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**A Sociolinguistic Analysis of Females' Language  
Features used by Oprah Winfrey in Same and  
Mixed-Sex Group Communication**

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Fulfillment of the Requirements for the Degree of Master in Language Sciences

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## **Abstract**

Language is a fundamental way to communicate for humans. A number of researchers have studied the relationship between language and gender. Amongst the most debated topics in sociolinguistics is the study of females' language features. This study examines females' linguistic features used by Oprah Winfrey in same-sex and mixed-sex conversations in her talk show 'Vision Tour 2020'. The researchers applied Lakoff's theory of females' language features. This research aims to investigate the type of females' linguistic features used by Oprah Winfrey and how Oprah used those features as well in both sexes. The study uses mixed method research in which content analysis is included to analyze the data. The data are merely collected from interviews hosted by Oprah Winfrey in her talkshow '2020 Vision Tour: Your Life in Focus'. The findings indicate that there are eight out of ten females' language features that exist in Oprah's speech in same-sex and mixed-sex group communication including lexical hedges or fillers, tag questions, rising intonation on declaratives, intensifiers, hypercorrect grammar, empty adjectives, super polite forms, avoidance of strong swear words. However, the absent features are precise color terms and emphatic stress. It is found that the frequency of females' linguistic features in mixed-sex communication is higher as compared to the frequency of females' linguistic features in same-sex communication. It implies that Oprah seemed less confident when she is talking in mixed-sex communication.

**Keywords:** sociolinguistic analysis, language and gender, females' linguistic features, talk show, same-sex communication mixed-sex communication.

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*I dedicate this work with deep love to my beloved parents, without whom I could never achieve fruitful results in my life.*

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## List of Abbreviations

- **T.N:** Tina Fey Interview
- **D.I:** Dawyne Johnson Interview
- **LH :** Lexical hedges and Fillers
- **TQ:** Tag Question
- **RI:** Rising Intonation
- **I:** Intensifiers
- **PC:** Precise Color Terms
- **HG :** Hypercorrect Grammar
- **EA:** Empty Adjectives
- **SP:** Super Polite Forms
- **SW:** Avoidance of Strong Swear Words

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## General Introduction

This chapter represents the background of the study, research questions, the objectives of the study, significance of the study, methodology, some definitions of the key terms, and the structure of the study as well.

### 1. Background of the Study

Bloch and Trager (1945) state that “Language is a system of arbitrary vocal symbols by means of which social group cooperates” (as cited in Derwing, 1973, 30). In verbal communication, the way men and women generate the uttered sentences are typically different. The basic differences between women and men define how they communicate, this cover “the differences in personality traits, skills, beliefs and goals” (Crawford, 1995, 1). Furthermore, being born male or female has a wide-ranging effect on a person’s life. The language that each person uses is affected by the way individuals act in the world, and the way the world treats them (Talbot, 2010). In other words, it indicates that language cannot be separated from gender.

“In sociolinguistics, the 1975s are views as the time when linguistic began to explore the interplay between language and Gender in a systematic way and most importantly from an explicitly feminist perspective”(Mills and Mullany, 2011, 1). Several sociolinguistic studies focus on the language differences that men and women spoke in terms of pronunciation, morphology, and syntax. They demonstrate the way people use language cross-different social and cultural contexts as well as the distinction between females’ speech and males’ speech (Holmes, 2013, and Trudgill, 2000). In her researche, McConnell-Ginet (2003), studied the interplay between language and gender, they concluded that men and women have differences to a degree in phonology, vocabulary and grammar, syntax options. While other studies have investigated the influence of gender-

based differences on establishing and maintaining the imbalance power between the two genders.

Across different community, Women and men do not converse in exactly the same way as each other (Holmes, 2013). However, certain linguistic features are purely limited to women. Lakoff (as cited in Bultcholtz, 2004, 78-81) identifies lexical hedges, hypercorrect grammar, rising intonation on declaratives, tag questions, specialized vocabulary, empty adjectives, intensifiers, super polite forms, avoidance of strong swear words, and emphatic stress as a set of females' language feature used by women. Those features indicate uncertainty and lack of confidence. Lakoff claimed that "the language that is spoken by women reinforces their subordinate status" (as cited in Holmes, 2013). Besides, the woman encounters tough situations either when she refuses to speak like a lady as being ridiculous or marginalized from participating in serious debates. Thus, women have to select their language vocabulary carefully prevent them from being criticized (Lakoff, 1975). Regarding the interlocutor's speech, it denotes that a number of factors have a remarkable impact on females' language features usage that involve who is talking to whom, the situation as well as to what the conversation ends (Holmes, 2008). other sociolinguistic study explains that women and men do not have equal chance in mixed conversation. Since all-females talk described as "cooperative" and all males talk as "supportive", the linguistic characteristics of women and men are different in their same-sex groups (Coates, 2004).

The research conducted by Pebrianti in (2013), *Women's Language Features used by Indonesian Female Bloggers*, where she analyzed the females' language features used by Indonesian Female Bloggers. The research findings support Lakoff's theory. Andreas Handyanta (2018) conducts another research. In her dissertation, entitled *Lakoff's Women's Language Features used by Michelle Obama in the Next Generation of Women Video*. She

conducted a study about women linguistic features used by Michelle Obama in the Next Generation of Women Video based on Lakoff's theory. Handyanta found that Michelle Obama used most of the features. As mentioned above, Handyanta used Michelle Obama video in The Next Generation of Women while Pebrianti data was in a written text form of Blogspot.com. Pebrianti findings show the applicability of Lakoff's theory still exists. However, Handyanta findings disprove Lakoff's theory. Andreas found that Michelle Obama used women linguistic features to represent her social status instead of indicating lack of power.

One type of media chosen by the researcher was a talk show, specifically American talk show. Van Erp and Verstricht (2008) states that a talk show is "a casual conversation in a television studio, in which a host and one or more invited guests and experts discuss an everyday life, individual or societal problem, while a studio audience actively participates by empathizing, reacting and ask questions" (p. 124). The researchers focus merely on the females' linguistic features used by Oprah in her talk show. The majority of women's language is found in Oprah's utterances during the "Tina Fey" and "Dwayne Johnson" interviews. The researchers observe the characteristics of females' language features in natural setting conversation that is Oprah's 2020 vision tour: Your life in focus. Oprah's 2020 vision tour is the source of data that took place in the United States. The researchers use the transcription of the host's utterance in 'Tina fey' and 'the rock' videos. The researchers use Lakoff's theory to find the frequency of females' language feature and describe how Oprah Winfrey used those features in same-sex group compare to mixed-sex group.

## **2. The Research Questions**

In order to fulfill a deeper analysis of this work, the following research questions are postulated:

1. What are the females' linguistic features used by Oprah Winfrey in mixed-sex communication and same-sex communication?
2. How does Oprah Winfrey use females' linguistic features?

### **3. Hypotheses**

This study hypothesizes that:

1. Some females' linguistic features used by Oprah Winfrey are more frequently used in mixed-sex group communication than in same-sex group communication.
2. Those females' linguistic features are used to express uncertainty and hesitancy

### **4. Objective of the Study**

Regarding the questions stated above, the objectives of the study are:

1. To identify the types of females' linguistic features used by Oprah Winfrey.
2. To describe the way Oprah Winfrey used those females' linguistic features
3. To find out the most frequently used females' language features in same-sex communication compared to mixed-sex communication by Oprah Winfrey?

### **5. Methodology**

In order to accomplish the mentioned objectives and find answers to the proposed questions, the researchers will analyze the females' language features used by Oprah Winfrey in 2020 Vision Tour, a mixed method is designed for this study. Since the type of data is in form of words, phrases and sentences, which are Oprah's utterances, a qualitative research method seemed relevant to the phenomenon that the researchers aimed to investigate. Besides, counting females' language features should be represented in relevant tables considered as numeral data, the quantitative research method is appropriate as well. The study will use content analysis that is "a method of studying and analyzing communications in a systematic, objective, and quantitative manner for the purpose of measuring variables" (Kerlinger, 1986 in Katharina Nötzold · 2009, 255).

## 6. Definition of the Key Terms

To avoid misunderstanding, the terms used in the study need to be defined a definition:

- **Language and Gender:** the relationship between gender and language use, which entails a detailed analysis of gender as well as the linguistic system's resource for the creation of social meaning (Eckert and McConnell-Ginet, 2003).

- **Women's speech features:** women's speech typically displays a range of features such as: hedges, intensifiers, superpolite forms, tag questions, rising intonation on declarative statements, specialized vocabulary, empty adjectives, hypercorrect grammar, speaking in italics, and emphatic stress. Those features express uncertainty and lack of confidence (Lakoff, 1975).

- **Talk Show:** a casual conversation in a television studio, in which a host and one or more invited guests and experts discuss everyday life, individual or societal problem, while a studio audience actively participates by empathizing, reacting and asks questions (Van Erp and Verstricht, 2008, 124).

- **Same-sex communication:** a conversation that encompasses same-talk females (only women).

- **Mixed-sex communication:** a conversation that encompasses mixed-talk group (women and men).

## 7. Structure of the study

The current study is an investigation in the field of sociolinguistics, concerned with the analysis of Females' Linguistic Features used by Oprah Winfrey in Same and Mixed-sex group communication, in which the researchers aim to find the females' language features used by Oprah Winfrey in 2020 Vision Tour.

The research consists of two chapters. The first one is the theoretical chapter, while the second is the practical one.

The first chapter presents the literature review related to the sociolinguistic analysis of Females' language features. The researchers cover the definitions of terms and the key concepts related to the analysis of females' language features. First, it starts by identifying the relationship between language and gender, a clear distinction between gender and sex, the approaches related to language and gender. Then, a precise description of the ten females' features based on Lakoff's theory is provided. The description is related to the features with the scope of the study, which is a sociolinguistic analysis of females' linguistic features in Oprah Winfrey speech when interviewing her guests.

The second chapter is devoted to the research method, data Source, and data collection used in the study. Then, the data analysis of the finding and discussion, the researchers discussed and interpreted the findings to answer the proposed questions.

## Chapter One: Literature Review

In the first chapter, the researchers will present the related studies. The chapter is divided into two sections. The first section is the definition of language and gender, The Theoretical Description, The Theoretical Framework, Gender and Sex, Women in Media, Women's Language, and Language and Gender Approaches. The second section is devoted to Women's Language Features and TV Talk Show, which includes Women's Language, Women's Language Features, TV Talk Show, Same-sex and Mixed-Sex Group Communication, and Related Studies, and Theoretical frame work.

### 1-1. Section one: Language and Gender

In this section, the researchers provide the relevant terms related to the study, which are Gender and Sex, Gender and Language, Women in Media, language and Gender approaches, women's language, females' language features, and talk show.

Language enables humans to learn and adapt to changing situations rapidly than evolution would allow (Poole, 1999). According to Holmes (2013), "Gender differences in using language are only one aspect of more pervasive linguistic differences in the society reflecting social status or power differences" (p. 162). In other words, Gender disparities in language use are merely one feature of a larger linguistic distinction in society that reflects social status or power imbalances. to represent their social status and power. In sociolinguistics, the 1975s are views as the each individual, precisely women have their own language features time when linguistic began to explore the interplay between language and Gender in a systematic way and most importantly from an explicitmy feminist perspective (Mills and Mullany, 2011, 1). Meyerhoff (2006) pointed out that:

The field of language and gender is one of the most dynamic in sociolinguistics. It is characterised by a lot of discussion about the pros and cons associated with different ways of conceptualising the relationship between language and society. (p. 201).



The major viewpoints include the deficit theory by Lakoff (1975), which claimed that females' language is inferior to male language. The dominance theory by Thorne (1975), who thinks that female language is superior, male language is a kind of deficiency, Cameron (2003), put forward that women are better at listening and sharing emotions with others (p. 173-192). Several terms were coined such as "Women's Language" (Lakoff, 1973), "The Female Register" (Grosby and Nyquist, 1977), "Genderlect" (Kramer, 1974) and "Gender-related-Language" (Mulac et al, 1986). Later on, the researches extended from gender differences, gender differences in language, sexism in language, causes for gender differences and sexism in language.

### **1-1-1. Gender and Sex**

The term sex and gender have been used interchangeably (Erickson & Davis, 2021). Language and gender theorists have generally made a distinction between the two terms (Litosseli, 2013, 10). Coates (2013) postulated that "whereas sex refers to a biological distinction, gender is employed to describe socially constructed categories based on sex" (p.4). Meyerholff (2006) stated that

The typical basis differentiating between sex and gender is that sex is a biological category and gender is a social and cultural category. In other words, sex is something you have, and it can be defined based on scientific criteria; the number of X chromosomes a person has. On the other hand, Gender is a social property: something acquired or constructed through your relationships with others and through an individual's adherence to certain cultural norms and proscriptions (p. 202).

It denotes that gender refers to the psychological and behavioral differences between men and women (West and Zimmerman, 1987). However, some sociolinguistics have maintained to use the outdated term, sex ( Butcholtz, 2002).

### **1-1-2. Women in Media**

The media have the potential to shape how we, the audience, view things around us. It has the power to control not only what we see, but also how we see it. Many feminist theories claimed that women's inequality is reflected in the media (Tuchman, 1979; Lauzen and Dozier, 1999; Glascock and Preston-Schreck, 2004; Len Rios, Rodgers, Thorson, and Yoon, 2005). Women in the American media, were not being depicted in equal numbers to men (Gerbner, 1970) argued just as representation in the media signifies social existence, so too underrepresentation, trivialization and condemnation indicate symbolic annihilation".

Symbolic annihilation; a term used to illustrate the lack of representation and/or underrepresentation of a specific group based on their identities (i.e. race, age, socioeconomic status, and so on) in media, reinforcing and maintaining social inequality on a large-scale social basis. Media stereotyped women by presenting them in the rigid and traditional sex roles of wife and mother in particular (Tuchman, 1979; Luebke, 1989; Jamieson, 1995). Compared to men, women on television were depicted less often as employed outside the home, their marital and parental status were more obvious and they were perceived as more helpful and affectionate than men (Glascock and Preston-Schreck, 2004). While women were depicted as more communal, such as being caring, sensitive, and giving on television, men were viewed as more instrumental-assertive, aggressive, and dominant (Len-Rios, Rodgers, Thorson, and Yoon, 2005). Furthermore, Women will be kept away from reaching personal (career, wealth, personal) success if the media is portraying them as mentally and physically less competent than males, and whether their beauty, sexuality, or domestic service are the most greatly appreciated parts about them. (Epstein, 1978; Tuchman, Daniels, and Benét, 1978). Regarding powerful female leaders in the society, media oppressed them by emphasizing their female traits and portraying them as traditional, feminine women (Jamieson, 1995). Tuchman (1979) argued that the underrepresentation and stereotyping of

women by the media could be an indicator of the real positions of women in American society their lack of power. Because the mainstream media serves the interests of male audience rather than those of female audience, women have long struggled for recognition in the male-dominated profession of photography (Sultze, 2003). In a male-dominated society, media are owned by the patriarchy, thus the media are used as a means to promote the ideology of the patriarchal society such as male supremacy and maleness (Hall, 1982). Coote and Campbell (1982) claimed that:

Men control the means of expression- from the press and broadcasting, to advertising, film, publishing and even criticism by occupying dominant positions within them and by using the power this gives them to convey the ideas and values of a patriarchal order. (As cited in Thonham, 2007, 7).

If women challenge the ideology, the media, as a patriarchal institution, will try to constrain their power. The media will try to soften and feminize her by presenting her with gender stereotypes to lessen her threat to the traditional norms of masculinity (Goodman, 1997). According to Jamieson (1995), the femininity /competence double bind is based on the idea that women cannot be both feminine and competent. Those who showed their intelligence and strength were viewed as tough, active, decisive, competent and masculine; those who utilized their uteruses and held their responsibilities at home were considered as nurturing passive, warm, and feminine.

### **1-1-3. Language and Gender Approaches.**

#### **1-1-3-1. Deficit Approach**

Jespersen (1922) claimed that males' language is normative and the language of others "the child, the foreigner and the woman" is considered extra to that norm and, as such, deficient. Jespersen believed that the language of women is not good enough as the language of men. Women are considered to copy most of men's language, while men play

important role in creating the language. Therefore, women used the language by imitating men's language and expressing the language that is not as perfect as men. A set of ideas about women's language such as women's vocabulary is, he stated, less extensive, their sentences are not as complex as men's, they talk more rapidly and with less thought than men do were written in Jespersen's book *Its Nature, Development and Origin* in 1922.

Females' language is generally inferior to males' language, and reflects women's sense of personal and social inferiority. The 'Deficit Model' refers to how this language use contributes to women's lower status and weaker position in society (Lakoff, 1975). This approach claimed that women's linguistic usages are inferior to men's and usually indicative of "weakness" (Schiling in Mesthrie, 2011, 220). In other words, the female deficit theory presents women's hesitancy in stating their interests and wishes. It describes male's one as stronger, more prestigious and more desirable while females language is inferior, less prestigious as Coates (2013) states that women's language "is described as weak and unassertive, in other words, as deficient. Implicitly, women's language is deficient by comparison with the norm of male language (p. 6). According to Lakoff (1975), the way women speak is totally different from the way that men speak and this contributes to sexist attitudes and practices against women. She also claims that through the usage of "women's language," "a woman's personal identity [is] submerged" and she is "never [taken as] a serious person with individual views" (Lakoff, 1973, 48). In her article, Lakoff (1975) suggests that women's speech typically displays a range of features such as hedges, intensifiers, superpolite forms, tag questions, Specialized vocabulary, raising intonation on declarative statements, empty adjectives, hyper-corrected Grammar, speaking in italics, emphatic stress.

### **1-1-3-2. The Dominance Approach**

According to the approach, male's speech is dominant over the subordinate female's speech. Men are viewed as having a great role in establishing the social norms by using the dominant language. This theory viewed women as an oppressed group and interprets the linguistic differences of women's and men's speech in terms of men's dominance and women's subordination (Coates, 2013, 6). Women are continuously interrupted whenever they are talking with mixed-sex group and they are limited to a certain topic and time, and "Men interrupt women more than the reverse during conversations" Zimmerman and West (1975, 125). Besides, men were more likely not to respond to turns and topics initiated by women and making more declarative statements. This push woman to be silenced, alienated and oppressed because they do not have access to the linguistic sources that determine reality. Consequently, they are either deliberately forced to be silent or unable to find appropriate words to express their views (Fishman, 1978).

### **1-1-3-3. The Difference Approach**

The Difference approach, or the "Two Cultures", claims that the distinct cultural backgrounds of women and men can be considered as a suggested explanation of the different barriers which may plague male /female conversation (Maltz and Borker, 1982; Tannen, 1990). The difference approach explained that male and female born in different cultures learn how to communicate and set the rules of socializing in different ways, which has accompanied with them during their lifetime. Wardhaugh (2010) claimed that "women have a tendency to use more compliments and more polite forms than men", he also stated that "women prefer to avoid masculine', 'authoritative' and 'powerful' ways of speaking" (p. 343). Maltz and Borker (1982), the founder of the approach, postulated that "men and women may face communication problems because they possess different subcultures" (p. 202). They studied the nature of the different roles of male and female speakers in informal cross-sex

conversations in American. They explained the different language features of men and women proposing that those norms were achieved in same-sex yet it is sub-cultural miscommunication not a matter of social inequality. Unlike the dominant world where boys are living. Girls' world is one of cooperation and equality of power. Girls learn how to create and maintain equal relationship with others, to avoid being criticized, which may be directed by others and the sensitivity with which they interact "Differentiation between girls is not made in terms of power, but relative closeness. Friendship by girls as involving intimacy, equality, mutual commitment, and loyalty" (Maltz and Borker, 1982, 205). In short, women's speech tends to be interactional and engaged while men's speech is characterized by arguing, verbal posturing, and storytelling (Maltz and Borker, 1982).

Tannen (1990) argued that "misunderstanding arises because boys and girls grow up in what are essentially different cultures" (p. 8). Boys are instructed to cooperate with teammates for the sake of winning, while girls learn to cooperate with friends in order to build and maintain relationships. Those differences are actively cultivated and learned in childhood, as well. As a result, the different standards and rules that are shown variably by women and men might be quite confusing. The linguistic modes of conveying information may, therefore, exacerbate female and male miscommunication (Tannen, 1990).

Women and men have different experiences... boys, girls grow up in different worlds..., and as adults, they travel in a different world, reinforcing patterns established in childhood. These cultural differences include different expectations about the role of talk in relationships and how it fulfils that role. ( Tannen, 1986, 60).

Six points were pointed out for male and female language which are:

- Status vs. Support
- Independence vs. Intimacy
- Advice vs. Understanding

- Information vs. Feelings
- Orders vs. Proposals.
- Conflicts vs. Compromise.

## **1-2. Section two: Women's Language Features and Tv Talk Shows**

### **1-2-1. Women's Language**

Tannen (1990) claimed that “men and women are socialized into adopting forms of language deemed appropriate for their gender, reflecting the gender characteristics of masculinity and femininity” (Medeiros, 2013, p. 95). Stereotypically, there is an image about the characteristics that distinguish males from females' language production (Christopher, Bulter. et al). Lakoff wrote about the unassertiveness of women's speech and her description of what she called 'women's language' its list of components such as Hedges, Tag questions, speaking in italics in her influential work (Coates, 2013, 4). In her book *Language and Women's Place*, Lakoff (1975) argued that “women's language shows up in all level of the grammar of English. We find differences in the choice and frequency of lexical items; in the situations in which certain syntactic rules are performed; in intonational and other super-segmental patterns” (p. 8). Lakoff (1975) conducted research trying to provide evidence about women's discrimination in society “in the way they are taught to use language, and the way general language use treats them” (Butcholtz, 2004, 39). Lakoff recapitulated that woman faces harsh situations either when she refuses to speak like a lady as being ridiculous or marginalized from participating in serious debates. She claimed that “a girl is damned if she does, damned if she doesn't” (Lakoff, 1975, 6). Women have to choose appropriately the vocabulary that protects them from criticism (Lakoff, 1975).

Since men and women speak differently, a number of linguistic characteristics are used by women known as Females' language features (Lakoff, 1975). A set of distinct group

of features; lexical, syntactic and pragmatic characterize women's speech, which gives the impression of powerlessness and uncertainty (as cited in Holmes, 2013).

