LANGUAGE FEATURES AND LANGUAGE FUNCTIONS OF THE SELECTED MEN AND WOMEN CHARACTERS IN ALADDIN MOVIE 2019

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ABSTRACT

Dharma, T. E. Y. (2021). *Language Features and Language Functions of the Selected Men and Women Characters in Aladdin Movie 2019* English Department, Faculty Arts, and Humanities. UIN Sunan Ampel Surabaya. Advisor: Suhandoko, M.Pd.

Keywords: men's language, women's language, Aladdin movie 2019

This research focuses on analyzing men's and women's language features of the Aladdin (2019) movie's men and women characters. This research aimed to investigate the types of men's and women's language features uttered by men and women characters and the language function used in the utterance. In addition, this study proposed to improve the awareness of male language characteristics based on Coates's theory in 2004 and female language features based on Lakoff's theory in 1975. (1960). The researcher employed the qualitative descriptive approach in this analysis. The movie collected the results. The data were analyzed through classification, identification, and interpretation of men's and women's language and language function varieties.

In this research, the researcher found that men characters used five features of men's language. There are 39 utterances of men characters in the movie, which are included in the monologue Playing the Expert. The most dominant feature used by men characters is monologue playing the expert. By monologue playing the expert, the men characters want to take it in turns to hold the floor and talk about the subject on which they are an expert. In women, symbols used eight features of women's language. There are 39 utterances of women characters in the movie, which are included in rising intonation. Women characters' most dominant traits are increasing intonation using rising intonation and women characters because women are an expressive being. There are no emphatic stress and precise color terms found in women characters' utterances. Besides, the researcher found five functions of language in men's and women's characters' statements. The total number of using language functions is 82 utterances. The language function primarily used by men and women characters is the emotive function and referential function. It indicates that the men's figure used the reference feature, so it wishes to clarify or illustrate the situation. The character of the movie's woman has used the emotional function to convey her feeling or emotion.

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ABSTRAK

Dharma, T. E. Y. (2021). *Fitur Bahasa dan Fungsi Bahasa pada Karakter Pria dan Wanita Terpilih dalam Film Aladdin 2019.* Sastra Inggris, Fakultas Adab dan Humaniora. UIN Sunan Ampel Surabaya. Dosen Pembimbing: Suhandoko, M.Pd.

Kata Kunci: bahasa laki-laki, bahasa perempuan, film Aladdin 2019

Penelitian ini berfokus pada analisis fitur bahasa pria dan wanita pada karakter pria dan wanita film Aladdin (2019). Penelitian ini bertujuan untuk mengetahui jenis fitur bahasa pria dan wanita yang diucapkan oleh karakter pria dan wanita serta fungsi bahasa yang digunakan dalam tuturan. Selain itu, penelitian ini bertujuan untuk meningkatkan kesadaran karakteristik bahasa laki-laki berdasarkan teori Coates tahun 2004 dan fitur bahasa perempuan berdasarkan teori Lakoff tahun 1975. (1960). Peneliti menggunakan pendekatan deskriptif kualitatif dalam analisis ini. Film tersebut mengumpulkan hasilnya. Data dianalisis melalui klasifikasi, identifikasi, dan interpretasi bahasa laki-laki dan perempuan serta ragam fungsi bahasa.

Dalam penelitian ini, peneliti menemukan bahwa karakter laki-laki menggunakan lima ciri bahasa laki-laki. Ada 39 ungkapan karakter pria dalam film tersebut, yang termasuk dalam monolog Playing the Expert. Ciri yang paling dominan digunakan oleh tokoh laki-laki adalah ahli permainan monolog. Dengan bermain monolog sebagai ahli, karakter laki-laki ingin bergiliran memegang lantai dan berbicara tentang subjek yang mereka kuasai. Pada wanita, simbol menggunakan delapan ciri bahasa wanita. Ada 39 ungkapan karakter wanita dalam film yang termasuk dalam intonasi menanjak. Ciri yang paling dominan dari karakter wanita adalah peningkatan intonasi menggunakan intonasi yang meningkat dan karakter wanita karena wanita adalah makhluk yang ekspresif. Tidak ada tekanan tegas dan istilah warna yang tepat ditemukan dalam ucapan karakter wanita. Selain itu, peneliti menemukan lima fungsi bahasa dalam pernyataan karakter laki-laki dan perempuan. Jumlah total penggunaan fungsi bahasa adalah 82 ucapan. Fungsi bahasa yang terutama digunakan oleh karakter pria dan wanita adalah fungsi motif dan fungsi referensial. Ini menandakan bahwa sosok laki-laki tersebut menggunakan fitur referensi, sehingga ingin memperjelas atau mengilustrasikan keadaan. Karakter wanita dalam film tersebut menggunakan fungsi emosional untuk menyampaikan perasaan atau emosinya.

