



POWER AND ADVICE TO DETACHMENT: THE WOMEN'S LANGUAGE AND MEANING IN THE WIZARDLIZ YOUTUBE VIDEO

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ABSTRACT

This research aims to identify the women's language features present in the utterances of the content creator behind the YouTube channel TheWizardliz, as well as to interpret the conceptual meanings conveyed through those utterances. Utilizing qualitative research methods, the study applies two key theoretical frameworks: Lakoff's (2004) theory on women's language features and Leech's (1981) theory of meaning. The analysis reveals the deliberate use of various women's language features—such as one lexical hedge, three tag questions, three instances of rising intonation in declarative sentences, one empty adjective, two intensifiers, and five occurrences of hypercorrect grammar. These linguistic choices serve specific functions, including softening statements, seeking validation, emphasizing important ideas, and ensuring grammatical precision. Furthermore, the study explores the underlying conceptual meanings, suggesting that these language features are used to empower women and encourage them to break free from toxic relationships.

Keywords: *Women's Language, Meaning, Advice And Detachment, Sociolinguistics, Semantics, Thewizardliz Youtube Video*

1. INTRODUCTION

The growing focus on women's everyday experiences and challenges has gained considerable attention in recent years. Increasingly, women are turning to social media platforms to express their concerns and share their personal struggles. These platforms act as mirrors of social identity, cultural norms, and power dynamics (Ziyadin et al., 2019; Ziyadin et al., 2019). Women, in particular, have demonstrated a distinctive capacity to articulate their emotions and stories through language. This ability not only reflects their emotional insight but also emphasizes communication as a powerful tool for empowerment and advocacy amidst societal pressures (Pastor & Skorczynska, 2015; Adawiah et al., 2023; Samovar et al., 2017; Al Awlaqi & Ghozali, 2023). As such, social media plays a vital role in elevating women's voices, allowing them to challenge conventional roles and question existing

power structures (Namaziandost & Nasri, 2019; Patty & Noiija, 2023; Statistica, 2023; Purnomo et al., 2024).

From a linguistic perspective, sociolinguistic studies have long examined gendered differences in emotional expression (Wardhaugh, 2015; Holmes, 1994; Sujiati et al., 2023; Copley & Copley, 2001; Fitria, 2024). Research indicates that women tend to be more expressive and influential in conveying their emotions than men. Lakoff (1975) observed that women's language often leans toward politeness, indirectness, and careful speech, aiming to maintain harmony and prevent confrontation. In her later work outlined several features characteristic of women's language, including lexical hedges, tag questions, rising intonations in declaratives, empty adjectives, precise color terms, intensifiers, hypercorrect grammar, superpolite forms, avoidance of strong

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expletives, and emphatic stress (Lakoff, 2004).

Beyond identifying these features, it is crucial to interpret the meaning conveyed through them. This is where semantics becomes relevant. In this study, Leech's (1981:9) concept of conceptual meaning is applied, referring to the literal or dictionary meaning of words. In female discourse, semantics is particularly significant, as women often convey meaning in nuanced ways, using tone, context, and implication (Saeed, 2009; Jarvie et al., 2017). This underlines the need to explore how meaning is constructed and understood beyond surface-level language (Astri & Fian, 2020; Merta et al., 2023; Veto Mortini et al., 2023).

One example of women's power in being vocal in delivering their feelings and messages is TheWizardliz, whose real name is Lize Dzjabrailova. She is a prominent social media influencer and content creator known for her motivational and empowering content aimed at young women. She further amplifies her influence by offering a platform for discussions on personal growth and navigating life's challenges. By openly expressing her emotions and experiences, she not only inspires but also highlights the significance of women using their voices to inspire change and growth.

According to what is explained, this study focuses on finding the women's language features used by Liz and explaining the denotative meaning contained in every feature of the women's language she utters (Fauzi, 2021). By closely analyzing Liz's speech patterns, the study seeks to uncover how her use of language reflects the broader societal norms and gendered communication styles. This analysis will not only highlight the distinctive features of her language but also provide insights into how women use language to express emotions, assert identity, and navigate social interactions.

2. LITERATURE REVIEW

This research builds upon several previous studies, one of which is a significant work by Indianna et al. (2002) titled *An Analysis of Women's Language Features Used by the Three Indonesian Female Travel Bloggers*. The study explores the linguistic characteristics commonly associated with women's language as reflected in the writings of female travel bloggers. Its main aim was to identify the types of women's language features present in their content and to determine which ones appeared most frequently. The findings revealed that all three bloggers used nine of the features outlined in Lakoff's (1975) theory, including lexical hedges or fillers, tag questions, rising intonation on declarative sentences, empty adjectives, intensifiers, hypercorrect grammar, superpolite forms, avoidance of strong expletives, and emphatic stress. Of these, hypercorrect grammar was the most frequently used feature, indicating the bloggers' strong focus on grammatical precision in their writing (Baleghizadeh, 2012; Sherine et al., 2020).