### **1-2-1-1. Specialized vocabulary**

is among the characteristics of females' language. Lakoff (as cited in Crawford, 1975) pointed out that "women are likely to use more precise terms for colors (mauve, plum) and to have richer vocabularies in areas that are traditionally female specialties, such as cooking (sauté, knead) and for sewing (whipstitch)" (p. 24). Women prefer to use the exact word whenever they describe colors, and they are able to differentiate colors and its grade perfectly. However, men will be considered as homosexual or interior decorators once they used names for precise colors as women do (Lakoff, 1975). Since colors are essential for women because they are associated with their interests like home decor and fashion. Women's vocabularies are usually much larger than men's are. Women are good at identifying some reds, while men think all reds are the same (Arliss, 1991).

### **1-2-1-2. Lexical Hedges**

In *Language and Women's Place*, Lakoff (1975) hedges are one of the key characteristics of a females' speakers style that Lakoff spoke about (Facchinetti, Krug and Palmer, 2012). Coates (2013) states that "Hedges means roughly 'to avoid taking decisive action'. When we hedge linguistically, we avoid saying something definite, and so we keep our options open" (p. 31). Women are socialized to believe that asserting themselves strongly is not nice, ladylike or even feminine so that women tend to use more hedges in their speech (Lakoff, 1975). Hedges can be divided into lists. The first one is *you know, well, kinda / kind* of are used "in situations where one is genuinely uncertain and a hedge represents the most accurate statement of the facts". The second list is *I think, I wonder, I guess* are used "when one has a legitimate need for protection or for deference (if we are afraid that by making a certain statement, we are overstepping our rights" (Lakoff as cited in Butcholtz, 2004, 79). In



addition to *sorta / sort of* that is applicable for the sake of politeness (Lakoff, 1975). Hedges can be used to start a sentence which allows the interlocutor a pause to think about what to say. It can be used as filler items with other filler pauses such as [uh] and [hum] (Swerts and Hirschberg, 2010).

### **1-2-1-3. Tag Questions:**

In making a statement, women are apt to use tag questions in their speech. Bonvillian (2003) stated that “tag questions are sentences in which a speaker makes a declarative statement and adds on a “tag” in the form of a question about the assertion” (p. 288). According to Lakoff (1975), women are more likely to use tag questions than men do. She believed that “a tag question, being an intermediate between these, is used when the speaker is stating a claim, but lacks full confidence in the truth of the claim” (p. 15) as in: *john is here, isn't it?* A tag question is perfectly acceptable when the interlocutors know what the accurate answer should be, and does not even require confirmation. For instance, When the speaker is engaging in “small talk” in an attempt to start a conversation with the listener, as in: *sure, is cold here, isn't it?* The sentence *the prices are rising is Horrendous, isn't it?* is used when “the speaker has a particular answer in mind “yes” or “no” but is reluctant to state it badly” (Lakoff, 1975, 15). Women tend to use one determined type of tag questions in which they can express their own points of view freely. These types lead the interlocutor to avoid taking part in the conversation as well as avoiding disagreements with the others. However, they give the impression of uncertainty and lack of being convinced (Lakoff, 1975). When asking a tag question, women raise their intonation at the end of the utterance.

### **1-2-1-4. Rising Intonation on Declaratives**

Johnson (2000) defines rising intonation as “a final intonation raise at the end of a sentence whose illocutionary force is declarative” (p. 38). If the speaker is unable to make a claim or a point of view, she will probably transform everything about her lack of confidence

and uncertainty into a question (Cameron, 2008). Lakoff (1975) argued that the rising intonation on declaratives is used when the speaker seeks for affirmation, and maybe he is the only one who has requisite information. The following is a short conversation provided by Lakoff (1975) taken as an example:

**A)** When will dinner be ready?

**B)** Oh...around six o'clock...?

The interpretation that Lakoff comes up with is that speaker (**A**) has to provide a confirmation. However, (**B**) seems hesitant so that the response from the speaker is in form of a question because the intonation is rising.

### **1-2-1-5. Intensifiers**

Holmes (2013) divided the features into boosting devices used “to express the speaker’s anticipation that the addressee may remain unconvinced and therefore supply extra reassurance” and intensifying devices “to persuade their addressees to take them seriously”; they are intensifiers and speaking in italics (Lakoff via Holmes, 2013:304). Women use intensifiers such as *really*, *utterly*, *very* and, particularly “**so**” in their language more frequently than men do. Women use intensifiers in their speech to persuade their listeners to take them seriously and be heard by others (Lakoff, 1975). Intensifiers become appropriate when the speaker did not want to reveal his strong emotions or make strong assertions, but felt compelled to say something such as *I like him so much*. The speaker strengthens his utterance expecting his interlocutor to give him much more attention as in *that movie made me so sick* (Lakoff, 1975). Arliss (1991) added that “intensifiers tend to focus attention toward the emotional message, away from the cognitive meaning of the statement” (p. 58).

### **1-2-1-6. Speaking in Italics**

In addition, speaking in italics is one of the characteristics used by women to stress the utterance or strengthen the meaning of the uttered sentence. Women are supposed to speak in

italics to be more ladylike and feminine (Lakoff, 1975). Lakoff acknowledged that “they [women] give double force to certain words in order to convey the importance of what they are saying” (Speer, 2005, 23). Women use speaking in italics in an attempt to persuade the speaker about what they are intended to convey through their message. It is used to strengthen the meaning and show assurance (Holmes, 2013). For example, *it is a GREAT movie*. Lakoff stated that “women use over-the-top emphasis because they anticipate not being taken seriously” (Talbot, 2010, 38).

### **1-2-1-7. Empty adjectives**

Linguistically speaking, women tend to use adjectives whenever they are delivering a speech compared to men. According to Lakoff (1975), adjectives are conveying only an emotional reaction rather than specific information. She gave both gendered-neutral examples: Great, Terrific, and examples restricted to use by women: Divine, *Adorable*. Contemporary examples of the latter might include: gorgeous, sweet and cute (Crawford, 1995, 24). Women are allowed to use neutral adjectives without any restrictions, they may choose between neutral words and women’s words, but this is not the case for men. If a man uses a women’s adjective, he will damage his reputation. Women tend to show different things that are related to their personality and their own view of a particular subject matter through using neutral words and women’s words. Lakoff (1975) gives an example for this term, taking the following sentences:

a) What a terrific idea!

b) What a divine idea!

(a) Might be utilized beneath appropriate conditions by a female speaker. However, (b) is more restricted; that is used in a suitable manner merely when the addresser feels that the idea is not worthy or just used for entertainment. In other words, the choice of using neutral words or women’s words depends on the context in which the conversation has occurred. Yet, the

choice for men is not really free (Lakoff, 1975). Therefore, “words restricted to “women’s language” suggest that concepts to which they are applied are not relevant to the real world of (male) influence and power” (Laloff, 1975, p. 13).

#### **1-2-1-8. Super Polite Forms**

Unlike men, women are the experts at euphemism and they know how to choose the exact terms in the appropriate context (Lakoff, 1975). Mills pointed out that “context has an important role to play in terms of whether what someone says is interpreted as polite or not” (as cited in Paltridge, 2017, 98). According to Lakoff (1975), a request can be a polite command because it does not require obedience, but rather indicates the will to either support or sympathize with the interlocutor. Super polite forms can be divided into three types: Avoidance of swearing and taboo words, the use of particles in request utterance as what Lakoff mentions “the more particles in the sentence that reinforce the notion that it is a request, rather than an order, the politer result” (1975:50), and the use of euphemistic expressions, women are expected to say “please” and “thank you”. For instance, when women say *would you close the door* is regarded as polite form, while *would you please close the door* expresses a super polite form.

#### **1-2-1-9. Hypercorrect Grammar**

Furthermore, Hypercorrect grammar is another feature suggested by Lakoff (1975). “Hypercorrect grammar was the formal grammar usage which was codified as a Standard English form according to grammar book (Lakoff, 1975, 38). Women are not supposed to talk harshly, they use standard verb forms which involve the avoidance of terms regarded as vulgar coarse such as “ain’t” and the use of precise pronunciation as the final “g” in words like going instead of the more casual “goin” Meanwhile, women are aware of the way they are speaking reflect their social status thus they use a standard speech forms in order to be valued by the society and not being offended by the others (Lakoff, 1975). Holmes explained that the

use of more standard forms by women is due to the subordinate status they occupied. She claimed that “women use more standard speech forms than men because they are more status-conscious than men” (p. 167).

### **1-2-1-10. Strong Swear Words**

women are not supposed to talk roughly for they avoid using strong swear words (Lakoff, 1975). Eckert (2003) defined swear as “an expression of very strong emotion: anger at specific others or simply deep frustration” (p. 181). There is a clear distinction between women’s language and men’s in the use of meaningless particles that lies in how forcefully one says how one feels. Lakoff (1975) argued that “particles define the social context of an utterance indicate the relationship the speaker feels between himself and his addressee, between himself and what he is talking about” (p. 44). Swearing words, strong swear words, were frequently related to men’s speech rather than women because “women are encouraged to be little ladies” (Lakoff, 1975, 44). Women are used words such as, *my goodness, oh sugar, oh fudge, Dear me* such as *Dear me, did he kidnap the baby?* While men are allowed to use expletives or swear words in their speech such as *Shit, you’ve put the peanut butter in the refrigerator again* (Lakoff, 1975).

### **1-2-2. TV Talk Show**

Van Erp and Verstricht (2008) stated that a talk show is “a casual conversation in a television studio, in which a host and one or more invited guests and experts discuss an everyday life, individual or societal problem, while a studio audience actively participates by empathizing, reacting and ask questions” (p. 124). Bingnell (2004) added that various societal issues can be discussed as well as politics, economics, and affairs, national and international events. Thus, “talk shows can be regarded as a television representation of a public sphere” (p. 123). The cultural, economic developments and broadcasting changes lead to the emergence of distinct periods that identify the talk show history as well as enhance several types of talk

and hosts (Timberg, 2010). In his book *Television talk: A history of the TV talk show*, Timberg determines a number of characteristics as following “a host centered and defined, forged in the present tense, spontaneous but highly structured, churned out within the strict formulas and measured segments of costly network time, and designed to air topics appealing to the widest possible audience” (2010, 5).

### **1-2-2-1. Oprah Winfrey.**

Before talking about a talk show, it is crucial to talk about Oprah Gail Winfrey. She is best known for her talk show *the Oprah Winfrey Show* which was the highest-rated television program of its kind in history and was nationally syndicated from 1986 to 2011 in Chicago, Illinois” (Marie, 2018, p. 566). Jefferson added that “the Oprah Winfrey talk show developed into an educational platform with self-improvement segments that presented the lived experiences of individuals and communities across the nation” (p. 94). Oprah was looking for a new format in which she steps outside of the studio for interesting conversations with other celebrities. Thus, she ended *The Oprah Winfrey show* in 2010 ( Garson, 2011).

*The 2020 Vision Tour: Your Life in Focus* is a new talk show hosted by Oprah Winfrey that took place across the United States. Oprah’s goal is to make 2020 a year of transformation for the mind, body, and soul in this tour. Oprah said that “this is going to be a daylong party for anyone” because what Oprah’s fans need is ”an intimate face time with their favorite celebrities, a sense that personal transformation was possible, and the tools to make their best lives a reality” (as cited in Gordon, 2020, 56). On January 11, 2020, Tina fey joined Oprah’s 2020 tour vision on stage in Minneapolis, Minnesota as a second guest after Lady GaGa. “The Rock” Dwayne Johnson joined Oprah on stage as a guest on January 26, 2020 at the Atlanta stop.

### **1-2-3. Same-sex and Mixed-Sex Group Communication**

Men and women as members of society, they learn how to talk appropriately in a large number of gender meanings associated with various means of communication: Cameron (2012) “claimed that they produce their own behaviour in the light of those meanings” (.72). In other words, the social norms determine men’s and women’s speech. Several scholars believed the difference between men and women not only about sex but also depends on other social variables. According to Hymes (2013), a speech situation can only be understood if but other aspects were taken into account. He coined SPEAKING model that is consist of a series of components mainly the context, the purpose, the interlocutors, message content, the form of speech, norm of interpretation and the genres. Morewver, Women, according to Coates (2004), prefer a collaborative communication style in which they encourage other speakers while using language to express their solidarity. It is supposed that when they converse with all-female talk, they will be more expressive and at relaxed than it was when they converse with men. Jakobsson (2010) when females converse with other women with whom they share a close social relationship. Although these women appear to be of comparable rank, some people are more open and outgoing than others, which may influence how much women speak during the conversation. . In addition, the topics of conversation varies between men and women, women used to converse more in same-sex group communication.

### **1-2-4. Related Studies**

In sociolinguistics, several studies have been conducted on Language and Gender, particularly those dealing with females’ language features which are a set of characteristics elaborated by Robin Lakoff in her book *Language and Women’s Place* in 1975 in which she raised the question of linguistic disparities between men and women (as cited in Chrisler. and McCearry, 2010). A research conducted by Pebrianti in (2013), *Women’s Language Features*

used by *Indonesian Female Bloggers*, where she analyzed the female language features used by Indonesian Female Bloggers. The research findings support Lakoff's theory. Another research is done by Andreas Handyanta (2018). In her dissertation, entitled *Lakoff's Women's Language Features used by Michelle Obama in the Next Generation of Women Video*. She conducted a study about women linguistic features used by Michelle Obama in the Next Generation of Women Video based on Lakoff's theory. Andreas found that Michelle Obama used the majority of the features. As mentioned above, the basic theory is used by the researchers is Lakoff's theory to analyze the data gathered. The researchers share the same object that needs to be achieved despite the distinctive sources they use. Handyanta used Michelle Obama video in *The Next Generation of Women* while Pebrianti data was in a written text form of Blogspot.com. Pebrianti findings show the applicability of Lakoff's theory still exists. However, Handyanta findings disprove Lakoff's theory. What Andreas found is that Michelle Obama uses women linguistic features to represent her social status instead of indicating a lack of power.

#### **1-2-5. The Theoretical Framework**

In the theoretical framework, the researchers used Lakoff's theory to analyze the data, and answer the research questions. In her classic book *Language and Women's Place*, Lakoff (1975) proposed a number of women's language features based on her intuitions and informal observations of friends, which are hedges or fillers, hypercorrect grammar, tag question, intensifiers, precise color term, empty adjectives, rising intonation on declarative statements, super polite forms, avoidance of strong swear words, and emphatic stress" (as cited in Bultcholtz, 2004). The researchers used those features to analyze females' language features used by Oprah Winfrey in 2020 vision tour. In addition, the researchers classified Oprah Winfrey utterances according to those features based on Lakoff's theory. Other



supporting studies are used in this research to support the finding such as Crawford (1995), Eckert (2003), Holmes( 2013), and Coates (2013).

## **Chapter Two: Research Methodology, Analysis and Discussion.**

### **Introduction**

This chapter presents a clear description of the methodology employed in this research. This includes: research method, research instrument, data source, data collection technique of data collection and data analysis technique.

### **2-1. Section One: Research Methodology**

This research attempts to analyze females' language features used by Oprah Winfrey in 2020 Vision Tour based on Lakoff's theory. A mixed method is applied in this study to examine Oprah's speech based on the ten females' language features. It is a research method that focuses on gathering, interpreting, and combining qualitative and quantitative data in a single study or set of studies. (Creswell and Clarck, 2011, as cited in Minson , 2019). Because the data is in the form of words, phrases, and sentences, which are Oprah's utterances, a qualitative research method seemed appropriate for the research project. Furthermore, the language features of females should be collected and represented in appropriate tables as numeric data. "The quantitative report is represented in numerical representations, with the required tables, diagrams, and figures," according to Zohrabi (2013, 261). Therefore, a quantitative research method is also applicable. Qualitative research focuses on questions like "what," "why," and "how," rather than "how many" and "how much." It is more concerned with meaning than with numbers (Keegan, 2009, 11).

The data in this study was recorded and analyzed using content analysis. It's also considered as a process of study that use a set of procedures to obtain accurate findings from a text. (Bousfield and Ragusa, 2014.). "Content analysis is a research approach for establishing reliable and credible inferences from data to their context," (Krippendorff 1980 in Prasad, 1994, 71-89). It comprises a methodical examination of a body of texts, images, and symbolic materials, not essential from an author's or user's perspective (Krippendorff, 2004).

Furthermore, Content analysis is defined as a systematic, objective, and quantitative approach of investigating and analyzing communications for the purpose of measuring variables Kerlinger (in McKernan, 1996).

### **2-1-1. Research Instrument**

The Research instrument is very important to obtain the results of the study. A set of Methods is used to collect the data. In this study, we are the instrument since we are watching, collecting, analyzing the data, discussing and interpreting the findings of the study by ourselves.

### **2-1-2. Data Source**

The data source in this study is Oprah's 2020 Vision Tour videos, while the data were gathered from the transcription of Tina Fey and Dwayne Johnson interviews hosted by Oprah Winfrey. The 2020 Vision Tour: your life in focus is a new talk show hosted by Oprah Winfrey that take place across the United States. The sample is taken from the two episodes of the show which are Tina fey joined Oprah's 2020 Vision Tour on stage in Minneapolis, Minnesota as a second guest after Lady GaGa On January 11, 2020. "The Rock" Dwayne Johnson joined Oprah on stage as a guest on January 26, 2020 in Atlanta. Meanwhile, the data are in form of words, phrases, clauses, and sentences used by Oprah Winfrey.

### **2-1-3. Data Collection**

Several procedures used to collect the data in the study. First, the researchers downloaded the episodes for the target study from YouTube channel, Tina fey and Dwayne Johnson are chosen as the sample for the study. In the second step, the researchers watched and listened attentively to the videos several times (<https://youtu.be/btcuxx2mjfA>, <https://youtu.be/AiuLzhbvKs4>). Then, the researcher carefully read the available transcript of and Dwayne Jonson Tina fey (<https://www.weightwatchers.com/us/ambassadors/oprah/tour/dwayne-the-rock-johnson>),

(<https://www.weightwatchers.com/us/ambassadors/oprah/tour/tina-fey>). The researchers refer back to the videos to check that the transcript is full and correct. Third, Oprah's utterances were identified. As a final step, the researchers analyze the data based on Lakoff's theory.

In order to collect data about rising intonation on declaratives, the researchers utilized Praat software "the major software used for acoustic data processing and other phonetic-related tasks" (Kendal and Fridland, 2021,17). The researchers followed a number of steps to figure out the rising intonation. The researchers converted the required video recordings to Mp3, and open the Mp3 document in the Praat software and check the sound waves' representation that is obtained. The researchers focused only on rising pitch contours.

#### **2-1-4. Data Analysis**

After gathering the data, the researchers identified females' language features existing in the videos based on Lakoff's theory. By examining and explaining the females' features of Oprah's speech, only utterances contain females' language features, taking into account the conditions that led up to that speech, how Oprah used those features, the context, and the factors behind the use of the utterances. Finally, the utterances based on the ten features of Lakoff's theory were described.

In analyzing rising intonation, the researchers used the Praat software to help in determining the patterns of intonation either up or down. Concerning emphatic stress, the researchers excluded it because there is no appropriate tool to measure this feature. In order to present reliable data and avoid subjective interpretation, the researchers did not count emphatic stress feature.

In this research, a table is used to categorize the data gathered about females' language features. It consisted of the nine females' language features identified by Lakoff (1975), Oprah's utterances, in addition to a checklist symbol (✓) to define each feature separately.

**Table 1: The categorization of females' language features used by Oprah's in 2020 Vision Tour in Same and Mixed sex groups communication**

No	Utterances	LH	TQ	RI	I	PC	HG	EA	SP	SW
T.N	All righty, all righty, all righty. So, when I started this very idea, I <b>can't</b> tell you what it means to me that <u>so</u> many brilliant influencers, trailblazers, people I <u>really</u> admire in the world said yes when we called to ask them to join the WW presents our vision tour for wellness. And, I <b>mean</b> , <u>Tina Fey parked her parka</u> and came <u>all the way to the Twin Cities, y'all</u> . Please welcome, <u>Tina Fey</u> .	✓ ✓		✓ ✓ ✓	✓ ✓				✓	
D.I	<b>Yeah</b> . So your dad taught you a lot. <b>I wonder</b> , what have your daughters taught you?	✓ ✓								

Note :

- **T.N:** Tina Fey Interview
- **D.I:** Dayne Johnson Interview
- LH : **Lexical hedges and Fillers**
- TQ: **Tag Question**

- RI: Rising Intonation
- I: Intensifiers
- PC: **Precise Color Terms**
- HG : **Hypercorrect Grammar**
- EA: **Empty Adjectives**
- SP: **Super Polite Forms**
- SW: **Avoidance of Strong Swear Words**

The researchers rechecked and evaluated the data after arranging it into tables to confirm that each sentence is correct. The researchers also asked the dissertation supervisor to assess and verify the data. The percentage of each feature was also calculated to help the researcher to explain the findings. The percentage of each female language feature was

calculated as follows:  $P = \frac{F}{T} \times 100\%$

P: the percentage

F: Each female language feature

T: The total number of females language features

After counting the percentage, the results are presented in the table below that includes the females' features as categorized by Lakoff, the frequency of each feature in same and mixed-sex group.

**Table 2: Lakoffs' Females' Language Features used by Oprah Winfrey in 2020 Vision Tour**

No	Females' Language Features	Number of Features		Percentage	
		Same-Sex	Mixed-Sex	Same-Sex	Mixed-Sex
1	Lexical hedges				
2	Tag questions				
3	Rising intonation on declaratives				

4	Intensifiers				
5	Precise color terms				
6	Hypercorrect grammar				
7	Empty adjectives				
8	Super polite forms				
9	Avoidance of strong swear words				
10	Emphatic Stress				
	Total				

## 2-2. Section Two: Data Analysis and Discussion

### 2-2-1. Discussion and Findings

This section presents the discussion and findings of females' linguistic features used by Oprah Winfrey, the hostess of '2020 Vision Tour: Your Life in Focus' talk show in Same and Mixed-sex groups. The data were analyzed descriptively by using Robin Lakoff's theory of females' linguistic features. Types of females' linguistic features are classified into nine elements, which are lexical hedges, intensifiers, tag questions, rising intonation on declaratives, hypercorrect grammar, super polite forms, avoidance of strong swear words, specialized vocabulary [precise color terms], Each type is explained as follows:

#### 2-2-1-1. Hedges

Oprah Winfrey uses lexical hedges or fillers to check whether her interlocutors are paying attention to her speech or not, and often show the uncertainty of her sentences.

