. She's usually much more modest and the her skin generally a lot clearer but she's *you know* premenstrual.	√						
2.	Amina	Topes in it. Yeah i never actually play music just *you know* extreme circumstances. *You know* like the dying children.	√						
3.	Amina	*Please* stop.						√	
4.	Saira	And *you know* what we sound worse thank a wank.	√						
5.	Ayesha	*I think* we sound great.	√						
6.	Amina	Who that tought that all bits were soon to collide. Like a freight train carrier in towards a *cute* unsuspecting lamb who innocently trotted onto the track in the search of smith's.				√			
7.	Saira	Future. *You mean marriage babies resentment ?*			√				
8.	Saira	*You know* marriage was invented by men as a way making alliences with other men.	√						
9.	Momtaz	*Excellent* choice.							√
10.	Bisma	*I think i think* Handmaid's Tale meets Rugrats.	√						
11.	Bisma	It's basically a commentary on society's control of the female body *you know see*	√						

No.	Speaker	Utterance							
		if i'am forcing go issue temple for the first volume.							
12.	Seema	So *will you want* ?						√	
13.	Momtaz	Yeah *thank you* for your time. Be in touch.						√	
14.	Ayesha	*Great*.							√
15.	Amina	Hi *ahh* i'm looking for a guy *umm* a man *ahh* he gave me this. Tall radiant stacked. Could you kindly direct me to his whereabouts ?	√						
16.	Saira	*You got your brother turned out the flyers ?*		√					
17.	Amina	Sorry. I can't i *really* don't perform anymore.					√		
18.	Saira	Come on you want the D. *Don't you* ?		√					

Appendix 2 : Types of Offensive Language Found in "Lady Parts"

No.	Addressee	Utterance	Types		
			Epithet	Vulgarity	Obscenity
1.	Amina	This film industry help you feeling *my tits* right now.		√	
2.	Amina	*Fuck* ! Ok so far my husband quest was going pretty *shitly* but i was determined. Little did i know things were about to change. Big time.			√
3.	Saira	And you know what we sounds worse than a *wank*.		√	
4.	Saira	No. He sounds *shit* on a cosmic level.			√
5.	Ayesha	Saira don't *fucking* start all this again.			√
6.	Amina	She's got 43 tattoes. She says they all have simbolic meaning but i call *bullshit*.		√	
7.	Ayesha	If i don't drive around simple *dickless pissheads* he's gonna send me back to rock to marry my cousin.		√	
8.	Ayesha	I give a *fuck*.			√
9.	Seema	I don't see why i'am such a rush. Your father was a *fucking beef goof nitwit* when i married him.			√
10.	Amina	No ma. I want a loving meaningful connection with a witty kind-hearted man with whom i can build a life. Is that ok with you ? *Fuck* !			√
11.	Seema	Don't *fucking* swear at me.			√
12.	Ayesha	Die *bitch* !	√		
13.	Ayesha	So the only person showed up for audition		√	

		was a *massive tit* excellent.			
14.	Amina	Maybe a life of solitude is more my speed die alone. My cats feasting on my eyeballs. Oh *shit* !			√
15.	Amina	Know for their devastating beauty carves of steel biceps for days and abs coming out their *ass* was his destiny fate kismet.		√	
16.	Ayesha	So it might reel in *thirsty bitch* with a shred of talent.	√		
17.	Ayesha	Look my brother listen to me above all. When i say jump they say how high, when i say date this *basic bitch*, they say what kind of cuisine does she like.	√		