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## Analysis of Linguistic Markers Indonesian Authors of Female's Literature with Corpus Linguistic Method

Abdul Kadir<sup>1\*</sup>, Aziz Thaba<sup>2</sup>, M. Fachmy Achdan Kadir<sup>3</sup>

<sup>1</sup>Puangrimaggalatung University, Sengkang, Indonesia

<sup>2</sup>Language Researcher at Lembaga Swadaya Penelitian dan Pengembangan Pendidikan (LSP3) Matutu, South Sulawesi, Indonesia

<sup>3</sup>Makassar State University, South Sulawesi, Indonesia

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\*Corresponding author: Abdul Kadir

Puangrimaggalatung University, Sengkang, Indonesia

### Abstract

*In essence, the process of literary creation uses language as its main tool. Theoretically, language is closely related to gender. For this reason, the use of language in the process of literary creation by female literary authors also carries its linguistic markers. One of these linguistic markers is diction. To find out the linguistic markers of Indonesian female writers, the corpus linguistic method is used. The linguistic collection is assisted by the NVivo*

*12 Plus computer device. The data corpus comes from three novel titles by three well-known Indonesian female writers, namely Perahu Kertas by Dewi Lestari, Entrok by Okky Madasari, and Saman by Ayu Utami. Analysis of linguistic markers in the use of diction is carried out by selecting ten popular corpuses used by each writer. The results showed that there are similarities and differences in linguistic markers in terms of the use of the diction of the three female writers. Dewi Lestari's popular diction is divided into two, namely conjunctions and pronouns. Ayu Utami's popular diction is divided into five types, namely conjunctions, pronouns, verbs, adverbs, and prepositions. Meanwhile, the popular diction used by Okky Madasari in his novel Entrok is also divided into five types, namely conjunctions, pronouns, verbs, adverbs, and prepositions.*

**Keywords:** *linguistic markers, language and gender, diction, corpus linguistics*

### INTRODUCTION

Literature is essentially a work of manifestation of the author's thoughts, feelings and imagination (Wolf, 2004). As a work, language is the main medium in creating literature. Therefore, literature always carries the linguistic identity of its author. This is as expressed by Cairney (1995) that all forms of language products cannot be separated from the identities of the creator. This means

that each literary author can be sure to have his own linguistic marker or identity that marks the work so that it is different from the works of other people. For example, when we compare two novels from different authors such as the novel Senyum adalah Tangismu by Fredy S. with the novel Ketika Cinta Bertasbih by Habiburrahman El Shirazy, we can easily see the differences in the

languages used by the two authors. Fredy S. mostly gave his linguistic markers on matters of sex. This is because almost every work by Fredy S. carries themes of sexuality. On the other hand, Habiburrahman mostly carried the theme of stories that contained ethics, morals, and religion. So that languages related to ethics, morals, and religion become linguistic markers of the author Habiburrahman El Sherazy. Likewise, when comparing literary works by Asma Nadya and Djenar Maesa Ayu. The two female authors have different social dimensions. This has an impact on the literary works he creates. Both are very explorative and creative in looking at social problems. Asma Nadya tends to be gentler and wiser, while Djenar Maesa Ayu is tougher and gives resistance and even dares to break prevailing social boundaries. When literary connoisseurs read the works of the two female literary authors, they can automatically see different linguistic markers that mark Asma Nadya and Djenar Maesa Ayu. Coupland (2007) explains that language has variations, variations originate from differences in speakers, and those differences give rise to styles, and finally style creates identity. This means that Coupland emphasizes that no one has the same linguistic style. Thus, Coupland can ensure that every human speaking has his own language marker which is called linguistic identity.

Understanding other people's linguistic identities is very important. Johnstone (1996) stated that by understanding individual linguistic markers, the communication situation will work well. This is because speakers and speech partners in communicating must have a good understanding so that communication can run well too. Meanwhile, Biber & Finigan in their book *Sociolinguistic Presvec On Religister* explained that individual language registers (linguistic markers) are very important to understand when someone wants to communicate with others. Because, by knowing other people's linguistic markers, the goals and objectives of communication will easily be achieved. In addition, participants in communication situations can control good communication situations as expected. From both views, it is clear that understanding linguistic markers in a communication marker situation is very important. Not only in situations of oral communication, but reading literature as a form of communication between the author through his writing and the reader is also very important to understand the meaning of the author's linguistic markers. This is because when a reader understands the linguistic markers of an author, several positive things are received such as, getting to know the author easily, understanding the literary message easily, living the metavis reality well, and establishing inner communication contacts between the reader and the author.