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CHAPTER I

INTRODUCTION

This part presents the study's background, statement of the study, the study's significance, scope and limitation, and definition of critical terms.

1.1 Background of the Study

Language is the most compelling way of communicating with each other. Lenard (2017, p. 161) states that language is the most important means of humans' expression of thoughts because humans use various languages when talking or communicating with other people. In language, differences are not only through syntax, morpho but can be differentiating by gender. Crystal (2020) mentions that universal language above the various languages spoken or written, but the general and even versatile features, characteristics, and components of the different languages may be the priority. On the other hand, many other characteristics that can differentiate the language used by men and women. Therefore, it can be called the language features between men and women. Men's and women's language features have many points that can describe how men and women communicate with each other. For example, women always talk too much to deliver something, but others still could not get the point.

Nevertheless, different from women, men always talk to the point so others could get what they want. The differences between men and women could see through how they communicate with others. Language issues aim to address the differences between men and women in characteristics of the voice.

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In the childhood period, both men and women are physiologically and mentally distinct in many respects. Eisenmen (1997) believes that women have stronger memories than men, but women do not have a good sense. It relates to the fact that men do better than women when conducting visual-spatial tests and in mathematics. Besides, linguistics activity is maintained differently. In language studies, it is referring to the language of women and men.

The investigation of men and women's language has seemingly reached a consensus that Buck (1997) states that men are aroused internally but "keep in" emotions. In contrast, women freely express feelings. When referring to other people, men and women have their language characteristics. Women talk rather than men. Women prefer to be fairer than men, and women tend to build up a dialogue. Climate (1997) states that women use language to build and maintain relationships, whereas men have a dominant role. In the modern era, women are still underrepresented in conversation with men. Therefore, women can trust things that have nothing to do with masculinity because, in general, men start a conversation more often than women. According to Pallavi (2019, p. 2), men's language is a feature in several strategies, such as starting and getting more verbal and non-verbal interactions than women introduce more subjects in their discussions with others.

Differences by gender in communication have shown that both men and women vary in their characteristics of communication. For example, Coates (2004) states that men's language was characterized by topic choice, monologues, playing the expert, question, and verbal sparring. In contrast,

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according to Lakoff (1975), women's speech was characterized by some linguistic features such as lexical hedges, tag questions, rising intonation on declarative, empty adjectives, precise color terms, intensifiers, hypercorrect grammar, super-polite forms, avoidance of strong swear words and emphatic stress.

In addition to the fact that language has many types used by men and women, language also has a function that can give meaning. Thus, according to Jakobson (1960, p. 353), language must be considered in all its functions. The language functions include referential functions, emotive function, conative function, poetic function, phatic function, and meta-lingual functions.

The existing studies on language features have well documented the different features of men and women's linguistic features (e.g., Coates, 2004; Lakoff, 1975) and are still mushrooming until today. Many studies on language features focused on movies and TV series (e.g., Aini, 2016; Hanifa, 2014; Jie Li, 2014; Juwita, Sunggingwati, & Valiantien, 2018; Naovaratthanakorn, 2017). Three of them focused on women's language features, and they all used Lakoff's women's linguistics feature theory. Furthermore, previous studies about women's language features occurred in the movies (e.g., Aini, 2016, Ma'rifah, 2018, Oktapiani, Natsir, & Setyowati, 2017, Rahmawati, 2019, Ramadhani, 2017, Rohmania, 2016, Subyantari, 2018). Some of the studies focused on internet language features (e.g., Agustin, 2014; Badriah, 2015; Rokhmah, 2019), talk show (e.g., Apridaningrum, 2018; Claudia, 2018; Harjo, 2017; Kartika & Rusnaningtias, 2017), speeches (e.g., Riza, 2016; Solikha, 2016; Yuniarti, 2014).

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Studies on men's and women's language features in the movie have been conducted widely in the attempt (Aini 2016; Khoirot, Rohmah, &Puspitasari, 2016; Ma'rifah 2018; Rahmawati 2019; Priska, Candra, & Utami, 2020). The studies found that they used Lakoff's theory to investigate women's languages feature. Aini's (2016) research on women's language features in a science fiction-adventure movie entitled Mockingjay showed that the female character used seven features of women's speech. Meanwhile, the male character used only five features. They did not use three other features. The study also found that the use of women's language features is related to the social condition.

