

# FEMALE TALK IN ALADDIN (2019): A SOCIOLINGUISTIC STUDY

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## **Abstract**

*The purpose of this study is to analyze the types of female talk and the social factors influencing them in the film Aladdin (2019), focusing on the utterances of the main female characters, Princess Jasmine and Dalia. This research uses a descriptive qualitative method with data in the form of character dialogue excerpts from the film. The main theoretical framework is Robin Lakoff's (1975) theory of female talk, supported by Janet Holmes' (2013) sociolinguistic theory to examine the influence of social status, power relations, and situational context. The findings reveal 41 utterances reflecting female language features. The most dominant type is hedges with 8 data (19.5%), followed by superpolite forms with 7 data (17.1%), intensifiers with 6 data (14.6%), and tag questions, empty adjectives, indirect requests, and emphatic stress with 5 data each (12.2%). These findings show that female language in the film not only emphasizes politeness but also serves as a means to express emotions, opinions, and resistance to patriarchal norms. In terms of social factors, situational context is the most dominant influence (60.8%), followed by power relations (27.5%) and social status (11.7%). Female talk in this film functions as a polite yet powerful communication strategy, demonstrating that women can use language as a form of intelligent, elegant, and meaningful resistance within constraining social structures.*



**Keywords:** *Keywords:* female talk; sociolinguistics; language features.

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## **INTRODUCTION**

Language is not only a means of delivering messages but also reflects our identity, the way we interact, and the social values we embrace. In sociolinguistics, the relationship between language and gender has become a central focus since it reveals how men and women use language differently due to cultural influences, social structures, and socially constructed roles. One of the most widely cited frameworks in this area is Robin Lakoff's (1975) concept of *female talk* in her book *Language and Woman's Place*. Lakoff identifies several linguistic features typical of women's speech, such as hedges, tag questions, empty adjectives, intensifiers, indirect requests, superpolite forms, and emphatic stress. These features are often associated with politeness, tentativeness, and efforts to maintain harmony in social interaction. Lakoff's ideas were later reinforced by Holmes (2013) and Coates

(2015), who emphasized that women's language is not merely weak or passive but can also serve as a tool to express solidarity, social intelligence, and subtle power.

Although female talk has often been perceived as indirect or powerless, recent studies suggest that women's language can be a strong strategy to express authority in subtle ways. In the media, especially films, the way female characters speak plays a significant role in shaping how society perceives women's roles. Unfortunately, as Smith et al. (2021) point out, female representation in mainstream Hollywood films remains limited, both in the number of female characters and in portrayals that often rely on clichés and stereotypes.

The 2019 live-action film *Aladdin* presents a particularly interesting case for analysis because it portrays female characters especially Princess Jasmine in a more progressive way compared to the original version. Jasmine is not only beautiful and graceful but also brave, vocal, and active in expressing her opinions. Her speech reflects a range of linguistic styles, from politeness to strong assertiveness and emotion. This suggests that female talk can function not only as a marker of politeness but also as a medium to challenge patriarchal norms. Thus, analyzing Jasmine's utterances helps to illustrate how language use by female characters mirrors social and cultural shifts in contemporary society. This study also contributes to media literacy, particularly in raising awareness about gender representation in film.

Previous studies have also investigated women's language in films and media. Aprilliani (2020), for instance, examined *Angel Has Fallen* and found that female characters often use intensifiers and polite forms as communication strategies. Febriani (2021) studied *Suluk Mu'tazilah* and concluded that women are portrayed as polite but socially marginalized. Tenri (2025) analyzed women's speech in the program *Perempuan Bicara*, highlighting how cultural and social backgrounds strongly shape female speech in public domains. Rizki (2022), on the other hand, studied *Cruella* and showed that women's language features in films often reproduce gender stereotypes. Unlike these previous studies, which mainly emphasize passive functions of women's language, the present study focuses on how female talk is actively used by Princess Jasmine to demonstrate strength, determination, and resistance to injustice.