- **In Same-Sex Conversation**

[01] OPRAH : I think it's great. And I have to say, I heard that you really like the poster that we shared the lineup for the tour (Winfrey, 2020/2020 .)

**TINA:** I loved the poster for the tour. I would like this to be how we repopulate the world. We go to an island, these women and The Rock—(laughter)—and start society over. It's a good thing (Fey, 2020/2020).

The utterance “**I think** it's great”, and I have to say, I heard that you really like the poster that we shared the lineup for the tour, is an example of lexical hedges, or pause filler which is one of the characteristics of female's language that expresses a lack of confidence and uncertainty. Oprah used **I think** in the beginning of a sentence spontaneously to overcome difficulties in starting a sentence.

- **Mixed-Sex Conversation**

[02] **OPRAH:** Well, you know, I read that your father—you used to watch him in training and he would say, if I'm gonna get up at six a.m., you're gonna get up at six a.m.

**DWAYNE:** It was definitely my work ethic. My dad was a man who—who, against the odds, made it. And—but he would get up at usually 5:00, 5:30 in the morning. And he would say, if I get up you're gonna get up, too. He would drag me to the gym: By the way, I'm five years old and he would drag me to the gym. And I wouldn't work out but he would make sure that I was there and I would be with him. And that was the time that we would spend together. But I would say my work ethic from my dad—my dad always said that regardless of what you do in life and where you go, respect is going to be given when it's earned, and you have to go out and earn it every single day (Johnson, 2020/2020).

The word "well" is used to hedge the speaker's sentence. Sometimes, females have troubles in starting a statement. Oprah's utterance might indicate that Oprah has trouble in starting her utterance. She felt stressed to ask a sensitive question about The Rock's father who has just passed away a week ago. Also, She tried to break her feeling when she was sad and about asking The Rock about his father by saying “well” .Although “well” shows a lack of confidence, It indicates that Oprah avoids making long pauses in uttering the sentence.



“Well” becomes filler when Oprah is thinking about what to say. “well” may indicate a pause for thinking before she uttering the utterance which, reflects that the speaker is insecure and lack confidence.

### 2-2-1-2. Intensifiers

- **Same sex conversation**

[03] **OPRAH:** Ho, ho, ho, ho, we're ready. Okay. All righty, all righty, all righty. So, when I started this very idea, I can't tell you what it means to me that so many brilliant influencers, trailblazers, people I really admire in the world said yes when we called to ask them to join the WW presents our vision tour for wellness. And, I mean, Tina Fey parked her parka and came all the way to the Twin Cities, y'all. Please welcome, Tina Fey.

**OPRAH:** Hi.

**TINA:** Hi, everybody.

In the example above, Oprah used an intensifier, which is one of the characteristics of female's language that describes someone's mental or emotional state. It indicates that an intensifier can be considered as an instrument to strengthen expressing someone's feeling. She was very happy and pleased about Tina Fey's coming. Oprah used the word “really” to persuade her guest to take her seriously and be heard by others. It means that Oprah did not want to reveal her strong emotions or make strong assertions, but she felt compelled to say something she boosts her utterance expects from the interlocutor much attention.

- **Mixed Sex Conversation**

[04] **OPRAH:** Presence. Yes. That's what we've been talking about. What do you want to make sure that they get that you didn't get? And it's so interesting when you have children. I've seen this from a lot of people. Who you didn't get what you needed. You just didn't get what you needed because of what The Rock just said. Your parents didn't have the capacity to give it to you. And now that you're older, you have to learn to give that to yourself and to be

able to give that to your children in a way that you don't carry on what was done to you. So what is it you want your daughters to know about the way you love them?

**DWAYNE:** I want my daughters to know that I love them unconditionally. Truly unconditionally. Without condition. And I have a daughter who's 18 years old. Her name is Simone. Jasmine, who just turned four.

In the utterance “ it’s so interesting when you have children. I’ve seen this from a lot of people. Who you didn’t get what you needed” Oprah uses the intensifier so. Intensifiers are used to make the hearer knows the speakers’ strong feeling. Furthermore, Oprah uses the word so to strengthen her utterances. When she is speaking to the guest, she wants the guest and the audience to consider that her assertion is strong. She used it to attract the addressee to pay more attention to her opinion.

### **2-2-1-3. Rising Intonation on Declaratives**

The next feature used by Oprah Winfrey is rising intonation on declaratives. The following excerpts are taken as examples.

#### **Same sex group**

**[05] OPRAH: You go on there?**

**TINA:** Yes. And you don't know it's me. I may have given your salad a thumbs up. You don't know. But I find it really rewarding.

The utterance "You go on there?" is one of the examples of using intonation on declaratives. The utterance used by Oprah when she was surprised. She cannot keep her emotions when she said it. Oprah was very emotional and could not keep her attitude in talking with her guest so that she used high intonation. Oprah was unable to state a claim or a point of view, so she raised a question instead. She used rising intonation seeking for affirmation. She uses rising intonation to make Tina confirm about what she says. Although it

doesn't appear in a form of a question, Oprah actually wants to get feedback or confirmation from the addressee to justify her statement because she was hesitant about what she says.

- **Mixed sex**

**DWAYNE:** When we were 14 years old, we lived in Hawaii. And we lived in a small efficiency apartment. And we were—my mom and I came home and I'll never forget. The rent was \$180 a week.

**[06] OPRAH: A week?**

The utterance [06] can be classified as rising intonation on declaratives. When Oprah said to her guest “*A week?*”, she was very emotional and she could not keep her attitude when talks to Johnson. The utterance indicates that Oprah was hesitant and she was seeking confirmation of what she says from the guest. She uses rising intonation to ensure that her utterances are really true. Although it doesn't appear in the form of a question, it remains that Oprah wants a feedback from Johnson to justify her statement.

#### **2-2-1-4.Tag Questions**

- **Same sex conversation**

**[07] OPRAH:** Well, you were doing diversity and inclusion long before it became the code word that everybody now uses, it's a popular word, because you had a theory about diversity and creating chemistry in a room based upon lots of different kinds of people. **Correct?**

**TINA:** Oh, yeah. I mean, I do think the more—the more—the more diverse the room, the better everything is. Because it's just—yeah, it's just—it's just truly better. Because you don't want to be a bunch of—you don't want to be a bunch of Caucasian people trying to guess what's okay, you know, for a Latino person. How about just have some Latino people in the room to come up with things together?

The sentence uttered by Oprah is classified as a tag question. According to Lakoff (1975), asking questions is a prominent example of women's hesitancy and insecurity. The

word “**Correct?**” in the last utterance shows Oprah’s hesitancy. She aims to confirm the utterance to Tina that her statement is Correct. Questions can be used to look for or get some information so she used “**Correct**” in her last sentence. The use of the word **Correct** in the utterance indicates that Oprah expects that her statement can be justifiable by Tina.

- **Mixed sex group**

[08 ]OPRAH: So your father was very strict. Now, here's the thing. You've gone one-on-one with some fierce competitors in the ring. **Right?** But now you're in one of the scariest situations any man can be in: Raising three daughters.

DWAYNE: Yes.

The previous utterance can be classified as a tag question. According to Lakoff (1975), asking questions is a prominent example of women’s hesitancy and insecurity. The word “**right**” at the end of the utterance shows Oprah's hesitancy about the previous utterance. She wants to confirm that her statement is right. Questions can be used to get some information so she used “**right**” in her last sentence. Oprah hoped that the Rock can help her by justifying what she said. The use of tag question here indicates Oprah’s insecurity and hesitancy. Oprah used a tag question to express uncertainty when she was willing to get information from Johnson.

### 2-2-1-5. Empty Adjectives

Women tend to use adjectives whenever they are delivering a speech compared to men. According to Lakoff (1975), adjectives “convey only an emotional reaction rather than specific information” (p. 13). Adjectives such as *adorable*, *charming*, *sweet*, *lovely* and *divine* are merely restricted to women’s speech which is used to denote the speaker’s approbation or admiration of something. In Oprah’s 2020 vision tour: your life in focus, the researchers found that empty adjectives are used [4] times. Take the following examples:

- **Same-Sex Group**

[9] **OPRAH:** I love when you wrote in your book, *Bossypants*, a **great** book

- **Mixed-Sex Group**

**OPRAH:** I saw that you told Rolling Stone that you plan to be a little more vocal about who you support in 2020. Did you hear that some people said you and I should

**DWAYNE:** I did. I mean, look, I've got to tell you, that ticket looks pretty good, Oprah and The Rock.

[10]**OPRAH:** **Pretty** good. I'd be your vice any day, honey. I Would.

In the excerpt [9] the use of the adjective *Great* by Oprah Winfrey expressed admiration about the book, *Bossypants*, which was written by Tina Fey. Oprah was really impressed with Tina's book. The utterance [10] shows that Oprah used the adjective *pretty* as what Lakoff (1975) represents in her book *Language and Women's Place* to show her admiration and approbation towards Johnson's statement. She commented on the ticket "Oprah Vs the Rock" for the Presidential Election 2020 that was good.

### **2-2-1-6. Super Polite Forms**

Unlike men, women are the experts at euphemism and they know how to choose the exact terms in the appropriate context (Lakoff (1975). Super polite forms can be divided into three types (as cited in Talbot, 2010): Avoidance of swearing and taboo words, the use of particles in request utterance as what Lakoff mentions "the more particles in the sentence that reinforce the notion that it is a request, rather than an order, the politer result" (1975, p. 50) and the use of euphemistic expressions. In Oprah's *Vision Tour: Your Life in Focus*, the researcher found that Oprah Winfrey used super polite forms when she is interviewing her guests "the Rock" and "Tina Fey". Some examples are examined below.

- **Same-Sex Group**

[11] **Oprah:** So, when I started this very idea, I can't tell you what it means to me that so many influencers, trailblazers, people I really admire in the world said yes when we called to ask them to join the WW presents our vision tour for wellness. And, I mean, Tina Fey parked her parka and came all the way to the Twin Cities, y'all. **Please** welcome Tina Fey.

- **Mixed-Sex Group**

[12] **Oprah:** So of the nine visionaries joining us on the WW Presents 2020 Vision Tour, Your Life in Focus, there's only one man. But when it's one of the most recognizable, big-hearted, delightful, fun, strong people on the planet, he's all you need. **Please** welcome Dwayne “the rock” Johnson.

[13] **Oprah:** it means so much to everyone that you are here with us today since it was only 10 days ago that your father, Rocky “The Soulman” Johnson **passed away** And when that happened I thought oh, no, I didn't think that you'd be able to be here. And you are here. So **thank you** for being here.

An imperative statement is a kind of super polite forms, however, it is used more politely by women (Lakoff, 1975). In the excerpts [11], [12] when Oprah stepped up on the stage hosting, she requested her audience to welcome the guests. Although it is an imperative statement Oprah made it super polite form when she added *please* to her statement. In the excerpt [13], Oprah used the words *passed away* and *thank you* which are euphemistic expressions to show politeness, and it is appropriate for a formal situation. Oprah avoided saying *the soulman* died which is considered a rude and harsh word. Instead, she used *passed away* which sounds more polite. Besides, she appreciated her guest for coming despite his father's death. The utterance [11] which is used by Oprah expresses her gratitude and thankfulness to Tina Fey for accepting the invitation and shared with the audience a couple of events around her life, talking about wellness, her future projects and so on. Although Oprah

Winfrey is one of the most influential ladies in the United States, she kept using super polite forms to show politeness to her audience as well as her guests. Women use ‘super polite’ forms to be polite to someone they are talking to. They usually use it when they are talking to someone who has higher status or someone that they want to respect. In this show, Oprah Winfrey considered Dwayne Johnson to have higher status than her because he is one of the most popular wrestlers celebrity who has been successful in his career. According to Oprah, Johnson is someone she wants to respect which is the reason why she used ‘super polite’ forms.

### **2-2-1-7. Avoidance of Strong Swear Words**

Eckert (2003) defined swear as “an expression of very strong emotions: anger at specific others or simply deep frustration” (p. 181). According to Lakoff (1975), there is a clear distinction between women’s language and men's language in the use of meaningless particles that lies in how forcefully one says how one feels. Lakoff (1975) argued that “particles define the social context of an utterance indicate the relationship the speaker feels between himself and his addressee, between himself and what he is talking about” (p. 44). Strong swear words are more likely to be used by men, but it does not for women “women are encouraged to be little ladies” (Lakoff; 1975:44). Swearing words have been found in Oprah’s speech in the following examples.

- **Same-Sex Group**

**TINA:** Which actually, I used to say it so much and stuff like that in the room at *30 Rock* that it became a famous joke on *30 Rock* of—with Carrie Fisher's character that Jack Burditt wrote, like, never go with a hippie to a second location. Because I wouldn't shut up about things I learned from *The Oprah Show*. I went to a book club show once when I was living in Chicago with me and was probably Rachel Dratch, like a bunch of us had read *The Book of Ruth* was the book.

**OPRAH:** Oh, Wow.

**TINA:** And we went to that show like it was a mid-term. I don't know what—we, like—we thought you were gonna give us a test. Like we—we took it so seriously.

[14] **OPRAH:** Oh, my Gosh.

- **Mixed-Sex Group**

[15] **Oprah:** OMG, it's about to happen. So of the nine visionaries joining us on the WW Presents 2020 Vision Tour, Your Life in Focus, there's only one man. But when it's one of the most recognizable, big-hearted, delightful, fun, strong people on the planet, he's all you need. Please welcome Dwayne “the rock” Johnson.

In Atlanta, Oprah opened her speech with a swear word to show her excitement to the audience and her pleasure to host one of the most popular wrestlers around the world “the Rock”. She used avoidance of strong swear words in [15] to show that she is amazed to make an interview one of wrestling generation in the history. Uttering the sentence in the dialogue [14], Oprah used swear words in her statement because she was really surprised about what Tina Fey telling her about her love as a hostess in *The Oprah Show* since adolescent and the things were told by her as taken as pearls of wisdom by Tina, and used them in her career. Oprah used swear words to strengthen her emotions towards what Tina telling her.

### **2-2-1-8. Hypercorrect Grammar**

Lakoff claimed that “women are viewed as being the preservers of literacy and culture” (p. 50). She added that “Hypercorrect grammar was the formal grammar usage which was codified as a Standard English form according to grammar book (Lakoff, 1975, 38). Women are not supposed to talk harshly through the use of verb forms which involves the avoidance of terms regarded as vulgar coarse such as “ain't” and the use of precise pronunciation as the final “g” in words like going instead of the more casual “goin”. In English language, one variable such as [ng] can occur in various options of varieties. For



instance, the final sound in words *working* and *laughing*, the first pronunciation is represented *n'* such *walkin* which is used in vernacular form. However, the second variants [g] are used in the standard form.

- **Same-Sex Group**

[16] **OPRAH:** No, I did not. But **I'm thinking**, who-who do I feel that I feel close enough to on television that I would say

**TINA:** Righ

- **Mixed-Sex Groups**

[17] **OPRAH:** I love property the way some women love shoes. You know? I do. I do because God **isn't making** any more land. Okay?

In the excerpts [16], [17] Oprah used the standard form of verbs without depriving the sound "g". She was in a formal situation in front of the audience with her guests. Thus, she used the standard verb form to show politeness and respect to her audience. In addition, women are aware of the ways they are speaking reflect their social status, thus, they use standard speech forms in order to be valued by the society and not being offended by others (Lakoff, 1975). In Oprah's speech, she tends to use standard verb because of the social status she is occupied in order to be valued and being heard by other people.

In addition to the above examples, Oprah Winfrey used the appropriate patterns for the present perfect, which is subject + the auxiliary have (conjugated in the present simple) + the main verb throughout her speech. Furthermore, she kept using hypercorrect Grammar by using the present perfect when she was interviewing Tina Fey. Oprah Winfrey appreciates her for what she is doing and how she has affected a number of people around the world who fetch for the strong females' speech that Tina made through her characters. In Oprah's speech, she tends to use standard verb because of the social status she is occupied in order to be

valued and being heard by other people. As a woman, Oprah used ‘hypercorrect’ to increase her social status.

### 2-2-2. Summary of the Findings

This section discusses the findings of data analysis. Most types of females’ linguistic features were found in both sexes. The females’ linguistic features used by Oprah Same and Mixed-sex communication groups are: lexical hedges, tag questions, rising intonation on declaratives, intensifiers, hypercorrect grammar, empty adjectives, super polite forms, avoidance of strong swear words. The absent feature was specialized vocabulary (precise color terms). The result findings are classified into the table below:

**Table 3: The percentage Females Language Features used by Oprah Winfrey in 2020 Vision Tour**

No	Females’ Language Features	Number of Features		Percentage	
		Same-Sex	Mixed-Sex	Same-Sex	Mixed-Sex
1	Lexical hedges	91 times	110 times	45.72%	47.21%
2	Intensifiers	34 times	29 times	17.08%	12.45%
3	Rising intonation on declaratives	21 times	26 times	10.55%	11.16%
4	Tag questions	02 times	8 times	1.00%	3.43%
5	Empty adjectives	05 times	03 times	2.51%	1.28%
6	Super polite forms	6 times	7 times	3.01%	3.01%
7	Avoidance of strong swear words	2 times	2 times	1.00%	0.68%
8	Hypercorrect grammar	38 times	48 times	19.10%	20.60%
9	Emphatic Stress	-	-	-	-
10	Precise color terms	-	-	-	-
	Total	199 times	233 times	100%	100%

Table.3 presented the finding results of females’ language features used by Oprah Winfrey in 2020 Vision Tour. Oprah used 199 utterances in same-sex and 233 in mixed-sex

group that were included in females'. Oprah used eight females' language features in her interviews. The most frequent feature used by Oprah Winfrey was lexical hedges or fillers. Hedging is a device to show the speaker's hesitation about their utterances. In this talk show, Oprah used lexical hedges 91 times (45.72%) in same sex conversation. The lexical hedges used in the talk include *you know, I thought, I mean*, etc. Lexical hedges occurred 110 times (47.21%) in mixed-sex group and 91 in same-sex group. It implies that Oprah was less confident when speaking and she wanted to make her speech as good as it can. The reason behind the use of fillers was that Oprah talked spontaneously.

The second females' linguistic features used by Oprah in the Vision Tour 2020 is intensifiers. In same-sex group, Oprah used intensifiers 34 times (17.08%), and in mixed sex conversation, she used intensifiers 29 times (12.45%). Oprah used various intensifiers to attract the addressee to pay more attention to her opinion and speech as well.

The third Female language feature is rising intonation on declaratives. Oprah used rising intonation on declaratives 21 times (10.55%) in same sex group, and 26 times (11.16%) in mixed sex group. In the conversation, Oprah used raising intonation, which expressed that Oprah sometimes being hesitant about what she is saying, so she wanted feedback from male guest more than females to justify her statement she use rising. Rising intonation is more frequently used in mixed-sex group.

The other feature found in Oprah's speech is tag question. Oprah used tag questions only 2 times (1.00%) in same sex conversation, and 8 times (3.43%) in mixed sex conversation. It shows that she felt uncertain with her statement, thus she expected clarification from the addressee. Oprah looked anxious to know whether her statement was true or false. Her face looked expression "say this is true" when she was waiting for her guests, Tina Fey and Johnson Dawyne to ensure her statement. Oprah used a tag question which is attached at the

end of the declarative sentence to seek confirmation from her guests that express tentativeness and lack of confidence.

Empty adjective s found in Oprah's speech. In this show, Oprah uses it 05 times( 2.51%) in same sex conversation, and 03 times (1.28%) in mixed sex conversation which show Oprah's approbation and admiration, particularly when she talked wirh The Rock. The finding shows that Oprah used avoidance of strong swear words in same-sex conversation 2 times (1.00%), and 2 times (1.00%) in mixed-sex group. Oprah as one of the most influential women around the world avoids using strong swear words which shows that Oprah is a good woman who keeps her femininity as a woman.

The other feature found in the dialogue is 'super polite' forms. Based on the finding above, Oprah used super polite forms in same-sex group 6 times (3.01%), and 7 times (3.00%) in mixed-sex conversation, She used polite request which shows the powerlessness of women's language. She carefully uses superpolite form of speech. In this show, Oprah Winfrey respect3ed her guests, Tina Fey and Johnson Dawyne so that she used 'super polite' forms to address them.

The next Female language feature used by Oprah Winfrey is 'hypercorrect' grammar. Oprah does use 'hypercorrect' grammar in same-sex group 38 times (19.10%), while 48 times (20.60%) in mixed-sex group. Oprah is a woman who has high status who used hypercorrection to preserve her social status

The absent features are precise color term and emphatic stress. The precise color term is usually used by women when they are talking much about fashion. However, Oprahs' talk show did not discuss fashion, however, the researchers exclude emphatic stress features because there is no available appropriate device to measure it.

### **2-2-3. Significance of the Study**

The purpose of the study is to investigate females' language features used by Oprah Winfrey and the most frequent usage of those features in Mixed-Sex group compared to Same-Sex groups communication. By conducting this study, the reader can use it theoretically and practically. Regarding the theoretical significance, the findings of this study are expected to give a contribution and additional source in the field of Sociolinguistics, especially on how to analyze the types of females' linguistic features used by the hostess in a talk show the hostess's way of using females linguistic features via using Lakoff's theory about females linguistic features which can develop theoretical knowledge of Sociolinguistics.

For the practical significance, the result of this study is expected to be useful for everyone who studies Sociolinguistics and especially the students and the teachers. It might be one of the linguistics references which assist them to understand and appreciate the work of linguistics, especially females linguistic features. Finally, this study is also expected to make a contribution and information to further writers who are interested in doing the same field of study in Sociolinguistics deeply.

### **2-2-4. Scope and Limitations**

The scope of this study focuses on Sociolinguistic study especially in females linguistic features as seen through the speech/utterances and the action of the hostess Oprah Winfrey. In this study, we are concerned about the utterances of the presenter Oprah Winfrey in the subject. Moreover, to avoid broadening the discussion, we have limited the study and focused on females linguistic features using Lakoff 's theory of women's speech features.