The things stated above are the reasons for the researcher's interest in conducting research related to the identification of linguistic markers in novels written by Indonesian female writers. Apart from the importance of understanding linguistic markers, researchers also see that there has been no similar research to this study. Thus, this is a great opportunity for researchers to produce new findings related to linguistic markers from well-known Indonesian female writers, especially Dewi Lestari through her novel entitled *Perahu Kertas*, Ayu Utami in her novel entitled *Saman*, and Okky Madasari in her novel entitled *Entrok*. Researchers are interested in female writers because of their attractive entities, as expressed by Lakoff and Lakoff (2004) that the existence of female language has many things that are unique and different from male language. Lakoff describes male language as more assertive, direct, and more mature with the right vocabulary. Meanwhile, women's language does not contain strictness, is dominated by adornment, is careful

when expressing something, and often uses more refined and polite words. Responding to Lakoff's view, it seems that there are things that require further study. This is because there are linguistic dynamics of women writers during the reformation era who have different tendencies, as expressed by Lakoff. Many women writers during the reformation period tended to be more courageous in speaking (vulgar, erotic, and violent), all of which contradicted what was expressed by Lakoff.

## LITERATURE REVIEW

### 1. Language and Gender

Language and gender are two elements that are interrelated with one another. Where both men and women even transgender people need language to communicate in their lives, and each of them also has its own characteristics in communicating with the other person. This is the basis for the relationship between language and gender. Language and gender are interesting studies in sociolinguistics. Because it is clear that there are striking differences between men and women. If we hear the sentence of language and gender, then what comes to our mind is a lot of questions, "why is there language between men and women?", "why do they speak differently?", "are there any factors that cause them to speak is it different?", and so on. Dardjowidjojo (2003) argues that there is a difference between the male brain and the female brain in terms of shape, namely the left hemisphere in women is thicker than the right hemisphere. This is sufficient to prove that language skills in women are better than that of men. This situation can also be found in language classes in schools which are generally dominated by women. However, that is also not the only reason that women are much better at thinking, because the reality is that now when they are at the master or doctoral level, men are the dominant ones. It can be influenced by culture, not just genes alone. Some linguists believe that women are aware that in society their status is lower than men, they use a more standard form of language than men which connects the way society treats women, this is because women want to uphold their social status in society. Different social judgments by speakers also affect forms of speech behavior. That is, every speaker must have a certain social class in society. So, based on his social class, he has his own judgment, which is of course the same, or if different, will not be too far from his social class, on the forms of speech behavior that take place (Chaer and Agustina, 2004). Basuki (1989) cites several views of "traditional" dialectologists about women who will be informants, including those of Kurath et al. (1939) who argued that "they, namely respondents, must be men because in western society women tend to be more self-conscious and class-conscious than men's speech". According to the opinions above, it can be said that women are indeed more self-aware in language, so that women sometimes act hypercorrect and tend to obscure the actual situation that the researcher wants. These reasons are what trigger women in England to try hard to align themselves with men there, by using the standard variety as well as possible. The women in England choose the standard variety because it is considered that the standard variety there is the language of an educated person, so if you use the standard variety it means that the person is status, qualified, competent, independent, and strong. That is how women in England think in the use of standard varieties there for that reason, and it is very different from the men there.