This research applies Robin Lakoff's (1975) framework of female talk, supported by sociolinguistic theories, to analyze how female characters in *Aladdin* (2019) employ distinct linguistic features in their interactions. The study uses a qualitative descriptive method, with the data consisting of Jasmine's dialogues. By examining her language through the lens of female talk and the social factors that influence it, this research aims to shed light on the interplay between gender, language, and power in media representation. Based on the background above, the following research question formulated:

1. What types of female talk are used by the female characters in the film *Aladdin* (2019)?
2. What social factors influence the use of language in female talk by the female characters in the film?

## **LITERATURE REVIEW**

Sociolinguistics is concerned with the relationship between language and society, particularly how social factors influence linguistic variation. Nababan (1984) explains that sociolinguistics investigates variations shaped by factors such as age, gender, and social class, while Radford et al. (1990) define it as the study of the relationship between language use and the structure of society. Holmes (2001) adds that sociolinguistics examines how language conveys social meaning and reflects identity across different contexts. In relation to gender, Wood (1994) argues

that language is never neutral, as it often reflects cultural values that undermine women and femininity, while Holmes (2001) notes that gender-based linguistic differences mirror wider social hierarchies where men frequently hold greater authority. In her pioneering work *Language and Woman's Place*, Lakoff (1975) introduced the concept of *female talk* by identifying linguistic features such as hedges, tag questions, empty adjectives, intensifiers, indirect requests, superpolite forms, and emphatic stress, which she associated with women's tentativeness and subordinate social positioning. Later studies, however, provide alternative perspectives: Cameron (2003) emphasizes that these features may serve as subtle but effective tools of social control, while Simatupang (2023) highlights their role in demonstrating politeness, sensitivity, and feminine identity in communication. Taken together, these views suggest that female talk is not merely a reflection of weakness but a strategic linguistic resource that women use to navigate social interactions. According to Robin Lakoff (1975), female talk is classified into seven main features: hedges, tag questions, superpolite forms, empty adjectives, intensifiers, indirect requests, and emphatic stress.

### **1. Hedges**

Lakoff (1975:53), in *Language and Woman's Place*, explains that hedges such as *sort of*, *kind of*, *maybe*, or *I think* indicate uncertainty and contribute to the impression that women lack confidence in their speech. Findlay (1998:78) similarly defines hedges as phrases showing indecisiveness and slight confusion, while Yule (1996:38) highlights their role in maintaining cooperative interaction by signaling that a statement may not be entirely accurate. Holmes (2001:287) adds that hedges, along with boosters, reflect women's lack of confidence, although she later clarifies (2001:291) that their function is context-dependent and can also serve as politeness strategies to maintain social harmony. For instance, expressions like *I think she's right*, *Maybe we could try another option*, or *It seems like he's not interested* illustrate how hedges are used to soften statements and avoid confrontation. In this sense, hedges do not merely weaken a speaker's message but also function as conversational strategies to show consideration, invite agreement, or mitigate the risk of face-threatening acts. Moreover, recent perspectives in sociolinguistics emphasize that hedges should not only be seen as signs of weakness but also as markers of pragmatic competence, since they allow speakers particularly women to balance authority with empathy, negotiate meaning, and adapt their speech according to social context, thereby demonstrating both linguistic flexibility and interpersonal sensitivity.

### **2. Tag Question**

Lakoff (1975:54) describes tag questions as linguistic forms that fall between a declarative statement and a yes-no question, making them less assertive than a direct statement but more confident than a straightforward question. Their function can vary depending on context: they may act as hedges showing uncertainty or as boosters emphasizing conviction. Talbot (2010:85) views tag questions as modal devices that influence the strength of an utterance, while Holmes (1995:5) links their use to politeness strategies and face work, as speakers employ them to show respect, avoid dominance, and express social concern. Brown and Levinson's politeness theory further clarifies that tag questions often reduce the imposition of statements, offering interlocutors the freedom to agree or disagree without pressure. In addition, Cameron (2006:17) argues that tag questions allow women to maintain involvement in conversation while simultaneously displaying attentiveness to the listener's perspective. Therefore, although Lakoff originally interpreted women's frequent use of tag questions as a sign of insecurity, more

recent studies emphasize their pragmatic functions in fostering solidarity, encouraging cooperation, maintaining harmony, and negotiating meaning in conversation.