In her study on women's language features in *Who is Afraid of Virginia Woolf*, Khoirot et al. (2016) Found that the most dominant features of Sarah, the main female language character, are lexical hedges and fillers. She believes that such features reflect her lack of trust, mitigates his potential disagreement or unpleasantness, and blurring the strength of a very painful argument. Similarly, Rahmawati (2019), who investigated women's language features in *Furlough's* movie following Lakoff's (1975) and Pearson's (1985) theory, found that the dominant types of women's language in this movie were intensifier. In addition, this movie's dominant function was feeling or opinion, which meant that women in this movie have various expressions and thoughts.

Aini (2016) mention that the dominant speech characteristics of women who appear in this research have found that both of them are increasingly intoned, as they want to show a reluctance to express their opinion firmly. However, the male character still dominates rising intonation, so he is unsure whether the recipient

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agrees. Meanwhile, Ma'rifah (2018) found that the most dominant characteristic features of the woman are lexical or filler hedges, and the majority of circumstances relate to his lack of conviction, mitigating the potential uncomfortability uncommodity of his argument and blunting the power of a humiliating declaration.

Priska et al. (2020), state that the lead character in the movie, is a female-typical female girl who often attempts to remind the listeners of her feeling or emotion with the sentence. The intensifiers are the primary types in female features of the language spoken in this movie.

Previous studies on men's and women's language features have provided significant movie, speech, and talk show findings. Most of them used women's language features by Lakoff's theory. The theory from Lakoff used by the previous researcher is about lexical hedges or filler, rising intonation and declarative, tag question, empty adjective, precise color terms, intensifier, hypercorrect grammar, super polite forms, avoidance of strong swear words, and emphatic stress. However, little attention has been paid to investigate men's and women's language features in movies, speech, and talk shows. Here, the researcher finds the previous study's lack of attention in analyzing both men's and women's language features. In addition to finding the different language features in men and women, the researcher also investigates language function because both the types and functions have relations. The relation between the types and the function leads other people to understand the intention while they utter the particular language features. The researcher uses selected characters because the

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researcher only chooses men’s and women’s characters mostly appear in this movie.

Movie, as translated in Merriam-Webster dictionary, is a recording of moving images that tells a story" ("Movie," n.d.). Therefore, analyzing dialogues in the movie can be a means from which we show real-life-like communication (Spiker, 2012). Hence, it may reflect men's and women's language in society. This study aims at analyzing language features in the movie entitled Aladdin. Aladdin is a film that talks about a man, a beautiful street urchin, and then Aladdin meets a beautiful Princess Jasmine, the daughter of Agrabah's sultan. Aladdin stumbles upon a magical oil lamp that stirs a strong, wisecracking, more life-giving genius during his visit to his exotic palace. As Aladdin and the genie start to be friends, they will soon have to undertake a dangerous mission to stop the lousy magician Jaffar from overthrowing the kingdom of the young Jasmin.

In addition to analyzing language features, the researcher also examined the language function following Jakobson's theory of language function (1960). There is six language function, and those are referential function, which is oriented toward the context. Then an emotive function which is toward the addresser, the next is a conative function, which is toward the addressee, while poetic function, its mean focus on the message for its own sake, afterward phatic function, it is mean that serves to establish, prolong or discontinue communication and meta-lingual function, which is used to demonstrate.

This study aims to analyze the utterances of the main male and female in the Aladdin movie. The researcher uses Jennifer Coates's theory to identify the speech

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produced by the males and uses Robin Lakoff's approach to identify the address made by female characters in the movie. The researcher would use the language characteristics of men and women in the film by characters. In addition, the researcher explains the function of the language of men and women.

1.2 Problems of the Study

1.2.1 What are the language features used by selected men and women characters in Aladdin 2019 movie?

1.2.2 What is the function of language used by chosen men and women in characters Aladdin's 2019 movie?

1.3 Significance of the Study

The purpose of this study is to learn how men and women use language characteristics. The investigator hopes that this analysis will allow us to consider the feeling or think in the communication between men and women. This research, theoretically suggested in Lakoff (1974) and Coates (2004), leads to sociolinguistics in studying the characteristics of women's language. In addition, the researcher hopes for a new object, such as an actual Disney movie, to help the reader recognize and understand more about the language of women fast. The researcher also hopes that this study gives future researchers interested in language characteristics a commitment and basis. Finally, the writer also hopes to learn from this analysis and give readers a greater understanding of the language features.