### 2. Distinguishing Aspects of Male and Female Language

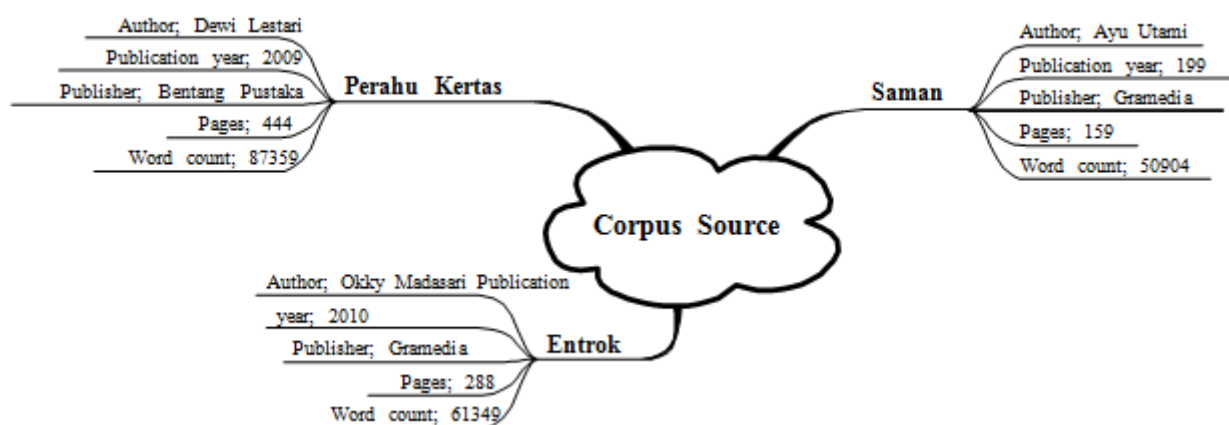
There are several aspects of the differences that can be observed in the use of language between men and women. First, phonological

aspects. From a phonological perspective, there are some differences between men and women, such as in America, women using the non- aspirated palatal velar, such as the words kjatsa (pronounced by women) and djatsa (pronounced by men). In Scotland, most women use the consonant /t/ in the words got, not, water, and so on. On the other hand, the men often change the consonant /t/ with the non-aspirated glottal consonant. Second, morphological aspects. In terms of morphology, Lakoff stated that women often use words for colors, such as mauve, beige, aquamarine, and lavender, which are rarely used by men. In addition, women also often use adjectives, such as adorable, charming, divine, lovely, and sweet. Third, aspect of diction. Judging from the diction, women have vocabulary characteristics to show certain effects on them. Words and phrases like so good, adorable, darling, and fantastic. In addition, English makes certain word differences based on gender, such as actor-actress, waiter-waitress, Mr.-Mrs. Other word pairs that show similar differences are boy-girl, man-woman, bachelor-spinter and so on. Fourth, aspects of limb movement and facial expressions. The difference between men and women may not be directly related to language or structure problems, but other things that accompany speech. These include gestures and facial expressions. Gestures are movements of the limbs such as the head, hands, fingers accompanying speech. For example, Indonesian people speak. If a person speaks and agrees or justifies the speech or opinion of another person being spoken to, that person will say, "yes", accompanied by a nod of his head. Last one, aspects of voice and intonation. Many people know the voices of women and men because, in general, it can be said that the volume of the voice of men is relatively greater than that of women. In the world of voice art we know the male and female voice groups. In women, for example, there are alto and soprano voices, in men there are tenor and bass voices. All this must be related to the sound-producing organs that differentiate between women and men. We can also see in terms of intonation, for example "elongated" intonation. at the end of the sentence more on women. In Indonesian, we know the term "pampered voice" which is typical for women, or aleman in Javanese, or manying in Balinese. In the world of wayang puppets, we recognize the Srikandi style of speech which is well known in Javanese terms (with fast and loud fluctuating intonation) in addition to Sembadra's soft and slow speech.

## METHODS

This research uses a qualitative approach. This type of research is descriptive, because the writing will clearly and objectively describe the linguistic identification of Indonesian female writers during the reform period such as Ayu Utami, and Dewi Lestari. In accordance with this research, reality is multiple, holistic, the result of construction, and is the result of understanding (Sugiyono, 2015). So that the results obtained by the author in this study could be different from other researchers when examining the same object. The unit of analysis in this research is the linguistic markers of Indonesian female writers in her literary works. The unit of analysis is in the form of word choice (diction) used in creating literature. Furthermore, this unit of analysis was developed to identify popular linguistic markers from female writers whose work is used as the object of analysis. Furthermore, the researcher determined the informant to be used as a check for the validity of the data findings. Determination of informants is based on two criteria, namely the scientific field or expertise that is provided and based on the experience they have.