### **3. Superpolite Forms**

Superpolite forms are another linguistic feature frequently associated with female talk. Lakoff (1975:57) argues that women tend to use more euphemistic or indirect expressions as a way of avoiding direct confrontation and maintaining politeness. Fasold (1996:187) suggests that women's use of superpolite language is related to their roles in child-rearing and cultural transmission, which make them more aware of the importance of adhering to prestige norms. Holmes (1992:234) adds that women's heightened sensitivity to social context and status encourages them to adopt more refined speech, while Yule (1996:56) highlights that indirect speech acts, often associated with politeness, are generally preferred in English communication. In practice, expressions such as indirect requests or euphemistic alternatives to potentially offensive words illustrate how superpolite forms function to soften discourse and protect social relationships. Mills (2003:67) further points out that politeness is not simply a reflection of women's powerlessness but also a strategic choice to maintain control over interaction and to assert identity in subtle ways. Consequently, the use of superpolite forms demonstrates how women adapt their speech to social expectations, presenting themselves as considerate communicators while preserving harmony in interaction.

### **4. Empty Adjectives**

Empty adjectives, according to Lakoff (1975), are evaluative words such as *adorable*, *sweet*, *lovely*, *divine*, or *gorgeous* that convey affective meaning rather than objective description. Unlike neutral adjectives such as *great* or *neat*, which are more widely used, empty adjectives are stereotypically linked to women's speech because they express admiration, emotional reaction, or personal approval rather than factual evaluation. This usage reflects the social construction of femininity as emotionally expressive and supportive, contrasting with masculine styles that prioritize directness and authority. Although sometimes criticized for trivializing women's contributions to conversation, Cameron (1990) notes that these adjectives also function as tools to strengthen solidarity and shared affective experience in interaction. Thus, the frequent use of empty adjectives highlights how female talk embodies empathy, affective alignment, and supportive communication, reinforcing social bonds and emotional connections within discourse.

### **5. Intensifiers**

Lakoff (1975, cited in Cameron 1990:223) identifies intensifiers such as *so*, *very*, *really*, and *quite* as another key feature of women's language, used to strengthen statements and convey emphasis. Their frequent occurrence in female speech has been interpreted as both a marker of tentativeness since they may substitute for stronger superlatives and as evidence of women's greater emotional expressiveness in interaction. Holmes (2001) emphasizes that intensifiers are context-dependent and may serve various functions, from boosting the force of an assertion to signaling politeness and involvement. For example, statements such as *I feel so unhappy* or *That movie was really great* illustrate how intensifiers reinforce meaning and emotional stance. While Lakoff associated women's reliance on intensifiers with social pressure to speak cautiously yet persuasively, later research shows that intensifiers play an important interpersonal role in demonstrating involvement, stressing emotional investment, and maintaining rapport.

## 6. Indirect Requests

Indirect requests are another linguistic strategy highlighted by Lakoff (1975), characterized by expressing demands or desires in softened, non-imperative forms such as *Could you open the window?* or *It's a bit dark in here, isn't it?* Instead of issuing direct commands, speakers particularly women use indirect requests to minimize imposition, align with politeness norms, and reduce the risk of confrontation. Holmes (2001:268) links their use to social awareness, noting that women, often positioned in less dominant roles, employ indirectness as a strategy to show deference, maintain harmony, and navigate unequal power relations. Yule (1996) similarly emphasizes that indirect speech acts are socially valued as more polite and less face-threatening. Thus, indirect requests exemplify how female talk adapts to social expectations of politeness and empathy, demonstrating women's use of language as a relational tool rather than a purely transactional one.