### **2-2-5. Limitations**

This proposed research has been finished with several limitations. First and foremost, the proposed research is conducted in an English context. The data is only collected from one of the well-known American TV Talk Shows. Others talk shows are supposed to be taken into

consideration. Though we have closely examined 02 episodes from Oprah's 2020 Vision Tour, Tina Fey On January 11, Tina Fey joined Oprah on stage in St. Paul, Minnesota and Oprah's 2020 Vision Tour: Dwayne "The Rock" Johnson On January 25, Dwayne Johnson joined Oprah in Atlanta, Georgia. A larger sample is needed so as to add insightful improvement to the present study. Besides, the proposed research on females' linguistic features mainly refers to the conversation between Oprah Winfrey and male guest Dwayne "The Rock" Johnson ( mixed-sex group) and Oprah Winfrey and female guest Tina Fey (same-sex group). The researcher's focus is on Oprah's utterances. In addition, the researchers exclude emphatic stress features because there is no appropriate tool to measure this feature. During the process of analyzing and rechecking, the researcher found that a part of the transcript is not found in Dwayne Jonson's video, so the researchers remove the mentioned part. The same case in Tina Fey's video, she uttered some phrases which are not found in the transcrip

## General Conclusion

The major purpose of the current study was to examine how Oprah Winfrey used females' language features in both same-sex and mixed-sex groups, as well as she used taking into consideration various aspects. Applying Lakoff's theory, the findings show that Oprah Winfrey used 8 types of females' language features out of ten. It includes lexical Hedges (47.21%), hypercorrect grammar (20.60%), rising intonation on declaratives(11.16%), tag questions (3.43%), empty adjectives (1.28%), intensifiers(12.45%), super polite forms (3.01%), avoidance of strong swear words (0.68%) in mixed-sex Group. However, lexical Hedges (45.72%), hypercorrect grammar (19.10%), rising intonation on declaratives (10.55%), tag questions (1.00%), empty adjectives (2.51%), intensifiers (17.08%), super polite forms (3.01%), avoidance of strong swear words (1.00%) in same-sex Group. The findings showed that the use of females' speech features reflect Oprah character as a woman no matter what the social status she had. Besides, it is found that the most frequent feature used by Oprah Winfrey is lexical hedges or fillers by (47.21%) in mixed-sex. It implies that Oprah was uncertain to convey what she is going to say, and less confident to talk in mixed-sex group she was searching for the appropriate words. Yet, her language is far from being harsh and rude, she used super polite forms to appreciate and express her gratitude to her guests, which reflects the good side of her character as a woman more than as a 2020 Vision Tour hostess. The absent features are emphatic stress and specialized vocabulary, particularly precise color terms. Lakoff's theory is appropriate to this study and suits what the researchers aimed to analyze concerning the females' language features. However, Lakoff's theory of females' language features being described as an outdated approach ( Coates, 2013).

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## Appendices

### Appendix A

#### Sample Transcript of Tina Fey's video in Oprah's 2020 vision tour: your life in focus, January 11, 2020

**OPRAH:** Ho, ho, ho, ho, we're ready. Okay. All righty, all righty, all righty. So, when I started this very idea, I can't tell you what it means to me that so many brilliant influencers, trailblazers, people I really admire in the world said yes when we called to ask them to join the WW presents our vision tour for wellness. And, I mean, Tina Fey parked her parka and came all the way to the Twin Cities, y'all. Please welcome, Tina Fey.

(Tina Fey entrance.) (Applause.)

**OPRAH:** Hi.

**TINA:** Hi, everybody.

**OPRAH:** She's here. Oh, look at you.

**TINA:** What did I do?

**OPRAH:** Yeah, you left your parka in the back.

**TINA:** I left my parka in the back.

**OPRAH:** Was the cold a little shocking?

**TINA:** I mean, it was—I went out of the hotel this morning, and I went—(screaming)—

**OPRAH:** Hey, I did the same thing. I did the same thing. And I lived in Chicago all those years.

**TINA:** You lose your tolerance.

**OPRAH:** Yeah. The difference is, the difference is, too, when I was in Chicago, I literally went from garage to garage.

**TINA:** Yeah.

**OPRAH:** I worked 14-hour days. I went from one garage to the next. Anyway, we're welcoming you here.

**TINA:** Thank you. I'm so happy to be here. (Applause.)

**OPRAH:** So, Tina and I had some fun yesterday because we both love Minneapolis for the same reason. We both love ourselves some?

**TINA:** Mary Tyler Moore.

**OPRAH:** Mary. We do. We do. So we went to the—we had to go to the statue. With our—

**TINA:** I was checking the realness of her—

**OPRAH:** —with our berets.

**OPRAH & TINA:** (Singing.) "We're gonna make it after all." Love that. Love that. Why did she mean so much to you?

**TINA:** I mean, you know, I think only in hindsight do I appreciate what a new kind of show that was, you know?

**OPRAH:** Yeah.

**TINA:** It came on the air the year I was born. I was born in 1970 and so that scene, that representation of a woman working a show about her at work and her work friends and all that stuff, that was a given for me. And I think that definitely influenced me of what I thought grown-up life was. Right? We all wanted that apartment. I drove by the house—

**OPRAH:** That's right, you did.

**TINA:** It's so pretty, yeah, you can do that.

**OPRAH:** Is it still there?

**TINA:** Yes, the exterior of the house. It's somebody's house. You should probably knock on the door. I didn't. (Laughter.) Yeah, and just everything about it, you know, just, like, having that—and so I definitely, obviously, from very young, saw myself in, like, that—I'm gonna live—I'm gonna work. I'm gonna live in the big city. Those were the things I dreamed about, in large part because of that show.

**OPRAH:** I wanted an apartment like that. I even had an "O" near my refrigerator, like she had an "M."

**TINA:** Yes. Also her outfits were gorgeous. Her style was gorgeous.

**OPRAH:** I started wearing vests because Mary did.

**TINA:** Yeah.

**OPRAH:** Yeah, the whole thing. It's really important to have role models like that. And then when I started in Chicago and people started writing and asking me for money all the time, I thought, now, who would I write to? Mary. (Laughter.)

**TINA:** Did you write her?

**OPRAH:** No, I did not. But I'm thinking, who—who do I feel that I feel close enough to on television that I would say—

**TINA:** Right.

**OPRAH:** —Mary, I'm having a problem. Could help me with my rent? But anyway.

**TINA:** Yeah.

**OPRAH:** Here's the deal. I know that you have been a WW member, not just a WW member. You are a WW lifetime member.

**TINA:** I'm a lifetime member. (Applause.) Thank you. I—

**OPRAH:** Tell people what that means.

**TINA:** I joined in New York in—I had gone—I lived in Chicago and really enjoyed the food in Chicago. And the big coats.

**OPRAH:** Yeah.

**TINA:** And then I moved to New York and we all took our coats off and I went, what happened? What happened? I was thinking, like, it's time to sort of focus on this before it gets out of hand.

**OPRAH:** So why did you choose it then?

**TINA:** I think I chose it then, I went with my friend Paula, my friend—I hope—I don't think she'll mind that I—this is my friend Paula Pell. This is hilarious. You know, we were both writers. You know Paula Pell. And we joined together. We were writers at SNL. And we went—we used to go to meetings, you know, when you talk about connection, it was old school days. We would go to the meetings over at the jewelry store on 86th and Broadway. And the points were in books. I still have the books. You'd look up, you know. So, again,



my—a banana is 2 points forever, to me. I can't—a banana can't be zero points. I can't. And I—we both succeeded on the program. And I lost, like, 30 pounds that—and it mostly stayed off. In many ways, it kind of changed my career a little bit. And I was, like, oh, okay [now] you can be on TV, which is terrible. But also, like, okay. I said, yes.

**OPRAH:** It worked out. It worked out.

**TINA:** Yeah.

**OPRAH:** And you went on to be—not only that. We were talking earlier. And those of you who are on it know, the best part about Weight Watchers is a community and there's now an app.

**TINA:** Yeah.

**OPRAH:** Called Connect.

**TINA:** Yes.

**OPRAH:** Where people are posting all the time. I was saying, it's the only place you can go and post your picture of yourself at 487 pounds in a bikini and people say, "Way to go, girl."

**TINA:** Yes. Yes.

**OPRAH:** Fantastic. We're with you. Yeah.

**TINA:** I find going on—I actually do go on there sometimes. And people don't know it's me.

**OPRAH:** You go on there?

**TINA:** Yes. And you don't know it's me. I may have given your salad a thumbs up. You don't know. But I find it really rewarding.

**OPRAH:** You are on Connect.

**TINA:** Yes, ma'am. Not by my name. But, yes. And your staff looked it up. And they're, like, we saw you. You have three followers. And I was, like, yep. Perfect. Perfect. That's exactly how I want it. But I don't do Twitter and stuff like that because I feel like it can be so toxic. And so sometimes on a day when I'm feeling very stressed or, like, I feel the urge, I wish I could go on Twitter and, like, say something back to someone or whatever, I go on Connect and I spend, like, 15 minutes saying positive things to people. And you—I feel so, like, refilled and good as opposed to, like, leaving a mean thing on Twitter?

**OPRAH:** Yeah.

**TINA:** People get into some personal stuff on Connect.

**OPRAH:** They do.

**TINA:** Yes. I've seen people talking—you can put videos on there, now, too. One time I spent quite a while watching a lady, an older lady talking about her weight loss and also talking about, like, how her—she's facing an illness. Her mother had—was telling her, like, you're never gonna do it. And the community was rallying around her. Like it gets deep on Connect.

**OPRAH:** It gets deep.

**TINA:** Yes.

**OPRAH:** It's deep. But you don't go deep. You're just on there.

**TINA:** I'm just, like, you can put Cool Whip on bananas, guys. That kind of stuff.

(Laughter.)

**OPRAH:** I also—I heard you posted a strawberry something.

**TINA:** Yes. It's strawberries and bananas and I put frozen Cool Whip on it and a little chocolate syrup and I tell myself it's a banana split. Sometimes.

**OPRAH:** Yeah. Yeah. Only 7 points. Tell me this. Does it—

**TINA:** (Inaudible.)

**OPRAH:** Does it excite you, thrill you, please you, or reward you, or all of them, that there's so many millions of young Liz Lemons out there in the world—

**TINA:** Yes.

**OPRAH:** —who look up to all the strong women that you've created through your characters?

**TINA:** Oh, that's very kind of you to say. Yes. I'm always thrilled to meet somebody who—who says that they, you know, were inspired to become a writer or an actor or something because they saw me and Amy on *SNL* or they saw *30 Rock*. I think it's great. A lot of times you—you can probably use—I can see them coming. Sometimes they're coming at me and I'm, like, you look exactly like me at 22. And, yes, hello. Like it's always, like a lady who looks—with the glasses—yeah, they look exactly. But, yeah, I think it's great.

**OPRAH:** I think it's great. And I have to say, I heard that you really like the poster that we shared the lineup for the tour.

**TINA:** I loved the poster for the tour. I would like this to be how we repopulate the world. We go to an island, these women and The Rock—(laughter)—and start society over. It's a good thing.

**OPRAH:** So I hear you're in a reboot stage now.

**TINA:** Yes.

**OPRAH:** What does that mean?

**TINA:** Well, it was interesting because I was doing the workbook on my way here on the plane and I'm 49, I'll be 50 next May.

**OPRAH:** How are you feeling about that?

**TINA:** Thank you. I feel okay. I feel fine. Yeah. I'm trying to keep—I'm trying to make myself say I'm 49 and not be, like, I'm 50. Because I'm not yet.

**OPRAH:** Yeah. But you know it's only gonna get better.

**TINA:** I hope so. I think so.

**OPRAH:** No, no, no. It is.

**TINA:** Yeah.

**OPRAH:** It is.

**TINA:** Yeah.

**OPRAH:** And I will tell you, the only number that actually gave me pause was 60. But when I turned 50, my—my dear friend, Maya Angelou, was still alive. And Maya said to me, babe, the fifties are everything you've been meaning to be. It's everything you thought you might do. This is it. It's coming in. You're not even there yet.

**TINA:** Yeah. Great. Okay. I agree. (Laughter.) But it was good. The book is asking you your intention. I feel like I am at an age where all the things I ever thought I wanted to do, I did them. I always wanted to work at *Saturday Night Live*. I wanted to have a TV show. I wanted to have children, you know. And so I—I feel like I'm kind of trying to be quiet and take things

in. Read. Listen. (Inaudible.) I'm waiting for something inside me to tell me what the next thing is I want to do.

**OPRAH:** Yeah, wait for it, actually. I would say don't tell it. Let it tell you.

**TINA:** That's what I'm trying to do.

**OPRAH:** You're doing okay.

**TINA:** Okay.

**OPRAH:** So that's what the reboot is for you?

**TINA:** That's the reboot. That and, you know, my husband and I are both eating better. Like we're doing—in fact, my husband—his back was bothering him and they told him to lose weight and in that very male way he said, okay, and lost 15 pounds like in a week.

**OPRAH:** That happens with guys. Yeah.

**TINA:** He does most of the cooking in our house. So, like, it's good that he's on a health kick. Now everyone's eating well and stuff and exercising.

**OPRAH:** So are you conscious of it? Are you still tracking? Do you track every day?

**TINA:** When they said do you have an account? I was, like, someone's going to be able to tell I'm not tracking.

**OPRAH:** That's what I think sometimes, too. Yeah.

**TINA:** But I know it's there for me. I go in and out. Like I know it's there when I need it. You know, like when I need to track, it will be there. But, no, I'm not tracking right this second. And all my exercise I'm finding now like exercise used to be about, oh, I want to look cute. Now it's like—about five or six years ago I took an exercise class at a gym and they were, like, okay, everyone should get down here. We're gonna do this. Like, you need to be able to get up off the floor, ladies. And I was, like, that's where it's at. (Laughter.) I need to be able to get off the floor. (Laughter.) And I—now I do a thing called Turkish get-up? Do you know what those are?

**OPRAH:** No.

**TINA:** It's like a thing where you get up off the floor over and over again. In stages. And sometimes you hold the weights. This is 49. I was with my—I have two—I have a 14-year-old and an 8-year-old. And I don't feel like an older mom. I had my 8-year-old when I was 41 when I delivered. But I feel I'm hanging in with her. But last night before I left we were, like, goofing around at the table and she was joking like she was gonna kick me like that? And I was joking with her and I, like, turned sideways and I was, like, come on and she kicked me. As soon as she did it I was, like, oh, wait a minute. She kicked me and knocked me fully on my butt. All right. Your mom's—your mom's 49. Come on. Come on. (Laughter.)

**OPRAH:** What is it you most—I mean, do you find it more challenging now to raise girls in this age?

**TINA:** Well, the internet is horrifying.

**OPRAH:** That's what I mean. With the internet and social media. You're not on it yourself.

**TINA:** I'm not doing any public stuff. I love using technology to connect with people I actually know. Like I have a group of *SNL* lady friends that we—like it's like Oprah meditation, Maya Rudolph, Rachel Dratch, Ana Gasteyer. We talk every day. We talk a hundred times a day.

**OPRAH:** They're your Gayles.

**TINA:** They're my Gayles.

**OPRAH:** Yeah.

**TINA:** Until I can lure Gayle away from you. (Laughter.) Which has long been the plan. So, yeah, but they're—listen, they're not gonna—and my kids, my older daughter has a phone. She's on it. She's talking to her friends. Yeah, how do you—you protect them from what's so terrible out there? I think kids growing up—

**OPRAH:** Do you have rules about it?

**TINA:** Yeah, well, my little one does not have a phone. And—

**OPRAH:** What is the age you think you should have a phone?

**TINA:** Well, I think it depends on the kid.

**OPRAH:** Yeah.

**TINA:** I think my older kid was, like, 12, and that was okay. My younger one, I want to say, 38. (Laughter.) She's trouble. She is trouble.

**OPRAH:** Yeah.

**TINA:** But I think kids—kids that young, they're, like, we know. They get the whole thing of, like, it's forever. It's for everyone. It's for—you know. Because that's what—I think my generation struggles the most with. I sent that online and now anyone can see that and that's forever. We don't get that.

**OPRAH:** Not at all.

**TINA:** No. We're, like—I think speaking extemporaneously is, like, the most dangerous thing a person can do in 2020 is, like, talk without a script. Because you're gonna get in trouble. You'll be in trouble with somebody. (Laughter.)

**OPRAH:** So let's talk about all of this incredible—you know, one of the things that amazed me, one of the times I think I was going to interview you, you were in the middle of literally creating—you were gonna do, for the first time that night, the Sarah Palin routine—(applause)—and there was something going on with your daughter—

**TINA:** It was—yeah, it was—I spent what was probably the apex, probably the craziest day of a crazy time in my life when we made the show *30 Rock*, we worked 60, 70 hours a week, and Oprah had very, very kindly agreed to be on the show. We were gonna shoot, film all day on Saturday—

**OPRAH:** Right.

**TINA:** —and also that—it had come to pass in the days before that, that that Saturday night I was gonna go play Sarah Palin the first time at—

**OPRAH:** For the first time.

**TINA:** For the first time. And—and then the next day was my daughter's third birthday party. And I was, like, I'm gonna make the cake, you know, I—yeah. Everybody—here's one thing, if you're a young mom, I will tell you, they literally don't remember all the things—the birthday parties, they—they don't remember. Don't start until they're, like, 10.

**OPRAH:** I was gonna say, don't even start it. Usually about 6 or 7 you start to remember.

**TINA:** Yes.

**OPRAH:** But all that stuff you're doing when they're 2 or 3, you're doing it for yourself.

**TINA:** Yeah, you're doing it for yourself.

**OPRAH:** It doesn't matter how good the cake is.

**TINA:** Yeah, it doesn't matter if you made the cake. It's fine.

**OPRAH:** You didn't even seem to be nervous that first—that you were doing that that first night. Were you really nervous?

**TINA:** It—I—I think I weirdly was not. I was probably more nervous that you were there and we needed to get the—the—

**OPRAH:** The shot.

**TINA:** The view in the can. I did have a—I didn't have a psychotic break. Like a little like Lady Gaga, but I did have an epidemic earlier in the morning when you were there where I started laughing uncontrollably and I had to shoot one little thing without you, and I started laughing uncontrollably at a very stupid joke where I was supposed to be asleep and the guy next to me on the plane and then I get woken up and in my sleep I say, no, grandma, no. And you never know why, I—anyway, and I started with giggles and they were like—I couldn't stop. And they were, like, Oprah is coming in, like, an hour. You've got to pull it together. Okay. Okay. Yeah, we were in the jet room and I was looking at news tapes of Sarah Palin trying to sound like her and Oprah said to me, I'm concerned for you. Like this is—might be too much. (Laughter.) And I was (inaudible) like when Oprah Winfrey tells you it might be too much, sit down.

**OPRAH:** Sit down.

**TINA:** And I in hind—now that that time in my life is over where I can do everything, I can go and do the show and I can remember a feeling that now I know was just cortisol just spiking at all times. Like I—like a tight chest front and back and cortisol because that show was a—*30 Rock* was a lot of challenging people—

**OPRAH:** Mm-hmm.

**TINA:** —challenging circumstances, and I think that it—there would be days where I'm, like, I feel it eating my heart.

**OPRAH:** The cortisol.

**TINA:** The cortisol is burning away my heart. And so I—I don't feel that anymore. I have other shows now. I'm not in them. And I feel that that's good.

**OPRAH:** You know what I love about you is that, first of all, did you—you didn't know, particularly that first day, that the Sarah Palin gig, that that thing was gonna turn into a thing and a thing and a thing.

**TINA:** I didn't. And all I knew is people thought I looked like her. I was, like, I don't even work there anymore. And I don't think people realized that. And I still say that it was my *Prayer for Owen Meany* moment. Everything in my life had been leading up to me being able to do that. And I—one thing I was thinking about that, and about balance in general, and the reason I wasn't that scared was I think because other parts of my life were in balance, I felt, like, if it goes terribly, I'll just go home. And my family's there.

**OPRAH:** That's right.

**TINA:** You know, I was able to have a perspective of, like—

**OPRAH:** I will say, that is the reason why Gayle and I, and if you were gonna steal her as a best friend, why she is the best friend. Because she always actually loved her life. And so never wanted any parts of mine. You can only have friends who are truly your friends who are

not jealous of you who don't want what you have, who only want what they have, and they're happy for what you have.

**TINA:** And that's why I have—I also would be remiss if I did not mention my best friend from home growing up best friend, Marlene Kimball, who is very much that. She's a teacher in Pennsylvania, and she—we are—celebrate each other. And yet I never feel, like, yeah, that she says, well, I wish—well, this weekend she would have wanted. I probably should have brought her this weekend.

**OPRAH:** Probably should have brought your friend.

**TINA:** Yeah. Yeah.

**OPRAH:** So do you have lots of girlfriends? Because you have the *Saturday Night Live* group you talk to all the time.

**TINA:** Yeah, I have my *Saturday Night Live* friends who are now like old friends. That's from over 20 years ago.

**OPRAH:** Yeah.

**TINA:** I have my—you know, my old, like, hometown summer theater friends. I have all my work friends. My friend who I used to work with flew in from L.A. Not because of me. But, yeah.

**OPRAH:** I wanted to ask—first of all, you are gonna be hosting the Golden Globes.

**TINA:** Yes. Amy and I are going to go back.

**OPRAH:** You're going back next year?

**TINA:** Yes. So here's when I'll be tracking. Next December, I'll be tracking those points.

**OPRAH:** (Laughter.) Back to tracking.

**TINA:** Back to tracking.

**OPRAH:** For the big event. Do you think, as a comedian, that there are some jokes, some things that shouldn't be joked about? Is there anything off limits?

**TINA:** I—my honest answer, as a comedian, is sort of, no. There—if you're a good enough comedian, and if it's true, and you find the way to get at the truth of something, like, technically, no. But it's also, like, you have to think of who you're speaking to. And who—where I think we'll get push back is people—because if you speak now, you're speaking to everyone in the whole world. And so you get more push back. I'm, like, yeah, I didn't—I can hear you, and I didn't like that. So it's harder to write jokes. But in theory, like when you say is there no topic? And in my mind, I'm, like, I don't think there's any topic that I wouldn't want to hear what Chris Rock has to say about it. Like I would feel safe in his thoughtfulness and his skills. And I'd be, like, what's your take on? Whatever. But I also think part of my reboot is as a person in comedy, we're also, like—not all of us. Me and my peers are kind of, like, all right. Let's take a minute. Let's figure out how to make comedy without hurting anyone, because we don't want to hurt anyone, you know. How to make things—make shows that are more inclusive and diverse.