There are two data collection techniques in this study, namely literature study techniques and documentation techniques. The literature study technique is used to collect preliminary information related to the needs that underlie this research, such as studies of the results of previous research, reference books, journal articles, proceedings, or other articles on the internet, and literary magazines. The documentation technique is a data collection technique by collecting a number of documents which are used as research data. The documents in question are literary works by three Indonesian female literary writers such as Ayu Utami, Dewi Lestari, and Asma Nadia. Every data collection activity, of course, requires an instrument. The instrument in this study was the researcher himself (key instrument). Sugiyono (2015) explains that in qualitative research, the researcher is a key instrument that is involved or involves himself, his thoughts and feelings to observe, analyze, and find facts contained in data sources. The data analysis technique used in this study was the interactive flow technique proposed by Miles and Huberman (1994), with three main steps, namely data reduction, data presentation, and conclusion drawing and verification. At the reduction stage, the data were analyzed using a linguistic computation system using the Nvivo 12 Plus computer application.



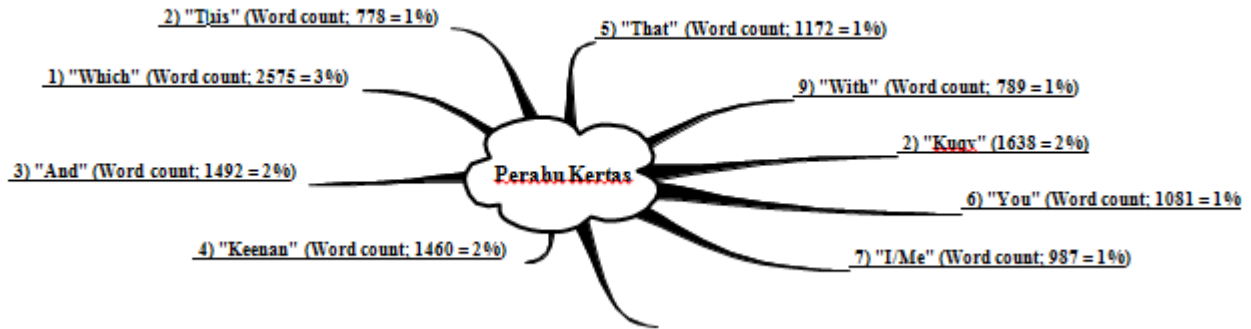
Picture 1 Corpus Source Summary

Based on the picture above, it can be explained as follows; 1) Perahu Kertas, written by Dewi Lestari in 2009. This novel was published by

Bentang Pustaka Yogyakarta and Trueedee Pustaka with a total of 444 pages. The number of words in the novel is 87359; 2) Saman, written by Ayu Utami in 1998. This novel was published by Gramedia Popular Library with a total of 159 pages. The number of words in the novel is 50904; 3) Entrok, written by Okky Madasari in 2010. This novel was published by Gramedia Pustaka with a total of 288 pages. The number of words in the novel was 61349. Identification of linguistic markers in this study was carried out using a help device in the form of the Nvivo 12 Plus computer application for produces its linguistic corpus. Identification of linguistic markers is done by taking ten popular corpuses from each novel or author. The corpus results are as follows.

**1. Identification of Linguistic Markers of Female Literary Author Dewi Lestari in Novel "Perahu Kertas"**

The summary of the linguistic marker corpus of female literary author Dewi Lestari in her novel entitled Perahu Kertas is shown in the following figure;