Another relevant study was conducted by Sapitri (2023), entitled *The Analysis of Women's and Men's Language Features in Disney Movies*. This research investigates the linguistic features used by male and female main characters in Disney films. The findings indicate that both genders exhibit distinct language patterns, which are shaped by the influence of their respective social environments.

The final study reviewed is by Kusuma (2023), titled *Analysis of Translation Linguistic Units of Women's Language Features in the Novel Paper Towns*. This research had two primary objectives: (1) to examine the linguistic units representing women's language features in *Paper Towns*, and (2) to analyze the translation techniques used in rendering these features in the translated version of the novel by John Green. The study identified a total of 127 instances of women's language features. These

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included lexical hedges (47 occurrences or 37%), empty adjectives (3 occurrences or 2%), tag questions (3 or 2%), super polite forms (6 or 5%), avoidance of strong swear words (14 or 11%), and intensifiers (54 or 46%). In addition, the analysis found that seven translation techniques were used to translate these features: borrowing, discursive creation, established equivalent, generalization, linguistic amplification, modulation, and deletion. Among these, the most frequently applied method was the use of established equivalents.

3. METHODS

The data from this study was derived from a YouTube Channel of TheWizardliz with the title How to Detach and Not Care. The major reason to be focused on this episode of her video is because it provides rich examples of women's language features, such as emotional expression, empathy, and indirect communication. The video reflects real-life situations where women use language to navigate emotions and social dynamics, making it an ideal source for

analyzing language in modern and digital contexts. Additionally, the informal, relatable style of the video offers valuable insight into how women articulate personal experiences and manage relationships through language.

The data were collected by a library research method to find the transcription of the messages uttered by Liz in the video, and it was also done by a note-taking technique to submit all the data (Creswell & Creswell, 2017; Fraenkel et al., 2014). To analyze the data, a descriptive qualitative method was used. The theories applied for this study are the theory proposed by Lakoff (2004) and Leech (1981) about women's language features and conceptual meaning.

4. RESULTS AND DISCUSSION

In this section, the result of women's language features found in the video is given in a table. Moreover, the section of the data analysis is made into one analysis. The discussion starts with the women's language features contained in the utterances and it is continued by the meaning implied from the context that is being uttered.

Table 1. Women's Language Features Found in TheWizardliz Youtube Video

No	Women's Language Features	Frequency
1.	Lexical Hedges/Fillers	1
2.	Tag Question	3
3.	Rising Intonation on Declarative	3
4.	Empty Adjective	1
5.	Precise Color Terms	0
6.	Intensifiers	2
7.	Hypercorrect Grammar	5
8.	Superpolite Forms	0
9.	Avoidance of Strong Swear Words	0
10.	Emphatic Stress	0
	Total	15

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Conclusion should be written in very clear words. It should explain how the objectives of the study are accomplished.

4.1 Women's Language Features and Their Meaning Implied in the Utterances**4.1.1 Lexical Hedges/Fillers**

Lakoff (2004) mentioned that lexical hedges are pauses formed by filler words in conversational sentences that indicate a lack of self-confidence and information that is not entirely accurate.

"Stop overthinking. Like, a lot of people they will care too much because they overthink about situations they think. Like, Oh My God I lost this friendship and now this friend's probably everywhere saying this that this that and blah blah blah and they will do this and expose this or like Oh My God I lost this boyfriend...." (00:06:39)

The use of words like a lexical hedge suggests that the person may lack confidence, potentially due to overthinking. In this case, the word like functions as a hedge, which is a way to soften or reduce the certainty of a statement. When someone uses like, they often indicate that they are not entirely sure or are providing an approximation rather than a definitive assertion. This suggests uncertainty or hesitation. In the context of overthinking individuals may struggle to be confident in their thoughts or decisions, and the use of like reflects this lack of confidence. It highlights a mental state of indecision or self-doubt, where Liz might be second-guessing their judgment due to excessive contemplation. This analysis implies that Liz is attempting to persuade the audience to stop overthinking things that are beyond our control.

4.1.2 Tag Questions

Lakoff (2004: 48) stated that a tag question in its function and syntactic structure in English both lies between a direct statement and a yes-no question. It is less

forceful than a statement but more certain than a question.

"For example, I have a platform, right? And with a platform comes a lot of hate." (00:02:01)

In this data, Liz uses the tag question right to invite agreement and create a sense of shared understanding with the audience. It reflects vulnerability by acknowledging the downsides of public visibility, such as receiving hate, while also seeking empathy and validation. This use aligns with women's language features that promote connection, conversational tone, and rapport-building through shared perspectives.