**OPRAH:** Well, you were doing diversity and inclusion long before it became the code word that everybody now uses, it's a popular word, because you had a theory about diversity and creating chemistry in a room based upon lots of different kinds of people. Correct?

**TINA:** Oh, yeah. I mean, I do think the more—the more—the more diverse the room, the better everything is. Because it's just—yeah, it's just—it's just truly better. Because you don't

want to be a bunch of—you don't want to be a bunch of Caucasian people trying to guess what's okay, you know, for a Latino person. How about just have some Latino people in the room to come up with things together?

**OPRAH:** Right.

**TINA:** And it just—yeah, it's, like, you wouldn't—you wouldn't make a soup with, like, one thing in it and expect it to be good soup.

**OPRAH:** No, you would not. So you've been doing that for a very long time. Applause to you for doing that.

**TINA:** Thank you.

**OPRAH:** So when you rebooted *Mean Girls*.

**TINA:** Yes. Now in Chicago.

**OPRAH:** Now in Chicago.

**TINA:** Yes.

**OPRAH:** So when you rebooted *Mean Girls*, you had an idea behind it, but it just wasn't about mean girls.

**TINA:** Yes. The *Mean Girls* story, it came from this sociology book called *Queen Bees and Wanna Bees*, which we probably talked about (inaudible.) And it's about how to help girls navigate—they call it relational aggression. Now I feel like—

**OPRAH:** Is that what it's called?

**TINA:** Relational aggression.

**OPRAH:** Mean girls are relational aggression.

**TINA:** Yeah, aggressors, yeah.

**OPRAH:** Aggressors.

**TINA:** But now I feel like—partly because of the internet and the anonymity of the internet and our climate in our culture, it's actually kind of metastasized this behavior where I'm just gonna throw a punch over here on someone's Instagram account or tweet something at someone and walk away, like, wasn't that amazing? Wasn't it—wasn't it so bad-ass how I said that terrible thing to that person who doesn't know who I am? And in the core of the *Mean Girls* message of the show is this simple notion of, like, saying—calling someone else ugly does not make you better looking. Calling someone else stupid does not make you any smarter. And just trying to encourage people to walk away from that behavior. And so that felt why—was probably why it felt okay to me to, like, oh, yeah, I'll revisit this property or whatever because I feel like it's still a valid thing to be talking about.

**OPRAH:** I love when you wrote in your book, *Bossypants*, a great book.

**TINA:** Thank you.

**OPRAH:** You wrote, "If you retain nothing else, always remember the most important rule of beauty, which is"?

**TINA:** Who cares? Who cares? Who cares? You're still gonna die. (Laughter.)

**OPRAH:** And you say you reached a point where you loved everything about yourself. And you actually were talking about your thin lips that make you look like your nephew.

**TINA:** I look just like my nephew. I did that, like, changing—(inaudible) yep, my nephew. I think it is very much a blessing that I—I think it's good to not be pretty as a teenager or a—you know what I mean?

**OPRAH:** Why?

**TINA:** Because I think if you're a very attractive young person, the world treats you differently and expects different things of you, and you may not develop other aspects of yourself. And then you will eventually, unless you're Christie Brinkley, you will eventually lose that beauty. (Laughter.) And then you don't know who the rest of yourself is, you know.

**OPRAH:** Yeah, but Christie Brinkley is just—she's more Christie Brinkley now than ever.

**TINA:** Yeah. She looks beautiful.

**OPRAH:** Yes, she is. She is. She is. But it never was an issue for you?

**TINA:** I mean, I feel like I—what, being too beautiful? No. It's never been an issue. (Laughter.) Never been a problem. But you know I think we've talked about this. I think it's interesting I've moved through my life in a couple different body shapes. And it—it's interesting to go from having been kind of, like, the Chicago style comfy comedy person and then I lost weight when I was, like, 27, 28, and people who I had definitely met before introduced themselves to me and treated me differently. And I felt like I was mature enough to be, like, okay, thank you. Don't hit on me.

**OPRAH:** Yeah. Yeah, yeah.

**TINA:** You saw me before.

**OPRAH:** Because people treat you differently.

**TINA:** They treat beautiful people differently. We do. We can't help it.

**OPRAH:** And I think we all do, do we not?

**TINA:** Yes.

**OPRAH:** Yeah. Yeah.

**TINA:** It's why I punch my daughters in the face every morning. (Laughter.)

**OPRAH:** And I love—I loved what you just said is true. I think I remember reading this in *Bossypants*. You—the reason you're so secure with yourself is because you've moved through life in a few different bodies.

**TINA:** Yeah. You know, it's so true, yeah, it's—I think we say about this—you should try being—try being a little heavy once. Try being really, really skinny once. You can't stay there. You know, you're losing weight and it becomes a game.

**OPRAH:** Yeah.

**TINA:** Of, like, how much weight can I lose? And you don't want to reside there. You want to live your life.

**OPRAH:** You want to live your life.

**TINA:** Yeah. Now I just want to—my goal now is I want to—I see, like, old ladies in Manhattan, like, bustling down the street. And that's, like—my goal is, like, I want to be walking around town, probably yelling at people—(laughter)—when I'm 85.

**OPRAH:** When you're 85.

**TINA:** Yeah. I want to be moving. That's it. Somebody moving.

**OPRAH:** You seem to be so—so literally normal, calm, and balanced. What's the lesson it's taken you the longest to learn?

**TINA:** The lesson it's taken me the longest to learn? Hmm. That's a good one. I think I'm at that sage where I'm trying to learn that I don't have to be so obedient. I'm a very obedient person. A very obedient child growing up. I'm a pleaser. I want to hear that I got an "A," you



know? And I feel like you get to the age that—where you get past that and now I don't feel the need to please others as much.

**OPRAH:** As much.

**TINA:** As much.

**OPRAH:** Have you completely lost it? Do you say—still say yes a lot of times when you mean no?

**TINA:** No. I think I don't. I think I don't say yes when I mean no. Yeah. I think I'm cured. I'm cured. It was the vision (inaudible.) I don't think I do, yeah.

**OPRAH:** So since you're in that state of reboot—

**TINA:** Yes.

**OPRAH:** —are you comfortable being in that place where you're just waiting for the next to show up?

**TINA:** Yes. I'm comfortable. I keep saying around the stuff, like, well, you know I'm retired. And then my husband's, like, you know you're not retired. Just let me say it. Yeah, I'm comfortable. I'm trying to read more. I'm trying to be—I'm, you know, present and enjoying my kids more than—you know, my second kid has no understanding of how hard my older daughter had it when you're shooting and you're—like I would say goodbye to her at 5:00am in the morning and come home at 9:00pm, at night. That was terrible.

**OPRAH:** Your heart.

**TINA:** And, you know, now my little one if I go for 10 minutes, she's, like, where are you going? She has no idea how bad it can be. The other thing I'm trying to learn is to—as we all are—to be more present and put the devices away and to be with my family in a way and not be caught up in the idea of what it should be when we're together. When you work a lot, working moms can tell you, like you spend a fair amount of time at work and I'm gonna go on Pinterest and look at crafts I'm gonna make when I get home someday.

**OPRAH:** Someday.

**TINA:** Folders and folders of pins craft. And I have this thing where it's, like, I'm gonna take my 8-year-old to this part of Central Park, this special guarding and we're gonna go and we're gonna take drawing supplies and we're gonna have a day and I took her and she was, like. (Indicating.) It just—it just went to hell, like I just—and we ended up, like, in a fight with each other. It's, like—and I was, like, maybe let's just be together and not try to plan it and not try to—you know.

**OPRAH:** Are you glad that you're not? Or would you want to be on *Saturday Night Live* during this volatile political time?

**TINA:** I'm glad to not be. I think it's a tricky time to write about politics. It's tricky, tricky, tricky. Because you are still obligated to make it funny, you know? You can't just be mad.

**OPRAH:** Yeah.

**TINA:** It has to be funny, you know?

**OPRAH:** Yeah. But who would you most want to play now?

**TINA:** Who would I want to play now?

**OPRAH:** As a character.

**TINA:** Oh, I'm thinking through them all. They're so beautiful. (Laughter.) I can't—I don't—I don't think anybody. I mean—what's that? You got one?—Amy Klobuchar? Rachel Dratch plays Amy Klobuchar and does an amazing job and looks just like her. Nancy Pelosi.

**OPRAH:** Nancy Pelosi.

**TINA:** I could play Nancy Pelosi. Marianne Williamson. You know, in improv, there's a whole thing when you're doing improv shows, which is where I came from, which are these scenes that everyone makes up together on stage. And there's a rule in improv is when do you enter a scene? Two people are doing a scene and when are you supposed to enter?

**OPRAH:** Yeah.

**TINA:** And they ask in improv, when do you enter? Oh, when I have a good idea? Or when I think of something funny? And the answer is, no. The answer is, you enter the scene when you are needed. That's when you enter.

**OPRAH:** A-ha.

**TINA:** So I will not enter unless I am needed.

**OPRAH:** But if you felt you were needed and you got the call.

**TINA:** Oh, sure, yeah.

**OPRAH:** You would do it?

**TINA:** Yeah.

**OPRAH:** What is exciting you the most right now?

**TINA:** What is exciting me the most? I mean, being here with you?

**OPRAH:** Thank you. (Applause.)

**TINA:** What is exciting me the most? I don't know. I'm dead inside, Oprah. I'm dead.

(Laughter.) What is exciting me the most? I like my house. I like being inside my house.

(Laughter.)

**OPRAH:** So, you, I know, also did the workbook. Right?

**TINA:** Yeah.

**OPRAH:** And what did you—did you learn anything about yourself?

**TINA:** Yes. Well, this kind of ties to what I just said. The emotion and learning—learning was one of the things I circled that I wanted to work on because I feel like I—I feel like I lack curiosity. Like I should be more curious about things outside my realm.

**OPRAH:** Are you one of those people who has literally learned from your life mistakes?

**TINA:** I hope so. Yes.

**OPRAH:** So it doesn't show up wearing a different pair of pants? Or skirt? So that it doesn't show up wearing a different pair of pants or skirt?

**TINA:** Oh, yeah, I think so. I think I learn from my mistakes, yeah. But even just in terms of, like—I don't know, taking in new—doing new things. Trying new things. I think I'm a person who needs to be pulled because I was obsessed with comedy. It's what I always wanted to do. I dove into that. Now I feel like I know about that. And so I need to find what the next thing's gonna be.

**OPRAH:** Who makes you laugh?

**TINA:** Oh, my gosh. Who makes me laugh? Maya Rudolph. Amy Poehler. Keenan Thompson. David Sedaris. A lot of people, thank God.

**OPRAH:** The thing with you and Amy Poehler seems like it's so natural. Do you have to work at that being so natural?

**TINA:** We have known each other since 1992—'93. And we've been working together. And the thing I love about our friendship, it is—it is a work-based friendship. Like we—that's the time—the only time—almost the only time we see each other is when we work on something together. Which is why we're, like, okay, we'll do the Globes again. We were on our first improv team together. We toured for the Second City together. We did [SNL] "Weekend Update" together. And so that was the best—my love language is working with people. I work with my husband, I—you know. And so going into doing something like the Globes and sitting there with a packet of jokes and going through it with her, it's so natural and so easy because it's 25, 30 years in practice.

**OPRAH:** Yeah. And that vibe just happens so naturally. Yeah. So when you did your workbook—

**TINA:** Yeah.

**OPRAH:** —what was your 2020 vision for yourself?

**TINA:** Well, I think I was a little confused of whether it was supposed to be a whole sentence. (Laughter.) Or, like, a how—a theory of what it should be or if it should be, like, eat more carrots. But I think it's—(laughter)—I think it's about listening and being present and, like, listening to try to hear what I'm supposed to do next.

**OPRAH:** And when—you know, one of the practices that is actually a part of my daily spiritual practice is gratitude. And when you look back at your life, your career, just what you were saying earlier, all the things you wanted to do, you're 49, you think you've done those, what are the things that really make your heart swell with gratitude?

**TINA:** With gratitude about all those things?

**OPRAH:** Yeah.

**TINA:** I mean, everything. The—the people I've gotten to meet. The people I've gotten to— to work with. Being able to not—that I didn't run out of time to have children. You know, being able to do what I love and have financial success in it. I have gratitude for. I would—I know for sure I would be doing it anyway, even if I was still doing it in Chicago for free and working a day job.

**OPRAH:** You know what you're supposed to do: You would do it for nothing.

**TINA:** Yes. I would do it for nothing. And I have in the beginning for a long time, yes.

**OPRAH:** Yeah. Yeah. For nothing.

**TINA:** For just—yeah.

**OPRAH:** And if you were still—well, we're glad you're not still doing it for nothing. Not still doing it—

**TINA:** Me, too. Me, too.

**OPRAH:** Yeah. And so what—do you have a spiritual practice?

**TINA:** Um, I was raised Greek Orthodox. But now I would—Whoa-hoo. Yeah.

**OPRAH:** I love people shouting for orthodox.

**TINA:** Yes. My religion.

**OPRAH:** Yes.

**TINA:** Now I would refer to myself as, like, an Anne Lamott Christian. Like read some Anne Lamott. Try to be a good person. Try to impart ethics to my children. That's about it.

**OPRAH:** And that's it.

**TINA:** That's about it.

**OPRAH:** What do you do—since, you know, we're talking about wellness here.

**TINA:** Oh, yeah.

**OPRAH:** Yeah. What do you do to keep yourself in that wellness space that you are working to be more whole—

**TINA:** Yes.

**OPRAH:** —and not perfect? Because you taught us that we don't have to do that.

**TINA:** No, you can't be. What do I do to be well? I—I eat well. I move around. I try to—I try to, sleep. Now that I've spent so many years sleep deprived. And that sleep deprived—sleep deprivation is no joke. Like there's a reason they use it as—

**OPRAH:** I know. This entire audience, I'm amazed I'm still awake. (Laughter.) I'm amazed they're still awake, because when I asked the question earlier today, that's the number one question everybody can read. They're not getting enough rest or sleep.

**TINA:** Yeah. And that's so—it's so hard to prioritize it for yourself. But you should try. I love going to sleep. It's my favorite part of the day. (Laughter.) I drink some natural calm, get hazy, and then I go to sleep. I'm finding that I really need to be outside every day. Like I need to make time to go walk and be in nature or as close as I can get to nature.

**OPRAH:** In New York City.

**TINA:** In New York City. Goes to the park. I'm trying to read more. I'm trying to read more for a couple reasons, because I'm looking to reboot, but also I think I know my friends and I were all—we're all very stressed by the news every day and the daily events and, like, fire, eventually and so many things like—

**OPRAH:** Do you take it in? Because I was talking to a friend the other night who's, like—said, I've got to go watch the evening news. I never watch the evening news.

**TINA:** I—I—no. I try not to, yeah.

**OPRAH:** Before bed? Are you kidding?

**TINA:** A little—look, I watch the morning a little bit and then—

**OPRAH:** Do you watch Gayle?

**TINA:** Um, it—I look—I'm NBC forever. It's tricky. It's tricky.

**OPRAH:** Yeah. (Inaudible.)

**TINA:** So I watch NBC in the morning. I'm sorry. By the way, that was just a chess move to prevent Gayle from being my friend. That was relational aggression. (Applause.) I watch everything on Gayle's Instagram. I learn on Instagram a lot about Gayle. But I also like to read stuff because I feel like it helps me remember that the world's been around a long time and will continue to be around and so I read things that were written a while ago and have a connection to things that are more permanent than, like, the news cycle.

**OPRAH:** But you don't take all that stuff in on a daily basis?

**TINA:** No, I try not to. I think my friends do. My friends need to be talked down every night. There's a lot of, like, are you watching this? Nope.

**OPRAH:** Not a bit.

**TINA:** Nope. Walk away.

**OPRAH:** Don't even take it in. I can't even tell you what it meant to me that you said yes that you would come here and talk to all of our—

**TINA:** I told her I was—(applause)—I would say yes to anything in the world that you ever asked me to do. And by the way, like if you asked me what my, like, spiritual beliefs are? Like the closest I come is my love of you, since I was a child, coming home from high school—

**OPRAH:** Oh.

**TINA:** —I would come home every day and make a Jiffy Pop and watch you every day and eat that whole Jiffy Pop and I feel like there are so many things I say all the time that I got from watching your show. I always say, always be the only person that can sign your checks? I always say, never go with someone to a second location.

**OPRAH:** Absolutely.

**TINA:** Which actually, I used to say it so much and stuff like that in the room at *30 Rock* that it became a famous joke on *30 Rock* of—with Carrie Fisher's character that Jack Burditt wrote, like, never go with a hippie to a second location. Because I wouldn't shut up about things I learned from *The Oprah Show*. I went to a book club show once when I was living in Chicago with me and was probably Rachel Dratch, like a bunch of us had read *The Book of Ruth* was the book.

**OPRAH:** Oh, wow.

**TINA:** And we went to that show like it was a mid-term. I don't know what—we, like—we thought you were gonna give us a test. Like we—we took it so seriously.

**OPRAH:** Oh, my gosh.

**TINA:** So you, you were my church. You are my church and my light.

**OPRAH:** Oh, thank you for coming to the Twin Cities.

**TINA:** Thank you for having me.

**OPRAH:** Thank you for being here.

(Applause.)

**TINA:** I love you.

**OPRAH:** Taking care of yourself. Thank you. Thank you, Tina Fey.

(Applause.)

(Tina Fey exit.)

**OPRAH:** That way. That way. No. That way. Tina Fey.

## Appendix B

### Sample Transcript of Dwayne Johnson video in Oprah's 2020 vision tour: your life in focus, January 25, 2020

**OPRAH:** OMG, it's about to happen. (Applause.) So of the nine visionaries joining us on the WW Presents 2020 Vision Tour, Your Life in Focus, there's only one man. (Applause.) But when it's one of the most recognizable, big-hearted, delightful, fun, strong people on the planet, he's all you need. Please welcome Dwayne "The Rock" Johnson. (Applause.) (Dwayne "The Rock" Johnson entrance.)

**OPRAH:** The Rock. Welcome. Look at that.

**DWAYNE:** What's up, Atlanta? (Applause.) Thank you, Oprah, for having me. Thank you, guys.

**OPRAH:** it means so much to everyone that you are here with us today, since it was only 10 days ago that your father, Rocky "The Soulman" Johnson passed away. And when that happened I thought, oh, no, I didn't think that you'd be able to be here. And you are here. So thank you for being here. (Applause.)

**DWAYNE:** Thank you.

**OPRAH:** So it's been a—has it been a challenging week?

**DWAYNE:** It has. It's been a challenging past couple of days. My father, he passed away on January 15 and we just buried him a few days ago. And it's—we all go through this, and we all go through this, our own process of grieving and regrets and all these things and emotions that we go through. And—but, again, it's the cycle of life. And it's beautiful. It's painful. It's amazing.

**OPRAH:** Yeah.

**DWAYNE:** It's incredible. It's all these things. And I will tell you this. In this process—I had a very complicated relationship with my dad. And it was really—there was a foundation of tough love with my father. And he wasn't a big "I love you" guy. And as complicated as it was, what gave me great satisfaction at the funeral was to see he—he was a great friend to so many guys. A challenged father. But a great friend to so many people. So he went quick. There wasn't a lot of suffering, thankfully, but—

**OPRAH:** I read on Instagram where you'd said you wished you had just one more day. Do you think you got all the things said that you wanted to say?

**DWAYNE:** No.

**OPRAH:** You did not.

**DWAYNE:** No, I did not. So, you know, that's the tricky thing I think as we all go through this and we all lose loved ones, I think what I've realized in the past couple of weeks is it's good to explore these feelings. I'm feeling a little guilty and I didn't get a chance to say the things I wanted to say. Or I wish he would have said the things to me—

**OPRAH:** Yes.

**DWAYNE:** —As a father, now as a father of three daughters, the important critical things that anchor us that I didn't get from him. And it's okay to explore those feelings. But it's also very important to heal, to make sure that we come back to an anchoring foundation of—of gratitude. Gratitude for what I was able to have with him.

**OPRAH:** Yeah.

**DWAYNE:** You know. And so I didn't get a chance to say the things that I wanted to say to him. However, another thing that is important, too, is, you know, because in death, that's when we can spiral and think, well, I should have done this. Or I should have called. And I should have sent more pictures. But we've got to realize that the relationship that I had with my dad was a relationship that was—that was appropriate at that time.

**OPRAH:** Absolutely. For that time. Do you think that—when did you know that he was proud of you?

**DWAYNE:** I felt that he was proud of me when I became successful in an industry that he had given his life to.

**OPRAH:** That's right.

**DWAYNE:** So my father, for a lot of you guys who don't know, he was a professional wrestler.

**OPRAH:** And so was your grandfather.

**DWAYNE:** And my grandfather was a professional wrestler, too. And my dad, Rocky Johnson, was—I'm half black and half Samoan. (Applause.) Thank you.

**OPRAH:** All the Samoans in the house. (Applause.)

**DWAYNE:** The reason why I say this, my dad was a—a black man coming up in the '60s and '70s in a world of professional wrestling which in all—and a lot of the companies he wrestled at was all throughout the South. So he was a trailblazer in many ways because what he was able to do as a black man was wrestle. We lived here in Atlanta when I was a kid. What he was able to do was go to these small towns where it was an all-white wrestling business, an all-white audience, and at that time in the late '60s where racial tension and divide was still very strong, and the wounds were still there, but he was able to change behavior. The audience's behavior. So this all-white audience who would never cheer a black man, cheered him in these arenas. And he was actually—and he was—it's not like he was wrestling these other black men. He was wrestling these other white wrestlers. So in a trailblazing sense, he was a trailblazer. He did a lot of things that had never been done. But he also changed audience behavior, which is so hard. And the reason why I bring that up is because he was adamantly against me getting into the wrestling business.