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1.4 Scope and Limitation

In this research, the researcher focuses on the language features used by men and woman characters in the Aladdin movie. The researcher limited this research to the men characters named Aladdin, Jafar, Genie, and Sultan and the women characters named Jasmine and Dahlia because researcher chooses men's and women's characters mostly appear in this movie. The data were the utterances of them: words, phrases, clauses, sentences, and storytelling of them, which are indicating as language features. This limitation helped the researcher analyze the language features of the men and women characters and the function in using their language features.

1.5 Definition of Key Terms

Language Features are the features or characteristics that people use for communication to show their identity to accept in society.

Language Function is the process of acquiring language to create patterns that form a system of concepts.

Aladdin movie is an American musical fantasy movie released on May 24th, 2019, by Walt Disney Picture.

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CHAPTER II

REVIEW OF RELATED LITERATURE

The researcher presents some theories to address the problems of study in this chapter. The theories related to the study are language and gender, men's language, and women's language features.

2.1 Language and Gender

In sociolinguistics, language and gender were common in part. Wardhaugh (2006) suggests that sociolinguistics is concerned with studying the relationship between language and culture, aiming to understand better the language structure and how languages act in communication. Sociolinguistics is primarily concerned with researching associations between language and social structure. Sociolinguistics would like to know why people in a particular context talk differently, how language roles are identified and used for social significance.

In sociolinguistics, language and gender deal significantly with various men's and women's speech while talking. Language and gender research generally describe the differences between men and women in speech behaviors. This study will compare different linguistic traits in man and woman language, classified as male and female, or masculine and feminine within linguistic theory and science. Specific characteristics, linguistic features, and unique insertions define women's characteristics and speech, respectively. Human beings use language as the way they share one another's thoughts and emotions. Even though the language is regarded as a bridge for connecting people with others, language itself is different

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between man and woman. Power in language use for speech features is an essential part of gender differences. For starters, men sometimes make interruptions than women do. In interaction, the interruption will appear not only in the same sex but also in the sexes' interaction.

Coates (2004, p.3) mentions that some researchers say that there are variations between men and women's use of words in linguistic terms. It means that when they speak to others, men and women have different language characteristics. According to Coates (2004, p. 6), a woman tends to talk with uncertainty and unsettling. This sort of tendency is different from the way a man talks with others or shares their thoughts. Coates (2004, p. 6) mention without any doubt, man tends to speak explicitly. Based on Coates (2004, p. 133). Besides, Instead of cooperating, man wants to talk competitively. A woman prefers to speak cooperatively instead of competitively. According to Coates (2004, p. 13), there are many variations in man-woman language usage, which some researchers have discovered. Some scholars have claimed that a woman's language is more respectful than the language of a man. Swear words are used by man rather than the woman.

2.2 Men's Language

Lakoff (2004) states that there are many aspects on which linguistic variations between men and women arise. He said men are more assertive, more mature, more specific, or more clear in language. Another theory discussing male language linguistically is Coates' men linguistics features (2004, p. 97). Coates stated that men's language features include men who are more active in choosing

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topic choice, experts in playing monologues, question and answer, verbal sparring, taking turns.

2.2.1 Topic choice

The topic of conversation among men tends to be very straightforward and more general. Coates (2004, p.133) mentions that men usually do not speak about their lives or problems but plan to talk about it while drinking, for example, under some circumstances. A general theme such as current affairs, new technologies, sport, and automobils is more interesting. They are opener with their problems but not as revealing as women do. They are more open. As far as floor trends are concerned, established personal topics inspire one person at a time, so they become an expert.

2.2.2 Monologues Playing the Expert

In men's speech, one of them speaks to monologs. It says that he became a talker who communicates with the surface. Like monologs, playing the expert means that another voice can talk with the floor. It's a kind of fun game and a subject they are an authority. Male speakers usually use this form. The position of a conversational expert is often avoided by women. (Coates, 2004, p. 134). An example of this part is showing below:

> "Freddie: We have an announcement. One of the A&R men from EMI saw us recording. We gave our demo to John Reid. He looks after Elton John."
> "John: Oh, my God"
> "Freddie: Mr. Reid wants to meet us and possibly, even manage us."
> (Coates, 2004)

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The statement revealed that when Freddie speaks of their band becoming a promoter, the speaker has monologs and became an authority. It was in the house of the father of Freddie. Queen met with the family of Freddie on the dining table at that moment. (Palevi 2019, p.28).

2.2.3 Question

Questions take place regularly, for example to encourage speakers to play the expert. It is using to seek information. Sometimes, questions are using to introduce a new topic Men prefer to use questions to give another speaker a dialogue floor (Coates, 2004). The example of question showed below:

> "Rob: Do you know of the Pennsylvania experiment?
> Peter: No, tell me about it
> [Rob proceeds to talk about the Pennsylvania experiment]
> (Coates, 2004, p. 135)"

The example above shows that two friends had a chat. Peter is asked by Rob. These questions are used by the speaker to present a new subject, Coates (2004, p. 135).