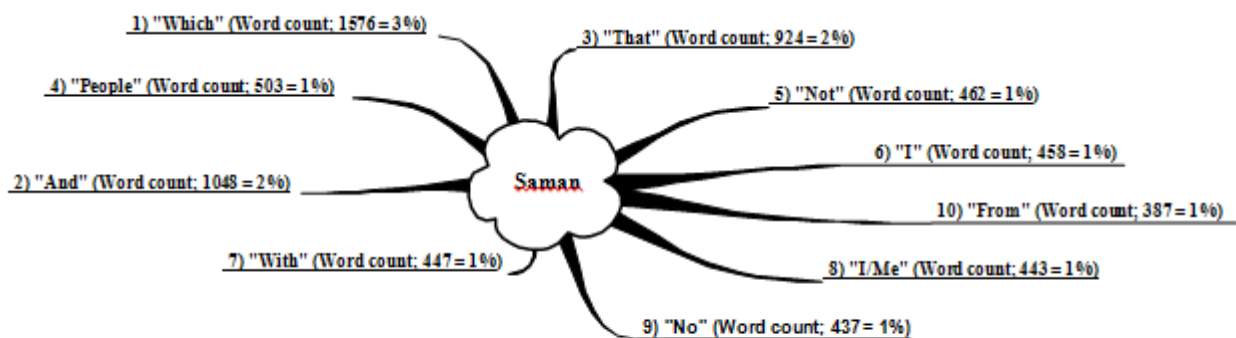


**Picture 2 Corpus Summary Novel Perahu Kertas**

Based on the picture above, it can be explained that ten popular linguistic corpuses in the form of diction are used by Dewi Lestari in her novel titled Perahu Kertas, namely the diction of *Which, Kugy, And, Keenan, That, You, I, No, With, and This*. Diction "Which" is a word in the form of a coordinative visit which expresses the expansion relationship. The diction "which" used by Dewi Lestari is 2575 times or 3% of the total number of words contained in the novel Perahu Kertas. Diction "Kugy" is a word in the form of a pronoun or a personal pronoun. Dewi Lestari used this diction 1638 times or 2%. Diction "And" is a word in the form of a coordinative conjunction of the addition relationship. This diction was used 1492 times or 2%. Diction "Keenan" is a word in the form of a pronoun or a personal pronoun. Dewi Lestari used this diction as much as 1460 times or as much as 2%. Diction "That" is a word in the form of a pronoun in the form of a hint word. Dewi Lestari used this diction 1172 times or as much as 1%. Diction "You" is a word in the form of a pronoun or persona pronoun, a singular second person. Dewi Lestari used this diction as much as 1081 times or as much as 1%. Diction "I" is a word in the form of a pronoun or a first person singular personal pronoun. Dewi Lestari used this diction 987 times or 1%. Diction "No" is a word in the form of an adverb or adverb. Dewi Lestari used this diction 826 times or 1%. Diction "With" is a word in the form of a subordinative conjunction of the relationship of means or means. Dewi Lestari used this diction as much as 789 times or as much as 1%. Diction "This" is a word in the form of a pronoun or hint pronoun. Dewi Lestari used this diction 778 times or 1%.

**2. Identification of Linguistic Markers of Female Literary Author Ayu Utami in the Novel "Saman"**

The summary of the linguistic marker corpus of female literary author Ayu Utami in her novel entitled Saman is shown in the following figure;



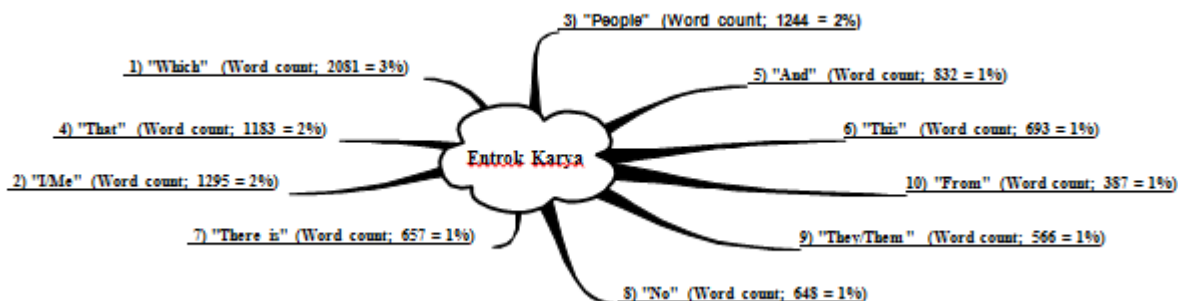
**Picture 3 Saman Novel Corpus Summary**