## 7. Emphatic Stress

Emphatic stress, according to Lakoff (cited in Talbot 2010:38), involves the use of exaggerated intonation or emphasis to highlight the significance of certain words, as in *What a beautiful dress!* or *It was a brilliant performance!* Women are said to employ emphatic stress more frequently to ensure their utterances are taken seriously in contexts where they may otherwise be dismissed or underestimated. This feature reflects women's adaptation to patriarchal communication norms, where emphasis is used as a compensatory strategy to project conviction and emotional intensity. While critics argue that emphatic stress may reinforce stereotypes of female speech as overly emotional, Cameron (2003) interprets it as a subtle form of social control, allowing women to assert presence and influence through heightened expressiveness. Overall, emphatic stress in female talk demonstrates how linguistic performance is shaped by gendered expectations, functioning both as a marker of expressivity and as a strategy to claim authority in discourse.

## METHOD

This research employs a qualitative descriptive method, which is used to describe and analyze data in the form of words rather than numbers, as the focus of analysis is the female characters' dialogues in the film *Aladdin* (2019). The study applies a sociolinguistic approach to examine the relationship between language and society, with Robin Lakoff's (1975) theory of female talk serving as the primary framework for identifying linguistic features of women's language. The objects of this study are the utterances of female characters, particularly Princess Jasmine and Dalia, whose interactions provide a rich source of data for analyzing the types of female talk and the social factors that influence them, such as situational context, power relations, and differences in social status. The research process involved four main stages: first, data collection by watching the entire film, noting all utterances that displayed characteristics of female talk, and classifying them according to Lakoff's categories; second, organizing the data by grouping utterances based on female talk features while also noting their social contexts; third, analyzing the data to interpret the types and functions of female talk and the underlying social factors shaping their use; and finally, drawing conclusions regarding the dominant forms of female talk, the social dynamics influencing them, and the broader implications of these findings for sociolinguistic and gender studies.

## RESULTS AND DISCUSSION

This chapter presents the results of data analysis in the form of female characters' utterances in the film *Aladdin* (2019), which are classified into seven types of female talk based on Robin Lakoff's (1975) framework: hedges, tag questions, superpolite forms, empty adjectives, intensifiers, indirect requests, and emphatic stress. A total of 41 utterances were identified as representing women's language features, consisting of 8 instances of hedges, 7 superpolite forms, 5 tag questions, 5 empty adjectives, 6 intensifiers, 5 indirect requests, and 5 emphatic stress. Each datum was analyzed in relation to situational context, character relationships, and its social meaning, to demonstrate how female speech style in the film reflects identity, power, and social position within the narrative.

Table 1  
**Distribution of Female Talk Types in *Aladdin* (2019)**

Type of Female Talk	Frequency	Percentage (%)
Hedges	8	19.5%
Tag Question	7	17.0%
Superpolite Forms	5	12.2%
Empty Adjectives	5	12.2%
Intensifiers	6	14.6%
Indirect Requests	5	12.2%
Emphatic Stress	5	12.2%
<b>Total</b>	<b>41</b>	<b>100%</b>

### 1. Hedges Using Data 1

Princess Jasmine feels frustrated because she wants to lead the people of Agrabah, but she is hindered by the royal rules that only allow men to become Sultan.

**Jasmine:** *"What foreign prince could care for our people as I do? I could lead if only..."*

*Aladdin* (2019, 00:22:01)

The quotation *"I could lead if only..."* is a clause that represents hedges, because it is unfinished and deliberately left open-ended, making the statement sound softer and less assertive. Jasmine does not finish her sentence because she is cautious in expressing her opinion, which reflects uncertainty and lack of directness. Although Jasmine believes that she is capable of leading, she still uses words that are not too forceful, so as not to appear confrontational or rebellious. This speech style is common in female talk, where women often mitigate their statements to sound more polite and acceptable to others, especially in sensitive situations. Hedges, according to Lakoff (1975), often function as linguistic devices to reduce the risk of conflict, while at the same time leaving space for negotiation or alternative interpretations. Thus, Jasmine's utterance shows how hedges are used strategically to as weakness but as a way to balance confidence and politeness.