2.2.4 Verbal Sparring

Verbal sparring is an argumentative debate. We have contrasting opinions and discussions. All male speakers, however, do not always consist of monologs or several long names. It also takes the form of a quickfire exchange (Coates, 2004, p. 135). An example of verbal sparring is showing below:

> Ray: “Crate!”
> Sam: “Case!”
> Ray: “What?”
> Sam: “They come in cases, Ray, not crates.”
> Ray: “Oh, the same thing if you must be picky over every one thing.”

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Sam:” Just shut your fucking head, Ray!”
Ray: “Do not tell me to fuck off fuck (. . .)”
Sam: “I will come over and shut you.”
Jim: “Yeah, I will have a crate of apples, thanks.”
“[laughingly using a thick sounding voice]”
Ray: “No fuck off, Jim.”
Jim: “A dozen.”
Dan:” Shit, picker! [amused]”
“Pilkington (1998)”

The example shows Sam's disagreement with Ray, Jim's opposition to Ray, and Dan's criticism of Jim. The above example is the same. However, the participants here seem to like themselves in other parallel exchanges, and their conversation included a lot. It's fun, not a fight. Coates (2004, p. 136).

2.2.5 Overlapping Turn-Taking

Turn-taking refers to the process of determining who talks next in a conversation. Speakers taking the floor in turn, with just one speaker speaking at a time, frequently have conversations. As Ostrom states, B. B. (1983) Female breaks the turn-taking rule because they mainly speak simultaneously. The Jam Session model is named. It means that women often gather to speak, usually for their fun, spontaneously, and improvisatory talk performance. At the same time, men speakers prefer to use their so-called overlap model one at a time. The example of turn-taking is showing below:

"Ed: He is I mean he is like a real artsy forty fag (. . .)
“Ed: And he sits next to the ugliest-ass bitch in history.”
“Ed: Of the world and”
“Bryan: And they are all hitting on her too, like”
“Ed: I know it is like four hom*s hitting on her”
“Bryan: Four guys hitting on her”
“From Cameron (1997)"

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This example above shows two of the men overlapping each other as they jointly construct an account of these 'gay' men. It occurs at different points during this discussion, where they become 'noticeably excited' (Cameron, 1997).

2.3 Women's Language

Lakoff (1973) mentions that society commonly maintains women in their places by making them talk differently from men since they were children. This means that women would be blamed if they speak approximately like men. Lakoff (1973) mentions that "women will not gain any reward from society if she is unable to learn her lessons well." It means that women should learn more than men. If women cannot learn about lessons, women can be equal to men.

2.3.1 Lexical Hedges

Hedging is one of the characteristics of women's speech; for example, "*you can see, sorta / sort of, like, you know, some sort, like, I suppose I think,* and *it looks like"*. To express their uncertainty about what they say, women use lexical hedges/fillers. It is also used to esteem the face needs of the speakers and to encourage the speakers about the topic that is talked about (Coates, 2004, p. 129) For example:

"I thik is a good film."

Women are more lacking in self-confidence because they are taught to believe that asserting themselves strongly is not nice or ladylike, or even feminine. The expressions of lexical hedges or fillers mean something like: 'I would like to say but I am not sure I can because I do not know if it is right

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2.3.2 Tag Question

Women use tag questions when they state a claim but lacks confidence in the truth of their claim (Lakoff, 1973, p. 15). It requests a confirmation of information that the speaker is uncertain about it. Are the expressions such as "*isn't it? Right? Don't we"* and so on that appear in the final statement.

"Is John here?"

The woman will probably not be surprised if her respondent answer 'no,' but if she says:

"John is here, is not he?"

Instead, according on this topic, she is likely to be prejudicial to positive response and only wishes to be confirmed by the addressing party. As she is interested in a yes-no question, she still wants a response from her address, but she knows well enough to anticipate the answer, just as with a declarative comment. A tag query may then treat as a declarative argument without suggesting the addressee has the leeway to consider it and does not compel the addressee to acknowledge the speaker's views.

2.3.3 Rising Intonation on Declarative

A common variation in women's intonational patterns is related to this unique use of a syntactic law. Lakoff (1973 p.55) said there is a peculiar sentencing intonation pattern found in English between females alone, which takes the form and is used as such in a declarative answer to a question, but has an increasing inflection that is typical of a yes-no question and incredibly uncertain.

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The effect is that you are searching for clarification, but the only speaker to have the correct details may simultaneously be the speaker.