**OPRAH:** Why?

**DWAYNE:** Because when I said to him, I want to get into the professional wrestling business.

**OPRAH:** Because it's in your blood.

**DWAYNE:** Because it's in my blood. And I felt like I had something to offer. But at that time, we were living in a small apartment in Tampa, Florida. And he said, look around. This is what I have. I don't have anything. And I don't want that for you.

**OPRAH:** Wow.

**DWAYNE:** So I still had to follow my gut.

**OPRAH:** Yeah.

**DWAYNE:** And my instinct. And I think years later, once I became successful as a wrestler, he was very, very proud. And then what he did, he would take—he would take credit for everything.

**OPRAH:** Yeah.

**DWAYNE:** "Of course I taught him everything I know." Yeah.

**OPRAH:** And so, you know, I often feel when people—someone close to you passes, you now have an angel you can call by name. And in spirit, you can feel them in ways that you couldn't in the flesh. And—because there's a density to the flesh. And I wonder have you reached that yet? It's just been recent. Have you reached the point where you can feel like you have that—you know, the spirits unite. They become—

**DWAYNE:** Yes.

**OPRAH:** —one.

**DWAYNE:** I love that you said that. I feel like the day he died, that night I went to bed and I felt—I felt so, again, grateful and moved, like, emotionally, like mana and energy because I realized, like, oh, wow. I have a new relationship with you.

**OPRAH:** Yeah.

**DWAYNE:** In death I have a new relationship in spirit. I have a new relationship with you clean slate. No regrets. No pain. No anger. No complication. Just me and you. (Applause.)

**OPRAH:** Oh, I love that. And you just mentioned mana. I saw on your Insta where you were talking about thanking all the—all the fans for the mana. What is mana?

**DWAYNE:** Okay. So mana, in Polynesian culture, we have a word called mana. And mana is a powerful word. It means spirit. Power. And so, for example, an example of mana is when we walk out and we walk on stage, the mana in this room is so palpable.

**OPRAH:** Oh, y'all got good mana.

**DWAYNE:** We've got good mana here. And that's what it is. It's very powerful. It's a very powerful thing.

**OPRAH:** So your father was very strict. Now, here's the thing. You've gone one-on-one with some fierce competitors in the ring. Right? But now you're in one of the scariest situations any man can be in: Raising three daughters.

**DWAYNE:** Yes.

**OPRAH:** Yeah.

**DWAYNE:** Yes. Extremely scary.

**OPRAH:** And are you a strict dad?

**DWAYNE:** Um, I—(Laughter.) I am. I'm not super strict. But discipline is important.

**OPRAH:** Yeah.

**DWAYNE:** And—but also, you know, I'll go back to my dad. My dad loved me with the small capacity with which he was capable of.

**OPRAH:** Mm-hmm.

**DWAYNE:** And so I learned from that. And so with my daughters, I want to be as full and as present with the love that I give them.

**OPRAH:** Presence. Yes. That's what we've been talking about. What do you want to make sure that they get that you didn't get? And it's so interesting when you have children. I've seen this from a lot of people. Who you didn't get what you needed. You just didn't get what you needed because of what The Rock just said. Your parents didn't have the capacity to give it to you. And now that you're older, you have to learn to give that to yourself and to be able to



give that to your children in a way that you don't carry on what was done to you. So what is it you want your daughters to know about the way you love them?

**DWAYNE:** I want my daughters to know that I love them unconditionally. Truly unconditionally. Without condition. And I have a daughter who's 18 years old. Her name is Simone. Jasmine, who just turned four.

**OPRAH:** Tiana.

**DWAYNE:** Tiana, thank you, who is getting ready to turn two. And I am, as I told my 18-year-old daughter, Simone, I said, I love you. I'm gonna tell you I love you every day. I'm gonna text you I love you.

**OPRAH:** So you're one of those say the words out loud.

**DWAYNE:** Yes. Because I didn't get that.

**OPRAH:** Yeah.

**DWAYNE:** And I look at you. I love you. And I'm gonna text you. But I also told you, I'm unattached. You don't even have to text me back. Right? You can text me tomorrow, but it's okay. It's without condition. It's unconditional love. And I also want to teach my daughters the value of hard work. More importantly, I want to teach my daughters the value of being kind. And how important that is.

**OPRAH:** Well, you know, I read that your father—you used to watch him in training and he would say, if I'm gonna get up at six a.m., you're gonna get up at six a.m. So what do you think you got the most from him? Was it your work ethic? What was it?

**DWAYNE:** It was definitely my work ethic. My dad was a man who—who, against the odds, made it. And—but he would get up at usually 5:00, 5:30 in the morning. And he would say, if I get up you're gonna get up, too. He would drag me to the gym: By the way, I'm five years old and he would drag me to the gym. And I wouldn't work out but he would make sure that I was there and I would be with him. And that was our time that we would spend together. But I would say my work ethic from my dad—my dad always said that regardless of what you do in life and where you go, respect is going to be given when it's earned, and you have to go out and earn it every single day

**OPRAH:** Yeah. So your dad taught you a lot. I wonder, what have your daughters taught you?

**DWAYNE:** My daughters taught me how to be, I think, more caring and more sensitive and more selfless.

**OPRAH:** Yeah. Were you there for all of them when they were born?

**DWAYNE:** I was right there.

**OPRAH:** Right there.

**DWAYNE:** I mean, right there.

**OPRAH:** Yeah.

**DWAYNE:** Yeah.

**OPRAH:** You mean you were right there.

**DWAYNE:** I was right there, yeah. Bring it on. I mean, this is our moment. Yes.

**OPRAH:** Yeah. Yeah. And is that a life-changing moment when that happens for you?

**DWAYNE:** It's the greatest thing that I have ever experienced in my life. And it gave me such a profound respect for my babies' mamas. I have two. I was once married and now I'm happily

married. Lauren is back there. We've known each other for 13 years now. But I have—it is—has been the most profound experience of my life because also, too, you know, when you meet someone—as a man, you meet someone, you meet a woman, and this is gonna be the one. And you want to get married. And my first marriage didn't work out. But then the birth of a child and what that does and the—the aliens' perspective just shifts and it gives me a new profound respect for, again, their moms.

**OPRAH:** So it didn't work out with the marriage. But then she became your business partner. Your first marriage.

**DWAYNE:** She did. Yes. Yes.

**OPRAH:** Yeah. And you still are.

**DWAYNE:** We still are. So my first—my ex-wife, Dany, we—the marriage didn't work out. And it was just one of those things where it wasn't an ugly divorce. It was just—marriage wasn't in our cards. Great friends. Marriage wasn't in our cards. But we had—but we both had an appetite for business and to accomplish things. And we thought, well, what if we continued to do business together? And do you think we can? And it felt like it was—like we can make something happen. And we did. So we had—

**OPRAH:** It doesn't have to be ugly.

**DWAYNE:** No, it doesn't have to be ugly.

**OPRAH:** You proved that. Yeah.

**DWAYNE:** Yes. And if you can kind of remember, as I tell my friends, my friends who do go through divorce, if you can remember what it was years ago—

**OPRAH:** Yeah.

**DWAYNE:** —and what that feeling—

**OPRAH:** What was the reason why you got entangled in the first place.

**DWAYNE:** Yes.

**OPRAH:** So tell me this. I know you didn't grow up with a lot of money. And I read the story about when I think you were 15 and there was an eviction notice on the door and how that was—made a big impression on you. Right?

**DWAYNE:** It did. Yes.

**OPRAH:** Now, now, you're one of the highest paid actors in the world.

**DWAYNE:** Oh, thank you. (Applause.) I do all right. Thank you.

**OPRAH:** You do all right. And does—does that title, the Sexiest Man Alive. The highest paid in the da, da, da. Do all those—what do those titles mean, if anything? You're the greatest. You're the most popular. You're the most followed. You're the most, the most, the most, the most.

**DWAYNE:** (Laughter.) It's great for the ego. It's wonderful. I think that—

**OPRAH:** Yeah, the better question is, how do you keep your ego in check when all of that is happening around you?

**DWAYNE:** Oh, sure. Very important. People I have around me and how important that is.

**OPRAH:** Do you have anybody who can tell you the truth at this point?

**DWAYNE:** Yes. She's called my wife. Yes. Absolutely.

**OPRAH:** Lauren can tell you the truth?

**DWAYNE:** Yes. Lauren can tell me the truth. And by the way, this is the tricky thing, too, being in this position is we want to make sure we have people around us who are inspired to do well and reach for and continue to share our vision. But also at times, say, ‘Well, I’m not quite too sure if that’s the right thing to do.’ So, look, I’ve had a wonderful career, especially coming from being evicted. And those titles are nice and everything is fine. But honestly, you know, the—I’m so grateful to be in the position I’m in. And I never take anything for granted. I try and—

**OPRAH:** Aren’t you glad that you were once evicted? Because it gives you such an appreciation for what you have now.

**DWAYNE:** It just gives such perspective.

**OPRAH:** Yes.

**DWAYNE:** When we were 14 years old, we lived in Hawaii. And we lived in a small efficiency apartment. And we were—my mom and I came home and I’ll never forget. The rent was \$180 a week.

**OPRAH:** A week?

**DWAYNE:** And there was an eviction notice on the—on the door. And it was—this was the one—it was the final eviction notice. Like that’s the one. My mom started crying. And I never forgot in that moment—it was a seminal moment for me because I felt like—probably about six months later I thought, I never want to be in this position again. What can I do? And this is at 14. So at 14 years old, I thought, well, the heroes in my life, Muhammad Ali, for example, professional wrestlers, they’re all men who have worked hard with their hands and they’ve built their body. Ah, yes, that’s what I’m gonna do. I’m gonna do what my dad taught me and these other heroes. I’m gonna go build my body so we’re never evicted again. But being evicted, by the way, as you were saying, has not only given me not just great perspective, but also great gratitude, but also, and my team and my family, we laugh at it, but I feel this way. Like, well, you know, we’re a month away from being evicted. I’ve got to go to work. Like I still have that in my head.

**OPRAH:** You still have that.

**DWAYNE:** I still have that in my head, you know. But it keeps you grounded by the way.

**OPRAH:** Yeah.

**DWAYNE:** That’s why the—the most this and the most that, again, it’s wonderful. But the alternative is what I once was.

**OPRAH:** And it also doesn’t change the way you’re wired. Because I still save toast. I do. I will save a toast rather than throw it away.

**DWAYNE:** Uh-huh.

**OPRAH:** And I know I—I know there’s gonna be more toast. But I still do because there’s something in me. Because when we were growing up, we had to save it. You know? You weren’t allowed to, like, throw food away. So it was a really big deal. So here’s the deal. You have, now, the—you get the biggest paychecks. You have all this money. Acclaim. Fame. You didn’t have that growing up. How do you raise children who have good sense and are also kind when they have everything? Because part of what made you who you are is having had that eviction notice and having not had everything. So how do you do that with—how are you planning to do that with your children?

**DWAYNE:** So, for example, with our 18-year-old daughter, it was really important that we share those stories. Share those stories about being evicted. Her mom's parents were—were immigrants who came over from Cuba. It's important that we've always shared those stories. And also, we live—we try and keep it as simple as we possibly can. I live—we have a farm in Virginia. Happily to say I moved my family here to Atlanta.

**OPRAH:** Yeah. (Applause.)

**DWAYNE:** A place 35, 40 minutes away where it's very quiet. But also just making sure that we continue to instill in the babies and the kids the value of a dollar and what it means and the value of food and always saying how grateful we are and the things that we're grateful for. Especially at that young age.

**OPRAH:** Uh-huh. Uh-huh. I want to know, how is success different from the way you imagined it would be?

**DWAYNE:** (Laughter.) I never imagined this. I—at one time when I was a kid, I did feel in my heart and in my gut that I was—that I thought, oh, I think the world's gonna hear from me. I don't know how. But I do feel that way. But I never thought in my mind it was this level of success or fame, even. It was, I don't know how, but the world's gonna hear from me. So, you know, which is maybe why, you know, I—at times I can walk around and I can look at things like I'm a big kid. Like everything could—at times can be like I'm in Willie Wonka's chocolate factory. Where I'm really in awe of everything that's happening around me?

**OPRAH:** What's the first thing you splurged on when you realized you had enough to splurge?

**DWAYNE:** Okay. So—all right. The first thing I splurged on. So when I was a kid, 14 years old, 13, 14 years old, in my mind, the—what it meant to be successful? It was a Rolex watch.

**OPRAH:** Ah.

**DWAYNE:** Right. So there was such a valuable lesson out of this. So I thought for years, oh, wait, everyone—every successful man has a Rolex watch. It has diamonds in it. So when I finally was making a little bit of money, and this was in 1999, and I thought, okay—and this—by the way, I was still living in an apartment paying monthly rent. But, again—

**OPRAH:** Oh, you're renting and buying a Rolex.

**DWAYNE:** I was just renting. Horrible financial—

**OPRAH:** You should definitely own if you're buying a Rolex. Okay? Yes.

**DWAYNE:** This is what not to do. So I thought, this is it. I'm gonna splurge. And I went and I got myself a Rolex. And I wore it. At that time, I was wrestling. I wore it in the ring, not for a match, but I was doing an interview in the ring. And I wore it in the ring. And a melee broke out, which always happens in the wild world of professional wrestling. One of the wrestlers fell on the Rolex when it came off. It broke. Live TV. And you see me, oh, my gosh.

(Laughter.) My Rolex. And I'm supposed to be in the moment and wrestling these other guys. Oh, no. My Rolex. Like you can see on the tape I'm trying to get my Rolex. And somebody's, like, kicking me. And I was trying to get it. So I finally get my Rolex back. I go back stage and I look at it. I'm heartbroken now. This is my thing. And I go home that night and I remember—I remember immediately thinking, this is a sign. And I—

**OPRAH:** Oh, I believe in signs.

**DWAYNE:** Yeah. It's a sign.

**OPRAH:** Yeah.

**DWAYNE:** And I will—and I don't need it. And it wasn't right for me at that time. And I never got anything like that again.

**OPRAH:** And so now do you just—do you splurge carefully?

**DWAYNE:** I do. I'm not a big bling guy or anything like that. And I—I always want to just make sure that—now the splurge is usually with property. Like we have two properties. That way—

**OPRAH:** I believe in real estate.

**DWAYNE:** Yes. Yes, you do.

**OPRAH:** I do.

**DWAYNE:** Yes.

**OPRAH:** I love property the way some women love shoes. You know? I do. I do. Because God isn't making anymore land. Okay?

**DWAYNE:** That's right.

**OPRAH:** We've got what we've got here on the planet earth. We're not getting any more.

**DWAYNE:** And also our property is our anchor. It's where we become comfortable. So it's that and a few pickup trucks.

**OPRAH:** Just a few. So I remember reading this, it was, like, WrestleMania 13, and you were still being called Rocky, and there were a bunch of fans at the time who were jeering you and they were saying, you know—you know, unkind things. And you used that moment and literally turned on your heels and turned it around. And, you know, this whole vision tour is about people who have been knocked down sometimes in life. Everybody, you know, not in a ring, but has had those moments where you didn't feel like the rest of the world saw you for who you needed to be. How were you able to turn that around?

**DWAYNE:** Okay. So thank you for bringing that up. So this is—it was a turning point in my career. And it really allowed me to—to grow. And it really allowed me just to be me. And be anchored in with who I am. So when I first started wrestling, the idea was, well, why don't you call yourself Rocky

Maivia? Out of respect for your dad, Rocky Johnson—

**OPRAH:** And your grandfather.

**DWAYNE:** —and your grandfather, Peter Maivia. I hated the name. And I thought, well, I just wanted to make my own way. And I wanted to be independent. I loved my family. But I don't want to do it like that. Because it feels like I'm trying to leverage their fame. The powers that be said, nope. That's your name. I was also told, well, when you go out and you wrestle, you have to smile. Do you have—I want you to smile big. This is in the WWE.

**OPRAH:** Why are you smiling if you don't think people—

**DWAYNE:** The idea was I was a rookie in the wrestling business. I was a—what's called—in the wrestling business, there's a term called "baby face," which is a good guy. I was being groomed as a good guy wrestler. Young. The idea was, you're grateful. Grateful for the opportunity. So when you go out there, I want you to smile. You can't smile enough. And I thought, well, what if I lose?

**OPRAH:** Yes.

**DWAYNE:** You've still got to smile. And it just didn't feel right. That just didn't sit right with me. So a few months later, the company made me the intercontinental champion. And then a month later, we go into the annual biggest event, it's like the Super Bowl of wrestling, WrestleMania. And it was WrestleMania 13. By the time I got to Chicago, WrestleMania, 16,000 people. In the middle of the ring, when I was in the ring, and I'm supposed to be a good guy and they're supposed to cheer me. 16,000 people were chanting: Rocky sucks. (Laughter.)

**DWAYNE:** Thank you for laughing. But it was—

**OPRAH:** Can you hear the word "sucks" clearly when you're on the mat? "Rocky sucks."

**DWAYNE:** Yeah.

**OPRAH:** Rocky sucks.

**DWAYNE:** There's a reverb that happens in the arena.

**OPRAH:** Yeah.

**DWAYNE:** And when in unison—

**OPRAH:** Oh.

**DWAYNE:** —not one person. You suck.

**OPRAH:** Yeah.

**DWAYNE:** Sixteen thousand. A was—I remember laying there in the ring and the referee said to me, don't listen to 'em. And it was crippling for me.

**OPRAH:** Yeah.

**DWAYNE:** But—so then at that time the powers that be thought, this isn't gonna work. And for whatever reason, people are not liking you and they're not connecting with you. And so in that moment, I—it was very defining because I asked then if I could just be myself.

**OPRAH:** Mm.

**DWAYNE:** And if I could go out there. And if I can speak to the crowd and if I could just be myself and be authentic. And if I don't want to smile, I don't smile. If I want to laugh, I laugh. If I want to sing, I sing. Whatever it is, I just want to be me. Can I have that for one minute of live TV time? The powers that be at that time, Vince McMahon, said, you've got it. So on raw, live TV. I grabbed the microphone. And I said, I may be a lot of things. But sucks isn't one of 'em. (Laughter.) And I said something to the effect of, basically, it's not a "this" thing. It's not a "that" thing. It's a "me-being-myself" thing. And before you know it, I guess the moral of the story is, the importance in the power of finding your identity and being true to who you are, even in that wild world of pro wrestling, it still applies to everyone in the room, and how powerful that can be. Because it was a true shift and click moment. And I never looked back. And I became, fortunately, the biggest draw that the business has ever seen.

**OPRAH:** Wow. (Applause.) And didn't—isn't that the moment, really, that particular moment, the "you suck moment" turned into the moment of you becoming The Rock and no longer Rocky?

**DWAYNE:** Correct. Yes.

**OPRAH:** Yeah.

**DWAYNE:** So that's when it was Rocky Maivia. And I said, you know what? I'm not gonna be called that. We're gonna shorten it. I'll be called The Rock. And here we go.

**OPRAH:** It's workin' for you.

**DWAYNE:** It's working.

**OPRAH:** So even now with all the success you say you still see every opportunity as kind of a crack in the wall. Tell us what that means for you.

**DWAYNE:** I do. So what that means is I still see every opportunity that I have as like a little crack in the wall, a little scratch, and I—it's almost as if, like, every opportunity represents—the scratch represents every opportunity. Therefore, the success on the other side of the scratch is the light. Scratching hard. Clawing. Digging. It's that mentality to really take advantage of every opportunity I have.

**OPRAH:** Have you reached the point where you accept your success? Like the world sees it. We all know it. 169 million Insta followers. Have you accepted it? Do you believe it? Have you owned it for yourself?

**DWAYNE:** I have today. Yes. In this—yes. This time in my life.

**OPRAH:** Yeah.

**DWAYNE:** Yes. Because there was a time where I wasn't quite too sure if I was confident enough as to the why and why it was happening and what am I doing? Because it wasn't very systematic. It wasn't—it felt like I had a big blueprint because there really wasn't a blueprint for me to follow when I came from wrestling to Hollywood. There wasn't, a, oh, look, just do it like that other black Samoan guy did it and you're gonna be great.

**OPRAH:** Yeah.

**DWAYNE:** Because at that time the biggest movie stars in the world were George Clooney.

**OPRAH:** And then the movie you did with Arnold Schwarzenegger, it was sort of like—it felt like it was a passing of the torch.

**DWAYNE:** I did a movie called *The Rundown*, yes, where he walked by and said, "Have fun." And he was great in that.

**OPRAH:** And do you prefer the acting or the wrestling or all of it? All of it is connected for you?

**DWAYNE:** I think all of it is connected. You know, what I do love, I love any—whether it's acting or wrestling or producing or any of the other businesses or investments, it all just has to have a connective tissue to me.

**OPRAH:** And explain wrestling to me. Why isn't it just not beating people up?

**DWAYNE:** (Laughter.)

**OPRAH:** I know there's more. There's a discipline to it. There's an art to it.

**DWAYNE:** Yes. It's almost like a physical soap opera. And I always say with wrestling—

**OPRAH:** A physical soap opera. Okay.

**DWAYNE:** Like a physical soap opera. Like physical theater. I always tell people, I say, you know, whenever I would win, it was very real. Like wrestling is very real because I was literally beating my opponent and it was very legit. But whenever I would lose, oh, it's fake. It's not real. That didn't happen.

**OPRAH:** But aren't you the first and only third generation wrestler?

**DWAYNE:** I was. I was the very first third generation wrestler in the history of wrestling. And I went on to have a pretty accomplished career. And what I'm also proud of is my first daughter, Simone, who is 18 years old, straight A student, she's at the University of Central Florida, she's training now to become a WWE superstar.

**OPRAH:** Really.

**DWAYNE:** Yes.

**OPRAH:** Wow. Runs in the family.

**DWAYNE:** She's working so hard.

**OPRAH:** In the genes. So we know you're relentless about your workouts. You even travel with your own—I heard you have your own 40,000-pound mobile gym?

**DWAYNE:** Yes.

**OPRAH:** You travel with your gym?

**DWAYNE:** Yes. But let me give everybody context as to why I travel with a gym. It's just—it's very—it's hard—there we go.