Socially, Jasmine's use of hedges is influenced by factors of power relations and social status. As a woman in a patriarchal royal system, Jasmine holds a lower position compared to men in terms of political decisions and leadership. She is in a position where she cannot freely voice her aspirations directly due to rules and cultural expectations that place men as leaders. The situational context also

supports this caution, as the statement is made in a royal environment where speech is strictly regulated. By using hedges, Jasmine not only avoids being seen as challenging authority too directly but also subtly conveys her ambition and competence. This shows that hedges can serve as both a protective mechanism and a persuasive tool, allowing women to express resistance in a socially acceptable manner while navigating the constraints of patriarchal structures.

## 2. Tag Question Using Data 9

Princess Jasmine speaks to Aladdin after being rescued from an unpleasant situation in the marketplace. The atmosphere is filled with gratitude and a touch of curiosity, as this is one of the early moments of their meeting where Jasmine begins to get to know Aladdin.

**Princess Jasmine:** *“Thank you. And thank you for getting me out of there. Aladdin, isn’t it?”*

*Aladdin* (2019, 00:14:20)

In the quotation *“Aladdin, isn’t it?”*, Jasmine uses a tag question, which is a **combination of a statement and a question intended to confirm something politely**. Instead of saying directly *“Your name is Aladdin,”* Jasmine chooses a softer and more open way of speaking. The tag question here is **not aimed at seeking new information**, but rather serves as a softened confirmation that gives Aladdin the space to agree or respond without feeling pressured. Through this strategy, Jasmine creates a conversation that feels more relaxed and comfortable, particularly because the situation represents an early stage of their acquaintance.

From the social perspective, the use of this tag question is influenced by the situational context and the social relationship between Jasmine and Aladdin. At that moment, they had just met, and Jasmine wanted to keep the interaction warm, polite, and non-imposing. By using a **non-dominant** and considerate speech style, she allows Aladdin to actively participate in the conversation. This strategy reflects the characteristics of female talk, where women often use linguistic forms that show concern for the interlocutor’s feelings, foster closeness, and maintain social balance. Thus, the tag question functions as a communicative tool that highlights politeness, caution, and the desire to establish equality from the very beginning.

## 3. Superpolite Forms Using Data 14

Princess Jasmine is in the marketplace and is held by a merchant who accuses her of stealing. She explains that she does not have any money and asks to be released. The situation is tense because she is trying to defend herself amid the misunderstanding.

**Jasmine :** *“Sir, I don’t have any money. Let go of me!”*

*Aladdin* (2019, 00:06:52)

In the quotation *“Sir, I don’t have any money. Let go of me!”*, Jasmine uses the word *“Sir”* as a superpolite form, which represents a high level of politeness typically employed in formal situations. Even though she is under pressure, being physically pulled by the merchant and falsely accused of stealing, Jasmine still chooses to speak politely. Instead of using harsh or aggressive language, she begins with a respectful address, followed by a firm yet controlled rejection. This demonstrates the characteristics of female talk, in which women often maintain politeness even in uncomfortable or tense circumstances. Jasmine’s politeness here is not necessarily out of respect for the merchant, but rather serves as a strategy to

de-escalate the conflict while preserving her dignity. Moreover, this choice of superpolite form illustrates how women can employ language tactically to protect themselves, showing composure and restraint as a means to balance vulnerability with authority.