"Transmute that energy. All the energy that you get from drama, negative energy. It's a lot of frustration, right?" (00:10:28)

In this data, Liz uses right after describing the frustration of dealing with drama to invite validation from the audience, encouraging agreement with her perspective. The tag question softens her statement, making it more conversational and emphasizing her desire for connection rather than presenting it as a one-sided assertion. The implied meaning suggests Liz is encouraging listeners to redirect negative energy, particularly the frustration from drama. By using right, she assumes the audience can relate to this frustration, inviting reflection and agreement on how overwhelming such energy can be.

"One day we will be old and we let go of our adult version of ourselves, you know?" (00:14:11)

In the last data of tag question use, Liz is sharing a reflective thought about the future, suggesting that as people grow older, they may release or change their current identities. The inclusion *you know* subtly calls for the listener's agreement or acknowledgment, positioning Liz as sharing an insight or common truth that they expect others to relate to or understand. It softens

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the statement, making it less of a direct assertion and more of a mutual contemplation. The implied meaning in this statement is that as we age, our identities and the way we view ourselves may evolve or shift. Liz suggests that we might *let go* of the version of ourselves defined by adulthood, pointing to a future where we are more liberated or perhaps more authentic.

4.1.3 Rising Intonation on Declarative

Lakoff (2004:49) stated in the book that rising intonation on declarative is linked to a distinct syntactic pattern commonly observed in women's speech across different cultures. In this case, a declarative sentence takes on the tone of a question due to the rising intonation at the end of the statement.

"He couldn't love you at this time, or she couldn't love you, FINE." (00:04:10)

In this analysis, Liz's emphasis on fine with rising intonation reveals a reaction to a difficult or unsatisfactory situation. The rising tone suggests a tension between acceptance and defiance, indicating that Liz is not fully okay with the situation but is reluctantly accepting it or giving up the argument. The word fine shifts from neutral to emotionally charged, conveying disappointment, annoyance, or passive-aggressive agreement. The implied meaning suggests Liz is coming to terms with the fact that the other person cannot love her at this moment, yet there is an underlying emotional struggle. The rising intonation reflects frustration or hurt, revealing an internal conflict where Liz acknowledges the reality of the situation but remains dissatisfied with it.

"We both did our part in each other's life now you're meant TO GO. If this relationship is ending, OKAY GREAT." (00:11:31)

In the next analysis, Liz emphasizes *to go* in suggesting certainty and emotional charge beneath the surface. In women's language, this use of rising intonation on a declarative is part of what's sometimes called

uptalk which is commonly associated with female speech patterns. It softens the message or invites the listener to respond. Furthermore, the rising intonation of *okay* becomes a challenge, a test, or a boundary-setting marker. It is not just agreement but it's evaluative. The last one, a word *great* with a rising tone usually signals sarcasm or emotional masking. Overall, the implied meaning in this utterance is to serve multiple roles such as softening confrontation, inviting dialogue, maintaining social harmony, and masking emotion with tone, while the literal words stay composed.

"Honey you are GLOWING. Honey you are POWERFUL. You are so SPECTACULAR." (00:14:30).

In this data, it can be analyzed that Liz may be lifting the listener up, possibly after a moment of self-doubt. *You are GLOWING* suggests that Liz sees and acknowledges the listener's radiance, maybe in a metaphorical sense. It is also affirming the identity by repeating the word *honey* and using such charged adjectives could signal a deep appreciation of the listener's true self. It also performs encouragement in the tone like a mantra or a power statement. To analyze it into emotional resonance or the meaning implied, Liz is giving a heartfelt compliment and recognizing the listener's beauty (glowing), strength (powerful), and uniqueness or excellence (spectacular).

4.1.4 Empty Adjective

According to Lakoff (2004:45), empty adjectives primarily express emotional reactions rather than providing specific information.

"If you say 'life is beautiful' they will say 'life is miserable'" (00:03:36)

In this data that includes empty adjectives, Liz uses the word *beautiful* which may symbolize a feminine optimism that is then dismissed or challenged by others (that is possibly male realist voices). *Beautiful* serves as an empty adjective to give the sense of emotionally expressive, subjective, and

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associated with feminine-coded speech. The meaning implied especially in a social term is that the utterance critiques the dismissal of emotional or idealistic language, especially when associated with women or feminine-coded expressions.

4.1.5 Intensifiers

According to Lakoff (2004:48), intensifiers are used in place of absolute superlatives and are strongly emphasized. This appears to be more characteristic of women's language than men's, although it can also be found in the speech of men, especially among male academics.