Based on the picture above, it can be explained that ten popular linguistic corpuses in the form of diction are used by Ayu Utami in her novel entitled Saman, namely the diction of *Which, And, That, People, Not, I, With, I (me), No, and With*. Diction "Which" is a word in the form of a coordinative visit which expresses the expansion relationship. The diction used by Ayu Utami 1576 times or 3% of the total number of words contained in the novel Saman. Diction "And" is a word in the form of a coordinative conjunction of the addition relationship. This diction is used 1048 times or 2%. Diction "That" is a word in the form of a pronoun or hintpronoun. This diction is used by Ayu Utami 924 times or 2%. Diction "People" is a word in the form of an object or verb. This diction is used by Ayu Utami 503 times or 1%. Diction "not" a word in the form of an adverb or adverb. This diction is used by Ayu Utami 462 times or 1%. Diksi "I" is a word in the form of a pronoun or a personal pronoun for the first person singular. This diction is used by Ayu Utami 458 times or 1%. Diction "With" is a word in the form of a

subordinative conjunction of the relationship of means or means. Ayu Utami used this diction 447 times or 1%. Diction “*I (me)*” is a word in the form of a pronoun or a first person singular personal pronoun. Ayu Utami used this diction 443 times or 1%. Diction “*No*” a word in the form of an adverb or adverb. Ayu Utami used this diction for 437 times or 1%. The diction of “*From*” is a word that has various forms such as; 1) “*From*” can be a preposition stating the starting place, a word stating the origin of arrival; 2) preposition which states the material of an item; 3) words with the meaning “in the form of: or “which happened”; 4) words to express comparisons, prepositions to express prevention, transfer, or separation; and 5) prepositions to indicate belonging. This diction is used by Ayu Utami 387 times or 1%.

### 3. Identification of Linguistic Markers of Female Literary Author Okky Madasari in the Novel "Entrok"

The summary of the linguistic marker corpus of female literary author Okky Madasari in her novel entitled Entrok is shown in the following figure;



Picture 4 Entrok Novel Corpus Summary

Based on the picture above, it can be explained that ten popular linguistic corporuses in the form of diction were used by Okky Madasari in her novel Entrok, namely the diction of Which, I, Person, That, And, This, There is, No, They/Them, and From. Diction “Which” is a word in the form of a coordinative visit which expresses the expansion relationship. The diction used by Okky Madasari 2081 times or 3% of the total number of words contained in the novel Entrok. Diction “I” is a word in the form of a pronoun or a personal pronoun for a single first person. This diction was used 1295 times or 2%. Diction “Person” is a word in the form of an object or verb. This diction is used by Okky Madasari as much as 1244 times or 2%. Diction “That” is a word in the form of a pronoun or hint pronoun. This diction was used by Okky Madasari 1183 times or 2%. Diction “And” is a word in the form of a coordinative conjunction of the addition relationship. This diction was used by Okky Madasari 832 times or 1%. Diction “This” is a word in the form of a pronoun or hint pronoun. This diction was used by Okky Madasari 693 times or 1%. Diction “There is” a word in the form of an adverb or adverb. This diction is used by Okky Madasari 657 times or 1%. Diction is not a word in the form of an adverb or adverb. This diction was used by Okky Madasari 648 times or 1%. Diction “They/Them” is personal pronouns. This diction was used by Okky Madasari 566 times or 1%. The diction of “From” is a word that has various forms such as; 1) “From” can be a preposition stating the starting place, a word stating the origin of arrival; 2) preposition which states the material of an item; (3) words with the meaning “in the form of: or “which happened ”; 4) words to express comparisons, prepositions to express prevention, transfer, or separation; and (5) prepositions to indicate belonging. This diction was used by Okky Madasari 387 times or 1%.

## DISCUSSION

The corpora language obtained from three novels written by Indonesian female writers, namely Dewi Lestari (Perahu Kertas), Ayu Utami (Saman), and Okky Madasari (Entrok) has brought researchers to one interesting finding, namely the characteristics of diction as a linguistic marker in the work in the form of a novel that he wrote. By paying attention to the popular corpora from each novel and the results of the above analysis, two main topics related

to this research problem can be discussed, firstly the identification of the linguistic markers of the three female writers, the second is the consistency of the linguistic markers used by the three writers.