From a social perspective, the use of this superpolite form reflects how women are often expected to remain graceful and composed in various situations, even when facing injustice. Jasmine, as a princess, is aware of the role and image attached to her position. Therefore, she deliberately chooses words that convey self-control and inner strength. The tense context and the societal expectations of women influence Jasmine's way of speaking. By addressing the merchant politely, she not only avoids escalating the conflict but also demonstrates the values of dignity and respect associated with her social status. This example highlights how female talk can function as both a cultural expectation and a survival strategy, allowing women to resist aggression in a socially acceptable way while simultaneously affirming their inner strength and resilience.

#### 4. Empty Adjective Using Data 21

**Dalia:** “Oh, I’m the princess. Yes. Mmm-hmm. And it is good to be me with all my palaces and wagons of gold things and dresses for every hour of the day. Now it is time for my cat to be cleaned.”

*Aladdin* (2019, 00:28:52)

In the quotation “**Oh, I’m the princess. Yes. Mmm-hmm. And it is good to be me...**”, Dalia speaks in a humorous and sarcastic tone while pretending to be a princess. Although her utterance is lighthearted, her speech reflects characteristics of female talk. One feature appears in the use of the word “**good**” in the phrase “*it is good to be me*”, which functions as an empty adjective. This adjective does not provide an objective description but merely conveys a general impression or personal feeling. In this case, Dalia does not actually explain why being a princess is “good,” but rather mocks the luxurious and superficial aspects of palace life. Furthermore, expressions such as “**Mmm-hmm**” and exaggerated statements like “*dresses for every hour of the day*” illustrate emphatic expression, a form of speech that dramatizes the message, often used to make conversations more lively, expressive, and entertaining.

From a social perspective, even though Dalia's tone is sarcastic, she still chooses polite and non-aggressive language. This shows that in female talk, women often convey criticism or satire in subtle and expressive ways that maintain friendly interaction. Such speech style also functions as a tool to manage social relationships, create humor, and express opinions without provoking conflict. Even in casual conversation, Dalia demonstrates how language can be used strategically to deliver strong messages while wrapped in warmth and wit. Thus, this quotation highlights that female talk is not only about politeness but also a means of controlling impressions, building connections, and expressing opinions effectively.

## 5. Intensifiers Using Data 26

**Jasmine:** *"I can't believe we did that. That I did that. That we're alive! With the chase."*

*Aladdin* (2019, 00:14:06)

In the quotation *"I can't believe we did that. That I did that. That we're alive!"*, Jasmine expresses both surprise and relief after narrowly escaping from the guards. The repetition of phrases such as *"That I did that"* and *"That we're alive!"* functions as a form of intensifier, which serves to emphasize a strong emotional reaction. Rather than simply stating that they survived, Jasmine dramatizes her feelings through repetition, making her utterance sound more vivid and enthusiastic. This reflects a typical feature of female talk, where women often articulate emotions openly and colorfully, not merely to convey information but to highlight the depth of their feelings. Additionally, the repetition also reflects the psychological process of disbelief and self-reassurance, as Jasmine tries to internalize the extraordinary event she has just experienced, further strengthening the emotional weight of her words.

From a social perspective, this utterance occurs right after Jasmine and Aladdin successfully escape from the palace guards, in a tense and adrenaline-filled situation. Jasmine's repeated expressions not only underline her astonishment at surviving but also signal her personal involvement and courage in the dangerous chase. Such expressive speech demonstrates how women use language strategically to strengthen emotional bonds, mark significant moments, and communicate sincerity. Moreover, by verbalizing her emotions so openly, Jasmine creates a shared sense of triumph with Aladdin, reinforcing solidarity and connection between them. Thus, her use of intensifiers functions not only as dramatic emphasis but also as a relational strategy, showing how women's language can transform personal feelings into a collective experience that builds intimacy and mutual understanding.