"Obviously, in life we are going to care"
(00:00:06)

In this data, *obviously* is an adverb used to boost the force or truth of the following statement. As a linguistic function, it asserts emotional truth and preempts contradiction or dismissal. It also matches Lakoff's idea of "mitigated assertion" as intensifying emotional statements while hedging against invalidation. The implied meaning consisted in this data is caring is inevitable and human, even if society tries to frame it as excessive or unnecessary—especially for women or feminine-coded speakers.

"Honestly, I think death is a beautiful thing and I think when I die, I want it to be celebrated"

In this data, the use of *honestly* not only intensifies the statement but also legitimizes a culturally taboo topic, like the beauty of death. This aligns with Lakoff's theory of women's language, where emotionally charged expressions mitigate boldness. *Honestly* signals Liz's need to affirm her emotional truth, asserting her perspective as valid despite potential social discomfort.

4.1.6 Hypercorrect Grammar

Lakoff (2004) defines hypercorrect grammar as the consistent use of standard verb forms. It is explained that it includes

avoiding words considered vulgar or informal, like "ain't" and ensuring precise pronunciation, such as pronouncing the final "g" in words like "going" rather than the more casual "goin'" or using double negatives correctly.

*"You are **trying** to make people understand you or make everyone **trying** to like you is **being controlling** but they all have their free will."* (00:03:50)

In the first data of utterance that shows hypercorrect grammar, this sentence appears to reflect an effort to construct a **complex, logically framed idea**, yet the structure collapses under the weight of coordination and embedded clauses. The sentence tries to distinguish between **personal responsibility** and **respect for others' autonomy** (a nuanced point). It suggests an effort to sound **precise, measured**, and possibly **diplomatic**—traits associated with **feminine-coded speech** in socialized contexts. The meaning implied in this sentence is Liz trying to get others to understand or make you become a form of control. Liz seems to be reflecting on people-pleasing behaviour, possibly from personal experience.

*"I'm okay with people not **finding** me attractive. I'm okay with people **thinking** I'm a mean person"* (00:05:59)

In this utterance, Liz uses hypercorrect grammar to convey emotional clarity, faith, and resilience. Following Lakoff's (1975) theory, this polished grammar reflects self-regulation, promoting composure and credibility. Rather than suppressing emotion, the structured language channels it into empowering advice, encouraging trust in a higher purpose and mental self-care. Liz's linguistic precision strengthens the authority of her message, showing grammar as a tool for both spiritual and emotional discipline.

*"Oh my God, my life is going to end, I'm never **going** to... Is that is really **happening** or is that you are **thinking**"*

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emotionally? Really. Ask yourself.”
(00:08:06)

In this utterance, Liz demonstrates emotional regulation through hypercorrect grammar, aligning with Lakoff's (1975) theory. She transitions from fragmented, emotional speech to a more structured, reflective tone, attempting to regain control. Despite a grammatical slip, the shift to formal structure shows how hypercorrection can emerge in intense emotions. The implied meaning emphasizes self-reflection and emotional restraint, highlighting grammar as a tool for both language and psychological regulation, especially within socially expected composure.

*“You think that God sides with people that are **inciting** pain and hate on someone and **gossiping** about them **trying** to tear them down? Of course not. God sides always with the person that is on the **receiving** end of that. So you are only **getting** more blessings. You are **getting** all of their energy, honey”* (00:09:43)

In the statement, “You think that God sides with people that are inciting pain and hate on someone and gossiping about them trying to tear them down?”, Liz uses hypercorrect grammar to convey spiritual authority and emotional reassurance. According to Lakoff's (1975) theory, such grammatical precision reflects how women often use formal language to express credibility and emotional control. Despite addressing heavy topics like judgment and personal hurt, Liz maintains structured sentences and consistent verb usage. The use of “honey” softens the tone, adding a nurturing touch. Overall, her precise language becomes a tool to deliver strength, empathy, and moral clarity.

5. CONCLUSION

The analysis of TheWizardliz's video How to Detach and Not Care highlights various women's language

features that convey a positive and empowering message about emotional detachment. Through tone and word choice, Liz models emotional independence and boundary-setting while maintaining a supportive tone. Features such as lexical hedges, tag questions, rising intonations, empty adjectives, intensifiers, and hypercorrect grammar are used strategically to soften speech, seek affirmation, emphasize points, and ensure clarity. The study also finds that these features carry conceptual meanings that encourage women to leave toxic relationships, showing how language serves as a tool for emotional strength and empowerment. Future research should further explore the link between women's language and rhetorical strategies in digital platforms, and consider a broader range of content types and speakers. A multimodal approach including visual and nonverbal analysis could offer deeper insight into how meaning is conveyed beyond words alone.

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