A. “When will dinner be ready?”
B. “Oh... around six o'clock...? "

Based the utterance (B) said, 'When you agree, you know, six o'clock.' Example (A) is put in the position where the clarification has to be given, and (B) is uncertain. Here we find that we are not able to support a far-reaching opinion. One possible effect is that these speaking habits represent some real character and play a role in not taking a person seriously or trusting them with actual duties because "she cannot make up her mind" and "is unsure of herself." Here again, we see that people judge other people based on superficial linguistic behavior, which is not linked to internal character, but was imposed upon the speaker, on pain of worse punishment than not being taken seriously.

2.3.4 Empty Adjective

Empty adjectives mean the adjectives that express an emotional reaction rather than specific information. It has a specific and literal meaning and it aims to indicate the speaker’s admiration or approbation of something. As used by men and women, such adjectives are considered neutral, but most women use these adjectives.

“Neutral: Good, Nice, Great.”
“Women only: Sweet, Charming, Cute, Wonderful, Lovely.”

It can be concluded that there is no problem if women express something using the word 'neutral,' but if men use the word women-only, it will look a little disgusting and damage their persistence. Lakoff (1973) stated that "the choice of

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words used by women, whether neutral or women, only can describe their personality and views on the subject matter."

2.3.5 Precise Color Terms

The use of precise color terms is different between men and women when picking vocabulary. For example, men and women see the same lilac dresses. The woman may say, "The dress's purple, or this is Tosca." The woman might say, "Women better design the right color names than men," Lakoff (1973) said. In male vocabulary, names including pink, yellow, lilac, maroon, and violet are not active in female vocabulary. Furthermore, if anyone uses Yellow, Maroon, Violet, either a guy or a designer doesn't like himself.

2.3.6 Intensifier

Intensifier is defined based on the Cambridge Dictionary as an adverb or a small-scale adjective used for adding power. There are only examples of intensifiers found in the phrase, 'I love him so much.' "Intensifiers insist on absolute superlatives and are under heavy tension" Lakoff (1973). The use of steppers seems related to women rather than to men, although it also appears in later speeches in the male academy.

"I feel so unhappy!
"That movie made me so sick!"

Based on the examples above, using *so* to substitute absolute superlatives such as "*very, really, utterly"* seems to be backing out of committing oneself firmly to an opinion. For example, "*That sunset is very beautiful*," "*Fred is very cute*."

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2.3.7 Hypercorrect Grammar

Lakoff (1975), cited in Holmes (2013), "hypercorrect," identified the use of the traditional verb forms as highly suitable. The use of consistent traditional verb forms shows that women are aware of their status. Since standard language is linked to high social status, women use it to alter social status. Furthermore, Holmes (2013) said that "females employ normative forms in the paying workforce traditionally over women who work at home." Women can be more than just pronounced in certain sentences, like swimming and typing (Holmes 2013). In conclusion, women use 'hypercorrect' grammar to suggest their social standing."

2.3.8 Super Polite Forms

Lakoff (1973) mentions "it can suggest someone do a particular action." Thus, it can be inferred that a request or a suggestion is more polite than a direct order. Below are the examples that are given by Lakoff (1973):

"(a) Close the door."
"(b) Please close the door."
"(c) Will you close the door?"
"(d) Will you please close the door?"
"(e) Won't you close the door?"

Based on the examples, it can be shown that uttering (d), as combining the words 'please' and 'will you,' is more courteous than comments (b) or (c), shows the address agrees with the order or advice and she or he will be doing something for the speaker. Meanwhile, the term "will you" suggests the definitive decision to the addressee. The motion made by the speaker must be approved or rejected. The

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speaker wants a "yes" response from the addressee by changing the question into a definitive form.

Meanwhile, a negative mode is used for expressing the utterance (e). It is because the speaker wants the recipient to react more robustly negatively. Consequently, utterance (e) is more respectful than words (e) or(d) because declarations (e) and (d) burden the refusal of the address request, whereas utterance (e) does not burden itself in the rejection of the request (Lakoff 1973). She also concluded that you probably would not have a clear non-male sound on a sentence that starts with."

2.3.9 Avoidance of Strong Swear Words

We also discovered variations in the spelling, also called 'meaningless' used by men and women in general. It's not interesting based on Lakoff (1973), but it describes the social sense of speech and the connection of the speaker to what he's saying about it. For the example below:

Women: “Oh, my darling, you have to eat up my favorite cake.”
Men: “Shit, you have broken my car.”