## 6. Indirect Request Using Data 32

**Jasmine:** *"Are you hungry? Here, take some bread."*

*Aladdin* (2019, 00:06:42)

In this quotation, Jasmine employs an indirect request. Instead of directly commanding someone with an imperative such as *"Take this bread,"* she begins with the polite question *"Are you hungry?"* before offering help through the phrase *"Here, take some bread."* This approach makes her speech sound softer, non-imposing, and more considerate of the listener's feelings. Such strategy is a common feature of female talk, as women are often described as using polite and attentive language to maintain positive relationships and show empathy. By avoiding direct imperatives, Jasmine not only demonstrates politeness but also invites the child to respond freely, thereby creating a more equal and cooperative interaction. This reflects Lakoff's (1975) view that women's language tends to prioritize politeness and indirectness, which can be seen as both a way to soften commands and as a conscious strategy to reduce social distance.

From a social perspective, this utterance belongs to the situational context, since Jasmine is addressing a hungry child in need. By framing her request in a polite and caring manner, she demonstrates sensitivity to the child's condition while still taking initiative to provide help. This reflects how women often use

language that prioritizes the interlocutor's feelings, avoids dominance, and emphasizes empathy. Moreover, Jasmine's choice of words also signals her nurturing role, aligning with cultural stereotypes of women as caretakers, but at the same time showcasing her agency in taking leadership through kindness. Thus, Jasmine's utterance highlights the way female talk functions as a tool for maintaining harmony, expressing compassion, and reinforcing social bonds in a warm and respectful manner, while also showing how politeness and indirectness can serve as subtle forms of power and influence in interpersonal communication.

## 7. Emphatic Stress Using Data 38

**Jasmine:** *"I know I can. I was born to do more than marry some useless prince."*  
*Aladdin* (2019, 00:24:00)

In this quotation, Jasmine employs emphatic stress on key words such as "know" and "born." When she says "I know I can," Jasmine firmly underscores her confidence and certainty in her own abilities. Furthermore, in "I was born to do more," the stress conveys that her desire does not stem from external influence but from a deeply rooted personal conviction. This emphasis makes her speech sound stronger, more assertive, and impossible to dismiss. Within the framework of female talk, such emphatic stress allows women to express their emotions and beliefs in a way that is both powerful and polite, showing that strength of conviction can coexist with refinement in communication. Additionally, emphatic stress in her words functions as a linguistic strategy to claim authority and reject passivity, aligning her speech with empowerment rather than submission.

From a social perspective, Jasmine's statement emerges as a response to the patriarchal expectation within the royal environment that views women primarily through the lens of marriage. This utterance reflects power relations, as Jasmine challenges the societal norms that restrict women's roles. By stressing these words, she asserts that she is not merely a princess destined for marriage but a capable individual with the ambition to lead. Moreover, her defiant tone highlights how women can use language to negotiate agency and resist oppression, turning speech into a tool of empowerment. This example illustrates how female talk can be employed as a form of resistance and advocacy for women's rights, conveying strength and determination while still maintaining the cultural values of politeness, dignity, and respectfulness in communication.

## CONCLUSION

The analysis of female talk in *Aladdin* (2019) reveals that Jasmine and Dalia employ various linguistic strategies as proposed by Robin Lakoff (1975), including hedges, tag questions, superpolite forms, empty adjectives, intensifiers, indirect requests, and emphatic stress. From the 41 utterances identified, hedges appeared as the most frequent type, followed by superpolite forms, intensifiers, and the other features in equal proportions. These findings demonstrate that the female characters' speech not only emphasizes politeness and empathy but also functions as a medium for expressing opinions, emotions, and subtle resistance to patriarchal norms. In this sense, the film portrays Jasmine and Dalia as empowered female figures who use language as a strategic tool to negotiate identity, authority, and social position.

The function of female talk in this research is not limited to its role as a descriptive linguistic feature but also as a reflection of women's identity, power negotiation, and cultural values in communication. Female talk serves multiple purposes: it enables women to express themselves in a socially acceptable manner, to maintain politeness and interpersonal harmony, and at the same time to

challenge and resist the constraints of gendered expectations. Thus, the study contributes theoretically to the field of sociolinguistics by highlighting the dynamic relationship between language, gender, and society, while also providing practical insights for understanding gendered communication in media and cultural representations.

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