**OPRAH:** Wow. Wow.

**DWAYNE:** Well—

**OPRAH:** You call this your anchor. And where you actually—you find solitude.

**DWAYNE:** I do. Yes so the gym for me, and this physical activity for me, is my anchor. And I always—I would recommend that for all of you guys in the room is for us to find that anchor, whether it's hiking or biking or yoga or meditation or whatever it is. Because for me, the gym or just some sort of physical activity, it anchors my day and then it allows me to go on and work for the rest of the day.

**OPRAH:** So it is a spiritual practice for you.

**DWAYNE:** It's way more than just physicality.

**OPRAH:** Yes.

**DWAYNE:** It's way more than just picking up a weight. It is my balance. It's my anchor. It's my spiritual anchor. Mental. Because what it allows me to do, it's the only time, for me, that—and we all need this, because on this treadmill of life there's no stop button. So it's so crazy. It just allows me to block out the noise and clear my head. Think about what I need to do or accomplish or think about the things I need to accomplish without the influx of information and people trying to tug at me and pull at me

**OPRAH:** Absolutely. What was your workout today?

**DWAYNE:** My workout today was I did chest and I did back.

**OPRAH:** I can see it.

**DWAYNE:** I did those things. (Laughter.) I did the things like—

**OPRAH:** I'm feeling it. (Laughter.)

**DWAYNE:** There's a lot of cheese being delivered on that pizza right there.

**OPRAH:** So I know your company is called Seven Bucks because you found yourself at one time in your life with only seven bucks in your pocket. You now turned that around.

**DWAYNE:** I did. I had a dream, and that dream was to play professional football. I fell in love with the game of football. Played at the University of Miami. We had a great—(applause)—thank you. Great teams. We won a national championship. My goal was to play in the NFL. Again, because we didn't have a lot of money. So I wanted to be the first one to buy my parents a house. Buy myself a house. I never lived in a house until I was 29 years old. And the dream didn't come true. I didn't get drafted. I didn't get any offers. Nothing. I had to work up in Canada in the Canadian Football League.

(Applause.)



**DWAYNE:** And when I was cut—thank you. When I was cut from there, when I was cut from there, I had—my dad had to come pick me up. And I'll never forget. We were on I-75. He lived in Tampa. Came to Miami. Got in his pickup truck. We drove up I-75. And I'm 23 years old. I am forced to move back in with my parents. Which I was—you know, because you want to tackle the world and have all these dreams.

**OPRAH:** Yeah, yeah.

**DWAYNE:** And none of it came true. And it was also hard because all my friends around me, those teammates, they were NFL stars and they became millionaires buying their parents a home. You know, that's the thing. You want to buy your mom a home. So I said, I wonder how much money I have. And I took out my wallet and I had a six—I'm sorry, I had a five, a one, and some change. And I rounded up to be optimistic. And I said, oh, I have seven bucks. And now everything, my production company, and all marketing, everything is Seven Bucks.

**OPRAH:** And I love that. Because I believe everything that is happening to us is happening to lead us to whatever is the greater moment. And so remembering the seven bucks, and now turning your entire company, empire, into Seven Bucks Productions—

**DWAYNE:** Yeah.

**OPRAH:** —and I know you all have a special thing coming to Atlanta. Right? You're planning something special right here? Athleticon?

**DWAYNE:** We do. We have a special thing coming to Atlanta. It's called Athleticon.

**OPRAH:** Did you hear about this? Athleticon?

**DWAYNE:** Yeah, thank you.

**OPRAH:** Tell us what that is.

**DWAYNE:** It's great. Athleticon is—imagine if Oprah's 2020 Vision Tour and Comic-Con and a great fitness expo had a baby. (Laughter.)

**OPRAH:** Imagine that.

**DWAYNE:** So Athleticon is—we're bringing together the best of athletics and entertainment and wellness. And we're going to have it here in Atlanta and the city's been great and I can't wait. And it's gonna be at the end of—towards the end of the year.

**OPRAH:** Speaking of having babies, I'm not sure if you had a minute, actually, the past week to see what Tina Fey said about you when she joined us on stage in Minnesota. Did you see this?

**DWAYNE:** I saw it. Yes.

**OPRAH:** Take a look at this, y'all.

(Video played)

**OPRAH:** And I have to say, I heard that you really liked the poster that we shared the lineup for the tour.

**TINA:** I loved the poster for the tour. I would like this to be how we repopulate the world. We go to an island, these women and The Rock—(laughter)—and start society over. It's a good thing.

(End of video.)

**DWAYNE:** (Laughter.)

**OPRAH:** Are you good with Tina Fey's plan?

**DWAYNE:** Look, here's the thing. I've got—okay, we've got work to do. (Laughter.) That was so funny. I saw that. But, yes, I think in the spirit of populating the human race and taking care of the human race, I just have to ask my wife Lauren. I'm sure she'll be down with that.

**OPRAH:** Lauren, would you loan him out a little bit? Okay. I think part of the reason that both men and women are drawn to you is that beyond actually the—the buff exterior in a world where masculinity is evolving, would you not say? It's changing.

**DWAYNE:** Yes. It's completely changing. It's been a long time overdue.

**OPRAH:** Yeah. And I would say that in this world, the reason why we love you so much, is you always seem to be softer—comfortable with your softer side. Has that always been? Or has that been a learning since your daughters?

**DWAYNE:** That's been a learning experience since my daughters were born. And that—but that continues to evolve. It's just—it's a continuously—it's a continued management attend to growth thing but also being acutely, I think, empathetic. That was a big thing, too, was just the power of empathy—

**OPRAH:** Yeah.

**DWAYNE:** —and really trying to be empathetic to my family and also people. But then also self-empathy, too, really helped me.

**OPRAH:** Did you learn that through therapy? Because you've been pretty open about how going to therapy helped you when you were struggling to bet on yourself.

**DWAYNE:** I did learn that. It took time for me to learn that one because I had gone through—my first bout of depression I was 18 years old. After that I think I was 23. Then after that was when I got a divorce. So there had been a learning experience through that. Therapy really helped me.

**OPRAH:** How did it help you make—how did therapy help make you more than of the man you wanted to be?

**DWAYNE:** Once I understood the—once I understood that, number one, I'm not alone when it comes to mental struggle and that we all go through it. (Applause.) Because growing up, being in a house—like my dad was tough love. So sharing feelings and emotions, I didn't have that. So I held everything in. Plus I was an only child. And—

**OPRAH:** Were you the strong, silent type?

**DWAYNE:** I was the strong, silent type.

**OPRAH:** Yeah.

**DWAYNE:** Meanwhile, there was a lot of stuff happening going on in here. So I also—so for me to become the man that I am today, fortunately, one was, one, I'm not alone. But then the other side to that—that's like the A side. And the B side, and maybe the most—maybe the most important side is to communicate and talk and get it out and it's okay. Like your friend Brene Brown, who I love—

**OPRAH:** Yes.

**DWAYNE:** —we talk about this.

**OPRAH:** About being vulnerable.

**DWAYNE:** Yes. About being vulnerable and the power of being vulnerable is something we shy away from. Certainly men.

**OPRAH:** And I think probably big men really do. Because people put another kind of expectation on you when you're a big man. So men don't cry. So big men really don't cry.

**DWAYNE:** Big men really don't cry. You have to be tough through it all. You have to play through the pain and things like that. But, you know, over the years, you realize that, A, it's unhealthy. And, B, it's just not me. I realized that me, and the—identifying who I am, and who I am is I need to talk about this. I need to talk about this. I need to talk about my issues. My fears. My depression. And it will be okay. And so now what I—what I—I—I'm—not only am I okay with it, but at times, I actually enjoy it. To be able to get it out. Especially publicly. And talk publicly, too, about it. And how important that is, too. Because, yeah, you just realize that it's—

**OPRAH:** Do you feel the weight of your fame?

**DWAYNE:** I do. I really do. Now, especially as you get a little older, you know, you just feel it. Feel the pressure and the weight of everything. This is why it's so important to anchor at home and with the family.

**OPRAH:** Mm-hmm.

**DWAYNE:** And good people around as well.

**OPRAH:** Yeah. Yeah. You know, I said to the audience earlier, I never—never had therapy because I had The Oprah Show, so I told all my business out there on the street. And also because I had Gayle to talk to every night.

**DWAYNE:** Sure.

**OPRAH:** Every night. Do you have a Gayle?

**DWAYNE:** (Laughter.) I do. I'll tell you a funny story about this. And I was gonna show you the text. Is last night, I come home from work and my wife, Lauren, goes, are you excited about tomorrow? Oh, I can't wait. It's gonna be so good. And I said, you know, I know that Oprah's gonna ask me who my Gayle is. And she's sitting there. And I could just see her face kind of lights up a little and she's, like—(laughter)—shifting a little and she's, like, oh, I mean, who—who's your—who's your Gayle? And of course, for me, because I'm horrible that way. I'm, like, ooh, there's an opportunity. So I go, well, it's crazy, but I think when I was 15 I had this—my friend Nick—

**OPRAH:** (Laughter.)

**DWAYNE:** Oh, it was so good. And her face changed and then—okay. Okay. She's the sweetest woman. Okay. Okay. Okay, sure. I said, you know, because it was a really defining time in my life when I was 15 and Nick. And she's, like, sure. Sure. Sure. So, again, horrible. I leave, I go in the kitchen. I'm eating. I took a picture. I said, hey, why don't you come out and eat some of this food with me? She hits me right back. Bang, capital letters: "Nick is not your Gayle."

**OPRAH:** (Laughter.)

**DWAYNE:** He is not your Gayle. With 10 exclamation points.

**OPRAH:** (Laughter.)

**DWAYNE:** And I ran into the bedroom. I said, I'm kidding. You're my Gayle. I'm kidding.

**OPRAH:** Lauren's your Gayle.

**DWAYNE:** So it would be my wife, Lauren.

**OPRAH:** That is so good when you can have a partner—

**DWAYNE:** Yes.

**OPRAH:** You know, Gary Zukav calls that a spiritual partnership. When you have a partnership between equals for the purpose of spiritual growth, meaning you're growing together in spirit. You're there for one another.

**DWAYNE:** A hundred percent. And that's what our relationship is. And it reminds me—we just—we were there this past August and we are there and there was—

**OPRAH:** Is it true you proposed three days before?

**DWAYNE:** I did. I wasn't—let me just—we knew we were getting married. But I was waiting for the right opportunity to actually get down on one knee.

**OPRAH:** Ah.

**DWAYNE:** And so I wanted to wait. I wanted to go to Hawaii. I wanted it to be special. I didn't want to do it in my living room. So I kept telling her, I know we're planning the wedding. And I know we're going through all the process. I promise you I'm going to get down on one knee. So three days before, I said to her—we took the babies on a walk. I said, hey, let's take a walk. We went out to the cliff and we're just looking at the sunset, and I get down on one knee. She turns around. And I said, will you marry me? It was wonderful.

**OPRAH:** Wow.

**DWAYNE:** Yes.

**OPRAH:** Wow.

**DWAYNE:** It was beautiful.

**OPRAH:** And you got married at 8:00 in the morning? Is that true?

**DWAYNE:** We got married—we got married very early. I've got to work out. That's the thing.

**OPRAH:** That's what I heard.

**DWAYNE:** I've got to—no. We got married—married very early because in Hawaii, you know, everybody was up who traveled in because of the time difference and—and also we had a very small wedding. I mean, maybe there were 10 adults. Ten people. That was it.

**OPRAH:** Wow. So on just a Saturday here we're in a stadium with 12,000 people. But if you and Lauren were just hanging out with the girls, what would you all be doing?

**DWAYNE:** We'd probably either be playing with the girls or—or fishing. I love doing that. Like on the properties we have. Like I love raising fish and bass and striped bass and things like that. I'm a real country boy at heart. So we do a lot of fishing.

**OPRAH:** Well, you know, we've got a few good men here in the audience. And obviously showing up here today, like I said to them earlier, is going to get them points for the next eight weeks.

**DWAYNE:** Yes.

**OPRAH:** What advice do you have for these men to keep their women happy?

**DWAYNE:** Remember that you're usually wrong. (Laughter.) Number one. But I would say keywords remember: "Yes, honey, you're right." But, listen. I would say that it's—really listen. Become a really good listener. And it took me a long time to understand that and how important that was. Because when you become a good listener and you're really listening to your partner in this relationship of love and spirit as you talk about, then inherently, you become more empathetic. And when you become more empathetic, then you just understand

your wife and your partner on a deeper level, on a greater level, and then there's a greater level of appreciation, too, as well. And then you make babies. Yeah.

**OPRAH:** Then you make babies. Someone asked me this, yesterday. And I love this question. What still surprises you the most about people?

**DWAYNE:** I think the thing that surprises me the most about people, I don't know if it's a surprise. Maybe it just gives me great comfort, and I like it, it makes me feel good, is probably in our world today, there's such a magnification of—of negativity and pessimism.

**OPRAH:** Oh, yeah.

**DWAYNE:** And it's always out there and it's around. But people are good. The majority of people, I feel, are good. In their hearts, they're good.

**OPRAH:** I believe that.

**DWAYNE:** Yes.

**OPRAH:** And what surprises you—still surprises you the most about yourself.

**DWAYNE:** About myself?

**OPRAH:** Yeah.

**DWAYNE:** That I still get wide-eyed at a lot of things that are very—like even though you've had the dance before and you've been around the block I get wide-eyed at things like this and little—I get wide-eyed at—at the little things. Like I really appreciate the little things.

**OPRAH:** Okay. Fill in this blank: I'd never miss a movie if, blank was in it.

**DWAYNE:** Myself? No. (Laughter.) Tom Hanks. One hundred percent.

**OPRAH:** Oh, nice.

**DWAYNE:** Yeah.

**OPRAH:** So I'm guessing you're not interested in tackling Shakespeare anytime soon. But is there a part you'd really love to play? A musical? A medical drama?

**DWAYNE:** Well, I do think there's a musical. I would still love to do a musical. That's the thing. I love music and maybe that—I did Moana for Disney, which we sang a little bit of that. Thank you for that.

**OPRAH:** Love that.

**DWAYNE:** Thank you. That was fun. With Lin-Manuel Miranda. But, yeah, maybe a musical one day.

**OPRAH:** I saw that you told Rolling Stone that you plan to be a little more vocal about who you support in 2020. Did you hear that some people said you and I should run?

**DWAYNE:** I did. (Laughter.) I mean, look, I've got to tell you, that ticket looks pretty good, Oprah and The Rock.

**OPRAH:** Pretty good. I'd be your vice any day, honey. I would.

**DWAYNE:** (Laughter.) As I would, yours.

**OPRAH:** Thank you. Everyone today has been asked to clarify their vision for 2020, for this year. Do you have one for yourself? Are you one who makes—sets goals?

**DWAYNE:** I do. Yes.

**OPRAH:** Yes?

**DWAYNE:** But I also find it very consistent. Like even throughout the year I'm trying to set goals, too, as well. The vision for me in 2020 is—well, now since the passing of my dad, it's shifted a little bit into just a greater appreciation for life. I want to talk about these little things

and, like, really appreciating these little things. I mean, little things and really truly being in the moment, being present, and how important that is. And so even more present, because the other stuff, I feel, you know, the fame and the accolades and all that stuff is awesome. But that comes and goes. This kind of connection, this and what I have with my family, my daughters, and people like that means everything to me. This kind of connection, this and what I have with my family, my daughters, and people like that means everything to me.

**OPRAH:** You know, I was talking earlier about intention. And you have acquired and continue to acquire a lot as you're continuing to build Seven Bucks. What is the purest, highest, truest intention behind it all? Because I know, at the end of the day, it isn't all about fame. And it isn't all about making money. So the reason why you want to continue to grow and succeed is what?

**DWAYNE:** Seven Bucks?

**OPRAH:** Yes.

**DWAYNE:** Yes.

**OPRAH:** Seven Bucks and your life in general.

**DWAYNE:** Okay, for—

**OPRAH:** So you're working this hard. You can quit tomorrow. You have enough money right now. You can live happily ever after.

**DWAYNE:** Sure.

**OPRAH:** So you continue to do it because?

**DWAYNE:** To create an amazing experience for people. And that's important to me. Because that's a—that's an opportunity that I have to give joy.

**OPRAH:** Yeah.

**DWAYNE:** And help, whether it's transform or a movie or a thing or whatever it is. Like the audience's experience, the audience experience is something that's deeply personal to me. And I think that goes back to when I was—so before the bright lights of the WWE, I was wrestling in a small wrestling company. We'd wrestle in flea markets and used car dealerships. You'd put a ring in the used car dealership in the parking lot. But the reason why I bring that—and state fairs. But there was an intimacy there. And even at that level it was always about, well, how can I send the audience home happy and make people feel good. And by the way, I also feel like if you're in a position to make people feel good, that is such a powerful thing.

**OPRAH:** Yeah.

**DWAYNE:** It's such a power in thing.

**OPRAH:** I know, we did you for Master Class for OWN. And something you said there really stuck with me. That the most powerful thing you can ever do is to be yourself.

**DWAYNE:** Be yourself.

**OPRAH:** Yeah.

**DWAYNE:** Yes.

**OPRAH:** And—and you were talking about that earlier, about that moment that you—

**DWAYNE:** Yes.

**OPRAH:** —learned to be authentic is when everything changed.

**DWAYNE:** That's when everything changed. It was like a shift and click moment for me—for me, when I realized there's great power in being myself, the same thing for all of us, but I

do. I believe it's the most powerful thing that we can be. It's easier said than done. Because I struggled for a long time trying to figure out, well, what's my identity? And who am I? For example, when I got to Hollywood, the very first time I got to Hollywood in the early 2000s, I was told, again, well, if you want to be a star, then you—maybe you shouldn't talk about wrestling. Maybe you shouldn't go to the gym as much. Maybe you shouldn't raise your silly eyebrow. You know, there was a lot of things like that. And when you don't know, you buy into it. And so I said, okay, maybe—don't call yourself The Rock. Okay. So, again, I went through that entire process for years trying to figure out who I was. And then when you look back on my earlier career in films I was doing, they were good, but just not, you know—like, oh, that's how I like to see him because he's his true authentic self.

**OPRAH:** And have you had a sweet revenge moment?

**DWAYNE:** Um—yeah, who sucks now, huh? (Laughter.)

**OPRAH:** (Laughter.)

**DWAYNE:** Yeah.

**OPRAH:** One of those. Yeah.

**DWAYNE:** One of those. Yes. It was—okay, so at this time when I felt like, okay, I really need to make a change in my career, I need to be me, and I want to have the kind of career that is a global career, and I said, I'm not quite too sure how we're gonna do it, but I need you to buy into the vision with me, and I'm willing to put in the work with my own two hands as I was telling my—my agency at that time in Hollywood.

**OPRAH:** Yes.

**DWAYNE:** Which you know of. And they all looked at me like I had three heads. And they thought, well, we just don't—okay, sure. Sure, sure, sure. Kind of placating me. And then eventually I left them and then decided, you know what? My name is The Rock and I come from the world of professional wrestling and I look the way I look and I talk the way I talk and I love to workout. And you know what? This is who I'm gonna be. And then here I am today. So for those who said, we don't get it, kind of sweet revenge.

**OPRAH:** So you posted on Instagram in November, joy and hope costs nothing. Remember this?

**DWAYNE:** Yes.

**OPRAH:** And yet it's the most powerful gift that we can all give, and that's the real magic to life. So after everything that you've been through, particularly this past week, what are you now most grateful for today?

**DWAYNE:** I'm most grateful for life. I'm most grateful for an opportunity. I'm most grateful for my family. I'm most—gratitude is a big thing with me. I mean, it is truly my—my anchor.

**OPRAH:** Yeah.

**DWAYNE:** You, too, right? It's my anchor and I wake up with a heart full of gratitude. And even in death, and even when things don't go right, and even though I didn't make it to the NFL, me making it to the NFL was the best thing that never happened. Yes. Because it also gave me a great sense of gratitude to be here. So I would say that it would be—and also I want to tell you, and I'll tell you this, Oprah. And I want to tell you guys, like I—I was so excited to come here and do this with you and share a little bit of my story and background and any kind of wisdom that I have learned over the years to share with you guys. But I want you to know

that especially this week of just, you know, laying my dad to rest, I needed this from you. And I thank you. Truly. (Applause.) Thank you. Thank you so much. I did.

**OPRAH:** I love you.

**DWAYNE:** I love you back. I truly do.

**OPRAH:** That's some good mana you all just got. Some good mana.

**DWAYNE:** Thank you. I did. I needed this. And I needed this. I need the love and this mana. Because what I also realized is, and I felt it coming in, is that, you know, you go to rock concerts and things and events and wrestling matches and whatever. But, you know, when you come to this room and you have thousands, 12, 13, 15,000 people who have one intention, which is to be better and give so much love—

**OPRAH:** Yeah.

**DWAYNE:** —and receive so much love.

**OPRAH:** Yeah.

**DWAYNE:** It's a powerful thing.

**OPRAH:** It is a very powerful thing. Thank you for being here today to share it. And I know one of the things that's exciting me is I know that of all the things that you're doing with Seven Bucks, that you're also starting a tequila company.

**DWAYNE:** Yes. Yes.

**OPRAH:** And I said to the audience earlier that there's a rule that unless Jesus has told you otherwise, you cannot come to my house without a tequila shot.

**DWAYNE:** Yes. Well, I know you're a big tequila fan and we are. We started a spirits company. And tequila is the first expression. Tequila—like you, I'm a tequila lover. And I have a special surprise for you.

**OPRAH:** You have a tequila surprise for me?

**DWAYNE:** I have a tequila surprise for you. And it's coming out.

**OPRAH:** OMG. Oh, my gosh. What's it called? It's called—

**DWAYNE:** This tequila is called—

**OPRAH:** Oh, it's called Teremana.

**DWAYNE:** Teremana.

**OPRAH:** Oh, it's right on stage.

**DWAYNE:** So I thought—this is Teremana. It's gonna come out next month. I thought the occasion was appropriate, because not only we're tequila lovers, and not only was this an amazing day, but also it is an early birthday gift to you.

**OPRAH:** Oh, okay. Thank you.

**DWAYNE:** And also this is the very—so none of this has ever been seen. This is the very first bottle ever of Teremana tequila. And it is going to you. And I'm gonna pour us just a sip.

**OPRAH:** Oh, you've got to sign it before you go.

**DWAYNE:** I will. Yes. And this is a sipping tequila. So we're not gonna—

**OPRAH:** We're not taking shots.

**DWAYNE:** Yes.

**OPRAH:** I'll let y'all know how it is. So I would like to have—make a toast to your father. I'd like to make a toast to the man who helped make you the man that you are.