In general, women's language can be regarded as softer rather than as hard as men's language. Thus, for example, Holmes (2013) claims that words like are contained in women's vocabulary because women prefer, in their circumstances, to use lighter words to curse or convey indignation.

2.3.10 Emphatic Stress

Women typically use words to convey their speech's pressure and the power of meaning. For example:

"You are so Genius!"

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The word "Genius" here can be categorized as emphatic stress. Using emphatic stress means that the sense of the expression is strengthened.

2.4 Language Functions (Jakobson, 1960)

Language has many roles, and communicating involves language. For example, Roman Jakobson 1960, a Russian American Linguist, mentions that there are six necessary factors in communication such as:

1. "Addresser : (speaker, encoder, emitter, poet, author, narrator)"
2. "Addressee : (decoder, hearer, listener, reader, interpreter)"
3. "Code : (system, language)"
4. "Message : (the text, the given discourse)"
5. "Context : (referent)"
6. "Contact : ("a physical channel and a psychological connection between speaker and addressee")". (1985: 143).

Table 2.1 Factors of Communication and Functions of Language

No	Target Factor	Source Factor	Function
1.	Addresser	Message	Emotive
2	Addressee	Message	Conative
3.	Code	Message	Metalingual
4.	Message	Message	Poetic
5.	Context	Message	Referential
6.	Contact	Message	Phatic

Source: http://www.signosemio.com/jakobson/functions-of-language.asp,

Briefly, these six functions related with Jakobson, 1960 theories can be described as follows:

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1. **Emotive Function**

Emotive function focused on the addresser, aims at a direct expression of the speaker's attitude toward what he is speaking about (1960, p.354). It is oriented to the addresser which is the speaking person.

2. **Conative function**

Conative or interpretive function is an orientation toward the addressee. (1960, p. 355) It occurs earliest in the child's language acquisition. This function is influencing behavior or in other words, through this function, the speaker is trying to get someone as the receiver to do something related to his or her utterances. In this conative function, we just take a look at the speaker's utterance. If it indicates the addressee to do something, then we called it as a conative function

3. **Meta-lingual function**

"Whenever the addresser and/or the addressee need to check up whether they use the same code, speech is focused on the code: it performs a multilingual function." (1960, p.356) This function is aimed to refer to the nature of the interaction and focusing attention upon the code, clarify it or renegotiate it.

4. **Poetic function**

Poetic function is "the function towards the message as such, focus on the message for its own sake" (1960, p.354) this function cannot be productively studied out of touch with the general problems of language, and, in the other side, the scrutiny of language requires a thorough consideration of its poetic function.

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5. Referential function

Referential or cognitive function is the leading task of numerous messages, the accessory participation of the other functions in such messages must be taken into account by the observant linguist (1960, p.353). Referential function is oriented towards the context of the communication. This function aims to send information or to tell others about the speaker's idea.

6. Phatic function

Phatic functions are used to communicate or establish contact between participants before receiving or sending messages. (1960, p.353) Therefore, this function indicates the speakers to show the sociability to the hearer.

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CHAPTER III
RESEARCH METHODS

The researcher introduces the research method used in the collection and analysis of data in this chapter. It consists of research design, data collection, research data, data source, instrument, data collection techniques, and data analysis.

3.1 Research Design

In conducting the study, a qualitative descriptive method was used by the researcher. This detailed research aims to explain men's and women's languages' characteristics and correlate it with the language role in any character attribute in the Aladdin 2019 film. This method is considered appropriate for this research because the data were the transcription of the Aladdin 2019 movie. Sugiyono (2014, p.56) mentions that descriptive is an analysis with some explanation without counting a number. This method could include one variable or more. It means that the researcher focuses on the variable or topic that he wants to be analyzed in this study. This research should include a concise and precise description of the words of the men and women, including features of men's and women's language and language function in each feature.

3.2 Data Collection

This part is the explanation of the method used to collect the data. Data collection consisted of research data, data sources, instruments, and data collection techniques.

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3.2.1 Research Data

The researcher focused on the utterance of four men, such as Aladdin, Jafar, Sultan, Ginnie, and two women, such as Jasmine and Dahlia characters in *Aladdin* 2019 movies as this research data. The analyzed data consisted of phrases, phrases, sentences, and phrases in the language of the men and women on the utterance of characters reflecting the language of men and women, the types and based on Coates (2004), Lakoff (1975), and function of language based on Jakobson (1960).

3.2.2 Data Source

The data of this research were taken from the script of *the Aladdin* 2019 movie. The movie is directed by Guy Ritchie 2019 and released on May 8th, 2019. The duration of this movie is 128 minutes. First, the researcher downloaded the movie from https://dunia21.me and the transcript from https://www.imsdb.com/scripts/Aladdin.html.