Based on the description of the research results, it can be seen that there are similarities and differences in the characteristics of linguistic markers in terms of the use of the diction of the three female writers. By referring to ten popular diction, it can be explained that Dewi Lestari, Ayu Utami, and Okky Madasari each give a unique emphasis. Dewi Lestari's popular diction is divided into two, namely a liaison or conjunction and a pronoun. Of the two types of diction, Dewi Lestari prioritizes the use of diction in the form of pronouns. The popular diction used by Ayu Utami is divided into five types, namely conjunctions, pronouns, verbs, adverbs, and prepositions. Judging from the index or level of usage, Ayu Utami predominantly uses the diction of various pronouns. Meanwhile, the popular diction used by Okky Madasari in her novel Entrok is also divided into five types, namely conjunctions, pronouns, verbs, adverbs, and prepositions. Judging from the index or level of usage, Okky Madasari predominantly uses the diction of various pronouns.

Overall, it can be explained that the three Indonesian female writers have the same orientation in using various diction in the novel literary works they write, namely equally popularizing the use of various diction in the form of liaisons or conjunctions, pronouns, prepositions, verbs, and adverbs.

The dimensions of linguistic characteristics that have been identified through this study prove that language variations will be formed along with differences in language users or speakers themselves. This is in line with what is explained by Coupland (2007) that language has variations, variations originate from differences in speakers, and those differences give rise to styles, and finally style creates identity. This means that Coupland emphasizes that no one has the same linguistic style. Thus, Coupland can ensure that every human speaking has his own language marker which is called linguistic identity.

This finding is very important. This is because language is the main part in the literary creative process and in an effort to convey messages to readers. Understanding the characteristics of an author's language will make it easier for a reader to play with his

feelings and thoughts in exploring various inspirations, values, and messages in the literary text he reads. This is as expressed by Johnstone (1996) that by understanding individual linguistic markers, the communication situation will work well. This is because speakers and speech partners in communicating must have a good understanding so that communication can run well too. Meanwhile, Biber & Finigan in their book *Sociolinguistic Presvec* On Religister explained that individual linguistic registers are very important to understand when someone wants to communicate with others. Because, by getting to know someone else's linguistic register and communication goals will be easily achieved besides that, participants in a communication situation can control a good communication situation as expected. From both views, it is clear that understanding linguistic markers in a communication marker situation is very important. Not only in situations of oral communication, but reading literature as a form of communication between the author through his writing and the reader is also very important to understand the meaning of the author's linguistic markers. This is because when a reader understands the linguistic markers of an author, several positive things are received, such as, getting to know the author easily, understanding the literary message easily, living the metaverse reality well, and establishing inner communication contacts between the reader and the author.

The interesting findings in this study are in line with the attractiveness of the female entity in its various social dynamics. Lakoff and Lakoff (2004) stated that the existence of women's language has many unique and different things from men's languages. Lakoff illustrates that male language is more assertive, direct, and more mature with the right vocabulary. Meanwhile, women's language does not contain strictness, is dominated by adornment, is careful when expressing something, and often uses more refined and polite words. Responding to Lakoff's view, it seems that there are things that require further study. This is because there are linguistic dynamics of women writers during the reformation era who have different tendencies, as expressed by Lakoff. Many women writers during the reformation period tended to be more courageous in speaking (vulgar, erotic, and violent), all of which contradicted what was expressed by Lakoff.

Lastly, the researcher views the results of this study as interesting because they offer new findings, there has not been found similar research, especially at the University of Muhammadiyah Makassar. However, if it is associated with research that attempts to examine linguistic differentiation in humans based on a gender perspective, the researcher can state that the results of this study have relevance or support some previous studies such as; Biantoro (2020); Diabah (2020); Furfey (1994); Gal (1978); Holmes (1984); Lakoff and Lakoff (2004) stated that women have different linguistic characteristics from men.

## CONCLUSION

Based on the corpus of data, analysis results, and discussion in Chapter IV, the conclusion of this study is that the popular diction used by Dewi Lestari can be divided into two, namely a liaison or conjunction and a pronoun. Of the two types of diction, Dewi Lestari prioritizes the use of diction in the form of pronouns. The popular diction used by Ayu Utami is divided into five types, namely conjunctions, pronouns, verbs, adverbs, and prepositions. Judging from the index or level of usage, Ayu Utami predominantly uses the diction of various pronouns. Meanwhile, the popular diction used by Okky Madasari in her novel *Entrok* is also divided into five types, namely conjunctions, pronouns, verbs,

adverbs, and prepositions. Judging from the index or level of usage, Okky Madasari predominantly uses the diction of various pronouns.

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