**DWAYNE:** Thank you.



**OPRAH:** And may your relationship with him in the beyond be stronger, more profound, and bring you all the love that you've always deserved.

**DWAYNE:** Cheers.

**OPRAH:** Cheers.

**DWAYNE:** Thank you, Oprah. And cheers.

(Applause.)

**OPRAH:** You did good.

**DWAYNE:** Thank you. It means a lot. Thank you very much.

**OPRAH:** I mean, you did—it's very good.

**DWAYNE:** (Laughter.)

**OPRAH:** Thank you, Dwayne "The Rock" Johnson.

**DWAYNE:** Thank you. (Applause.)

**OPRAH:** Sign the bottle.

**DWAYNE:** I will. I promise. Thank you, guys.

**OPRAH:** Thank you. Perfect.

## Appendix C

Table 4: The Data Analysis Of Females' Language features in Same-Sex group

No	Utterances	LH	TQ	RI	I	PC	HG	EA	SP	SW
1	All righty, all righty, all righty. So, when I started this very idea, I <b>can't</b> tell you what it means to me that <b>so</b> many brilliant influencers, trailblazers, people I <b>really</b> admire in the world said <b>yes</b> when we called to ask them to join the WW presents our vision tour for wellness. And, <b>I mean, Tina Fey parked her parka</b> and came <b>all the way to the Twin Cities, y'all</b> . Please welcome, <b>Tina Fey</b> .	✓ ✓		✓ ✓ ✓	✓ ✓				✓	
2	<b>She is here</b> . <b>Oh</b> look at you	✓		✓						
3	<b>Yeah</b> , you left your parka in the back.	✓								
4	<b>Hey</b> , I did the same thing. I did the same thing.	✓								
5	<b>Yeah</b> . The difference is, the difference is, <b>too</b> , when I was in Chicago, I <b>literally</b> went from garage to garage.	✓			✓ ✓					
6	I worked 14-hour days. I went from one garage to the next. Anyway, we're <b>welcoming</b> you here.						✓			
7	So, Tina and I had <b>some</b> fun yesterday because we both love Minneapolis for the same reason. <b>We both love ourselves some?</b>			✓						

No	Utterances	LH	TQ	RI	I	PC	HG	EA	SP	SW
4	<u>Mary</u> . We do. We do			✓						
5	Love that. Love that. Why did she mean <u>so</u> much to you?				✓					
6	<b>Yeah.</b>	✓								
7	Mary, <b>I'm having</b> a problem. <b>Could</b> help me with my rent? But anyway.	✓					✓			
8	Here's the deal. <b>I know</b> that you have been a WW member, not <u>just</u> a WW member. You are a WW <u>lifetime</u> member.	✓		✓						
9	<b>Yeah.</b>	✓								
10	And you went on to be— not <u>only</u> that. We <b>were</b> <b>talking</b> earlier. And those of you who are on it know, <u>the best</u> part about Weight Watchers is a community and there's now an app.			✓	✓		✓			
11	<u>Colled connect</u>			✓						
12	Where people <b>are</b> <b>posting</b> all the time. I <b>was saying</b> , it's the <u>only</u> place you can go and post your picture of yourself at 487 pounds in a bikini and people say, " <u>Way to</u> <u>go, girl.</u> " <u>Fantastic.</u> <u>We're with you. Yeah.</u>			✓ ✓ ✓ ✓	✓		✓✓			

No	Utterances	LH	TQ	RI	I	PC	HG	EA	SP	SW
13	<b>Yeah.</b>	✓								
14	<u>They do</u>			✓						
15	It gets <b>deep</b>							✓		
16	It's <b>deep</b> . But you don't go <b>deep</b> . You're <u>just</u> on there				✓			✓ ✓		
17	I <b>also</b> — I <b>heard</b> you posted a strawberry something.	✓ ✓								
18	<b>Yeah. Yeah.</b> Only 7 points.	✓ ✓								
19	Does it excite you trill you, please you, or reward you, or all of them, that there's <u>so</u> many <u>millions of young Liz Lemons</u> out there in the world—			✓	✓					
20	who look up to all the strong women that you've <b>created</b> through your characters?						✓			

No	Utterances	LH	TQ	RI	I	PC	HG	EA	SP	SW
21	<b>Well</b> , you <b>were doing</b> diversity and inclusion long before it became <b>the code word</b> that everybody now uses, it's a popular word, because you had a theory about diversity and creating chemistry in a room based upon <b>lots of</b> different kinds of people. <b>Correct?</b>	✓	✓	✓	✓		✓			
22	No, you would not. So you've <b>been doing</b> that for a <b>very</b> long time. Applause to you for doing that.				✓		✓			
23	Is that what it's <b>called</b> ?						✓			
24	<b>Mean girls are relational aggression.</b>			✓						
25	<b>Aggressors.</b>			✓						
26	I love when you wrote in your book, <i>Bossypants</i> , a <b>great</b> book.							✓		
27	You wrote, "If you retain nothing else, <b>always</b> remember the <b>most</b> important rule of beauty, which is"?	✓ ✓								
28	And you <b>actually were talking</b> about your thin lips that make you <b>look like</b> your nephew.	✓ ✓ ✓					✓			
29	And <b>I think</b> we all do, <b>do we not?</b>	✓	✓							



No	Utterances	LH	TQ	RI	I	PC	HG	EA	SP	SW
39	That's what <b>I mean</b> . With the internet and social media. You're not on it yourself.	✓								
40	<b>Yeah</b>	✓								
41	<b>Yeah.</b>	✓								
42	<b>Yeah</b>	✓								
43	But all that stuff you're <b>doing</b> when they're 2 or 3, you're <b>doing</b> it for yourself.						✓✓			
44	So let's talk about all of this incredible— <b>you know</b> , one of the things that amazed me, one of the times <b>I think I was going</b> to interview you, you were in the middle of <b>literally</b> creating—you were gonna do, for the first time that night, the Sarah Palin routine—(applause)—and there <b>was</b> something <b>going on</b> with your daughter—	✓ ✓			✓		✓✓			
45	<b>You know</b> what I love about you is that, first of all, did you—you didn't know, <b>particularly</b> that first day, that the <b>Sarah Palin gig routine</b> , that that thing was gonna turn into a thing and a thing and a thing.	✓		✓	✓					
46	<b>Mm-hmm.</b>	✓								
47	You're <b>going</b> back next year?						✓			





No	Utterances	LH	TQ	RI	I	PC	HG	EA	SP	SW
56	Have you <b>completely</b> lost it? Do you say—still say yes a lot of times when you mean no?	✓								
57	<b>Yeah.</b>	✓								
58	And I love—I loved what you <b>just</b> said is true. <b>I think</b> I remember reading this in <i>Bossypants</i> . You—the reason you're <b>so</b> secure with yourself is because you've <b>moved</b> through life in a few different bodies.	✓			✓ ✓		✓			
59	are you comfortable being in that place where you're <b>just waiting</b> for the next to show up?				✓		✓			
60	You seem to be <b>so—so literally</b> normal, calm, and balanced. What's the lesson it's <b>taken</b> you the longest to learn?	✓			✓		✓			
61	<b>Yeah.</b> But who would you most want to play now?	✓								
62	<b>Yeah.</b>	✓								
63	And when— <b>you know</b> , one of the practices that is <b>actually</b> a part of my daily spiritual practice is gratitude. And when you look back at your life, your career, <b>just</b> what you <b>were saying</b> earlier, all the things you wanted to do, you're 49, you think you've <b>done</b> those, what are the things that <b>really</b> make your heart swell with gratitude?	✓ ✓			✓ ✓		✓ ✓			





No	Utterances	LH	TQ	RI	I	PC	HG	EA	SP	SW
80	<b>A-ha</b>	✓								
81	<b>Thank you.</b> (Applause.) So, you, <b>I know</b> , also did the workbook. <b>Right?</b>	✓	✓						✓	
82	Are you one of those people who <b>has literally learned</b> from your life mistakes?				✓		✓			
83	The thing with you and Amy Poehler <b>seems like</b> it's <b>so</b> natural. Do you have to work at that being <b>so</b> natural?	✓✓			✓✓					
84	<b>Yeah.</b> And that vibe <b>just</b> happens <b>so</b> naturally. <b>Yeah.</b> So when you did your workbook— .	✓✓			✓✓					
85	And when— <b>you know</b> , one of the practices that is <b>actually</b> a part of my daily spiritual practice is gratitude. And when you look back at your life, your career, <b>just</b> what you <b>were saying</b> earlier, all the things you wanted to do, you're 49, you think you've <b>done</b> those, what are the things that <b>really</b> make your heart swell with gratitude?	✓✓			✓✓		✓✓			

No	Sentences	LH	TQ	RI	I	PC	HG	EA	SP	SW
86	<b>Yeah.</b>	✓								
87	You know what you're <b>supposed</b> to do: You would do it for nothing.						✓			
88	<b>Yeah. Yeah.</b> For nothing.	✓✓								
89	<b>Yeah.</b> And so what—do you have a spiritual practice?	✓								
90	And if you were still— <b>well</b> , we're glad you're not still <b>doing</b> it for nothing. Not still doing it—	✓					✓			
91	What do you do—since, <b>you know</b> , we're <b>talking</b> about wellness here.	✓					✓			
92	<b>Yeah.</b> What do you do to keep yourself in that wellness space that you <b>are working</b> to be more whole—	✓					✓			
93	<b>I know.</b> This entire audience, I'm amazed I'm still awake. (Laughter.) I'm amazed they're still awake, because when I asked the question earlier today, that's the number one question everybody can read. They're not <b>getting enough</b> rest or sleep.	✓✓					✓			
94	Do you take it in? Because I <b>was talking</b> to a friend the other night who's, <b>like</b> —said, <b>I've got</b> to go watch the evening news. I never watch the evening news.	✓					✓✓			



## Apendex: D

Table 5: The Data Analysis Of Females' Language features in Mixed -Sex group

No	Utterances	LH	TQ	RI	I	PC	HG	EA	SP	SW
102	OMG, it's about to happen. (Applause.) So of <b>the nine</b> visionaries joining us on the WW Presents 2020 Vision Tour, Your Life in Focus, there's <b>only one man</b> . (Applause.) But when it's one of the most <b>recognizable, big-hearted, delightful, fun, strong</b> people on the planet, he's all you need. <b>Please</b> welcome <b>Dwayne "The Rock" Johnson</b> . (Applause.)			✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓					✓	✓
103	The Rock. Welcome. <b>Look at that</b> .			✓						
104	So it's been a—has it been a <b>challenging</b> week?			✓						
105	it means <b>so</b> much to everyone that you are here with us today, since it was <b>only</b> 10 days ago that your father, Rocky "The Soulman" Johnson <b>passed away</b> . And when that happened <b>I thought, oh, no, I didn't think</b> that you'd be able to be here. And you are here. So <b>thank you</b> for being here. (Applause.)	✓ ✓ ✓			✓ ✓				✓ ✓	

No	Utterances	LH	TQ	RI	I	PC	HG	EA	SP	SW
106	<b>Yeah.</b>	✓								
107	I read on Instagram where you'd <b>said</b> you wished you had <b>just</b> one more day. Do you think you got all the things said that you wanted to say?				✓		✓			
108	<b>Absolutely.</b> For that time. Do you think that—when did you know that he was proud of you?	✓								
109	<b>Wow.</b>	✓								
110	<b>Yeah.</b>	✓								
111	<b>Yeah.</b>	✓								
112	<b>You did not ?</b>		✓							
113	So it's <b>been</b> a— <b>has</b> it <b>been</b> a challenging week?						✓			
114	<b>Yeah</b>	✓								
115	And so, <b>you know</b> , I <b>often</b> feel when people—someone close to you passes, you now have an angel you can call by name. And in spirit, you can feel them in ways that you couldn't in the flesh. And—because there's a density to the flesh. And <b>I wonder</b> have you reached that yet? It's <b>just been</b> recent. <b>Have</b> you <b>reached</b> the point where you can feel <b>like</b> you have that— <b>you know</b> , the spirits unite. They become—	✓ ✓ ✓ ✓ ✓			✓		✓✓			







No	Utterances	LH	TQ	RI	I	PC	HG	EA	SP	SW
136	You proved that. <b>Yeah.</b>	✓								
137	<b>Yeah</b>	✓								
138	<b>Yeah</b>	✓								
139	You do all right. And does—does that title, the Sexiest Man Alive. The highest paid in the da, da, da. Do all those—what do those titles mean, <b>if anything?</b> You're the greatest. You're <u>the most popular</u> . You're <u>the most followed</u> . You're the most, the most, the most, the most.	✓		✓ ✓						
140	<b>Ah.</b>	✓								
141	<u>You still have that.</u>			✓						
142	<b>Oh</b> , you're <b>renting</b> and <b>buying</b> a Rolex.	✓					✓✓			
143	You should definitely own if you're <b>buying</b> a Rolex. <b>Okay?</b>		✓				✓			
144	<b>Oh, I believe</b> in signs.	✓								
145	<b>Yeah.</b>	✓			✓					
146	And so now do you <b>just</b> - do you splurge carefully									
147	<b>I believe</b> in <u>real</u> estate.	✓			✓					
148	I love property the way <b>some</b> women love shoes. <b>You know?</b> I do. I do. Because God <b>isn't making</b> anymore land. <b>Okay?</b>	✓	✓✓				✓			



No	Utterances	LH	TQ	RI	I	PC	HG	EA	SP	SW
153	And explain a wrestling And do you prefer the acting or the wrestling or all of it? All of it <b>is connected</b> for you?						✓			
154	<b>I know</b> there's more. There's a discipline to it. <u>There's an art to it.</u>	✓		✓						
155	A physical soap opera. <b>Okay.</b>	✓								
156	<u>Really</u>			✓						
157	<b>Wow.</b> Runs in the family.	✓								
158	<b>Wow. Wow.</b>	✓								
159	So tell me this. <b>I know</b> you didn't grow up with a lot of money. And I read the stoe <del>y</del> about hen <b>I</b> <b>think</b> you were 15 and there was an eviction notice on the door and how that <b>was- made</b> a big impression on you. <b>Right?</b>	✓✓	✓				✓			

No	Utterances	LH	TQ	RI	I	PC	HG	EA	SP	SW
160	<b>Wow. Wow.</b>	✓								
161	<b>Absolutely.</b> What was your workout today?	✓								
162	I'm <b>feeling</b> it. (Laughter.)						✓			
163	So <b>I know</b> your company <b>is called</b> Seven Bucks because you found yourself at one time in your life with <b>only</b> seven bucks in your pocket. You now turned that around.	✓			✓		✓			
164	<b>Yeah, yeah.</b>	✓								
165	In the genes. So <b>we know</b> you're relentless about your workouts. You even travel with your own—I <b>heard</b> you have your own 40,000-pound mobile gym?	✓✓								
166	<u>You call this your anchor.</u> And where you <b>actually</b> —you find solitude.	✓		✓						

No	Utterances	LH	TQ	RI	I	PC	HG	EA	SP	SW
167	And I love that. Because <b>I believe</b> everything that <b>is happening</b> to us <b>is happening</b> to lead us to whatever is the greater moment. And so remembering the seven bucks, and now turning your entire company, empire, into Seven Bucks Productions—	✓					✓✓			
168	and I know you all have a special thing coming to Atlanta. <b>Right?</b> You're <b>planning</b> something special right here? Athleticon?		✓				✓			
169	<b>Yeah.</b>	✓								
170	<b>Wow.</b> (applause)and did not-isnt that the moment ,you <u>really</u> , the particular moment,the “you sucks moment” turned into the moment of <u>you becoming the rock and no longer Rocky,</u>	✓		✓	✓					
171	<b>Yeah.</b>	✓								
172	<u>About being vulnerable.</u>			✓						
173	And <b>I think probably</b> big men <u>really</u> do. Because people put another <b>kind of</b> expectation on you when you're a big man. So men don't cry. So big men <u>really</u> don't cry.	✓ ✓ ✓			✓ ✓					

No	Utterances	LH	TQ	RI	I	PC	HG	EA	SP	SW
174	<b>Mm-hmm.</b>	✓								
175	<b>yeah. Yeah. You know</b> , I said to the audience earlier, <b>I never—never</b> had therapy because I had The Oprah Show, so I told all my business out there on the street.	✓ ✓ ✓		✓						
176	<b>Lauren's your Gayle.</b>			✓						
177	That is <b>so good when you can have a partner—</b>			✓	✓					
178	<b>Mm</b>	✓								
179	<b>Thank you.</b> Everyone today <b>has been asked</b> to clarify their vision for 2020, for this year. Do you have one for yourself? Are you one who makes—sets goals?						✓		✓	
180	So you're <b>working</b> this hard. You can quit tomorrow. You have <b>enough</b> money right now. You can live happily <b>ever</b> after.	✓			✓		✓			









No	Utterances	LH	TQ	RI	I	PC	HG	EA	SP	SW
110	<b>Oh, yeah.</b>	✓								
111	<b>I believe</b> that.	✓								
112	<b>Yeah.</b>	✓								
113	<b>Okay.</b> Fill in this blank: I'd never miss a movie if, blank was in it.	✓								
114	<b>Oh, nice.</b>	✓						✓		
115	So I'm <b>guessing</b> you're not interested in tackling Shakespeare anytime soon. But is there a part you'd <b>really</b> love to play? A musical? A medical drama?				✓		✓			
116	I saw that you told Rolling Stone that you plan to be a little more vocal about who you support in 2020. Did you hear that some people said you and I should run? <b>Pretty</b> good.							✓		



## Résumé

Cette étude examine les caractéristiques linguistiques des femmes utilisées par Oprah Winfrey dans les conversations de même sexe et mixtes dans son talk-show "Vision Tour 2020". Cette recherche applique la théorie de Lakoff selon laquelle dix caractéristiques du langage féminin ont été utilisées dans cette étude. Le but de l'étude est de découvrir le type de caractéristiques linguistiques féminines utilisées par Oprah Winfrey. Compte tenu des circonstances qui ont contribué à l'utilisation de ces caractéristiques y compris le contexte d'événement, le sujet, et le facteur derrière l'utilisation de ces énoncés. Le devis de cette étude est méthode mixte. Les données ont été collectées à partir de deux épisodes qui comprennent Tina Fey et Dwayne Johnson comme des invités. Chaque caractéristique de la conversation est analysée à l'aide de la théorie de Lakoff. Les données sont des mots, des phrases, des clauses et des phrases utilisés par Oprah Winfrey dans son talk-show dans les deux épisodes. Les données ont d'abord été analysées selon l'énoncé basé sur la théorie du langage féminin de Lakoff. Le résultat montre qu'il existe huit caractéristiques linguistiques féminines dans les deux groupes; dans la communication de même sexe et mixte, y compris les haies ou les remplissages lexicaux, les questions d'étiquette, l'intonation montante sur les déclaratifs, les intensificateurs, la grammaire hypercorrecte, les adjectifs vides, les formes super polies, l'évitement des gros mots et le tandis que la caractéristique absente est la couleur précise termes et stress emphatique. On constate que la fréquence d'émergence des caractéristiques linguistiques des femmes dans la communication mixte est plus élevée comparé par la fréquence d'émergence des caractéristiques linguistiques des femmes dans la communication entre personnes du même sexe. Étant donné que les caractéristiques linguistiques des femmes reflètent l'incertitude et le manque de confiance, cela implique que Oprah Winfrey est moins confiantes lorsqu'elles communiquent entre les sexes.

**Mots-clés:** analyse sociolinguistique; langue et genre; caractéristiques linguistiques des femmes; talk-show; communication de même sexe; communication mixte.

## المخلص

تبحث هذه الدراسة في السمات اللغوية للإناث التي استخدمتها أوبرا وينفري في محادثة بين نفس الجنس ومختلطة الجنس في برنامجها الحوارية "جولة البصيرة 2020" "Vision Tour 2020". يطبق هذا البحث نظرية لاكوف التي ذكرت أن هناك عشر خصائص للغة الإناث تم استخدامها في هذه الدراسة. الغرض من الدراسة هو معرفة نوع ميزات الكلام للإناث التي استخدمتها أوبرا وينفري في برنامجها الحوارية وطريقتها في استخدام السمات اللغوية الأنثوية. تصميم هذه الدراسة كمي نوعي. تم جمع المعطيات من حلقتين من "جولة البصيرة 2020" التي استضافت روك جونسون وتينا فاي. تم تحليل كل ميزة في المحادثة باستخدام نظرية لاكوف. البيانات عبارة عن كلمات وعبارات وجمل استخدمتها أوبرا وينفري في برنامجها الحوارية في الحلقتين. تم تحليل البيانات أولاً من خلال إيجاد سياق الكلام بناءً على التصنيف، العوامل التي أدت إلى استخدام هذه الميزات وصف تصرف المضيفة أوبرا وينفري من خلال ألفاظها على أساس نظرية لاكوف للغة الإناث. تظهر النتائج أن هناك ثمانية سمات لغوية أنثوية موجودة في كلا المجموعتين؛ في التواصل بين نفس الجنس والجنس المختلط، بما في ذلك التحولات المعجمية أو الحشو، والأسئلة المذيلة، وزيادة التنغيم أثناء الإيضاح، وعبارات التوكيد، والقواعد الفائقة الصواب، والصفات الخالية، والأساليب فائقة التهذيب وتجنب عبارات القسم، أما الميزة الغائبة فتتمثل في مصطلحات دقيقة تتعلق باللون واستعمال الشدة. وجد أن تواتر ظهور السمات اللغوية للإناث في التواصل بين الجنسين أعلى مقارنة بتواتر ظهور السمات اللغوية للإناث في التواصل بين نفس الجنس. بما أن السمات اللغوية للإناث تعكس عدم اليقين وعدم الثقة كخصائص خطاب الإناث، فهذا يعني أن أوبرا وينفري أقل ثقة عندما تتحدث في اتصال مختلط الجنس.

**الكلمات المفتاحية:** التحليل اللغوي الاجتماعي؛ اللغة والجنس؛ السمات اللغوية للإناث؛ برنامج حوارية؛ التواصل بين نفس الجنس والتواصل بين الجنسين.