3.2.3 Instrument

The researcher was the instrument used in doing this study, and all his information was gathered. Then, he downloaded and watched the movie, collected the data, analyzed the data, and concluded the study results.

3.2.4 Data Collection Techniques

In collecting the data, the researcher performed the following procedures.

1. The researcher downloaded the Aladdin 2019 movie on the internet. There are lots of sources where the movie could be downloaded, among which

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is https://dunia21.me/aladdin-2019/. This website provides the researcher with video quality ranged 360, 720, to HD.

2. After downloading the movie, the researcher downloaded the movie transcript on the internet. The researcher downloaded the transcript from https://www.imsdb.com/scripts/Aladdin.html.
3. After the movie and the transcript were downloaded, the researcher printed the transcript to identify the words, phrases, and utterances.
4. Next, the researcher watched the movie while matched the dialog
5. To collect data, the researcher highlighted the male and female characters' utterances that contain Coates' men's language features (2004), Lakoff's women's language features (1975), and Jakobson's language functions (1960).

3.3 Data Analysis

The method of analyzing the data is described in this section. The researcher performed the following procedures in the data analysis.

1. In the first step, the researcher identified the transcript of each utterance, clause, word, sentence, and phrase following Coates' (2004), Lakoff's (1975), and Jakobson's (1960) theories.
2. Second, the researcher coded the words, phrases, and utterances. The codes used were presented in the following tables.

   The following is the coding adapted from Coates' men's language features.

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Table 3.1 The Code of Men's Language Features

No	Men's Language Features	Code
1.	Topic Choice	TC
2.	Question	QM
3.	Verbal Sparring	VS
4.	Overlapping Turn-Taking	OTT
5.	Monologues and Playing the Expert	MPTE

The following is the coding adapted from Lakoff's women's language features.

Table 3.2 The Code of Women's Language Features

No	Women's Language Features	Code
1.	Lexical Hedges or Fillers	LH
2.	Tag Question	TQ
3.	Rising Intonation	RI
4.	Empty Adjective	EA
5.	Intensifiers	INT
6.	Super polite Form	SF
7.	Avoidance of Strong Swear Words	ASSW
8	Hypercorrect Grammar	HG
9.	Emphatic Stress	ES
10.	Precise Color Terms	PCT

The following is the coding adapted from Jakobson's language functions.

Table 3.3 The Code Language Function

No	Language Function	Code
1.	Emotive	EM
2.	Conative	CO
3.	Metalingual	MET
4.	Poetic	PO
5.	Referential	RE
6.	Phatic	PH

3. Third, the researcher classified the men characters' utterances related to Coates's (2004) theory and women characters related to Lakoff (1973) in *Aladdin* 2019. The researcher also explained the function of the language used by the men and women characters related to Jakobson's (1960) theory.

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4. Next, the researcher described the types of men's language features and women's language features and the function of the language that occurred in the movie.
5. Last, the researcher drew the conclusion based on the results of the analysis.

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CHAPTER IV

FINDINGS AND DISCUSSIONS

This chapter presents the finding and discussion of the research. First, the researcher identified and described the types of men's language features based on Coates's theory and women's language features based on Lakoff's theory. Afterward, the researcher explained each feature's language function in men's and women characters' utterances in *Aladdin* 2019 movie.

4.1 Findings

In analyzing the men and women's utterance in this movie, the researcher looked into the five features of men's language based on Coates' theory, such as topic choice, question, monologues and playing the expert, verbal sparring, and turn-taking. Next, the researchers examined the ten features of the Lakoff Theory-based women's language, including tag question, hypercorrect grammatical, intensifiers, avoidance of swearwords, lexical hedges or fillers, emphatic stress, empty adjective, precise color terms, and rising intonation. After analyzing all the languages of men and women in the movie, the researchers studied the language's functions, such as the emotional, phatic, poetic, referential, conative, and meta-lingual functions. The investigator observed five men's language characteristics, including eight women's language characteristics and six language roles.

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4.1.1 Language Features Used by Selected Men and Women Characters in Aladdin 2019 Movie

In analyzing the language features, the writer begins with men's language features then continued with women's language features.

4.1.1.1Men's Language Features Used by Male Characters in Aladdin 2019

In his analysis of men's language features in the Aladdin movie, the researcher found six times of topic choice, while in question appears found eight times. Next, the researcher found monologues and playing the expert twelve times and then, in turn-taking, found eleven times. Also, verbal sparring the researcher just found three times. Finally, the total language features in men character's utterance are thirty-nine, as shown in the diagram below:

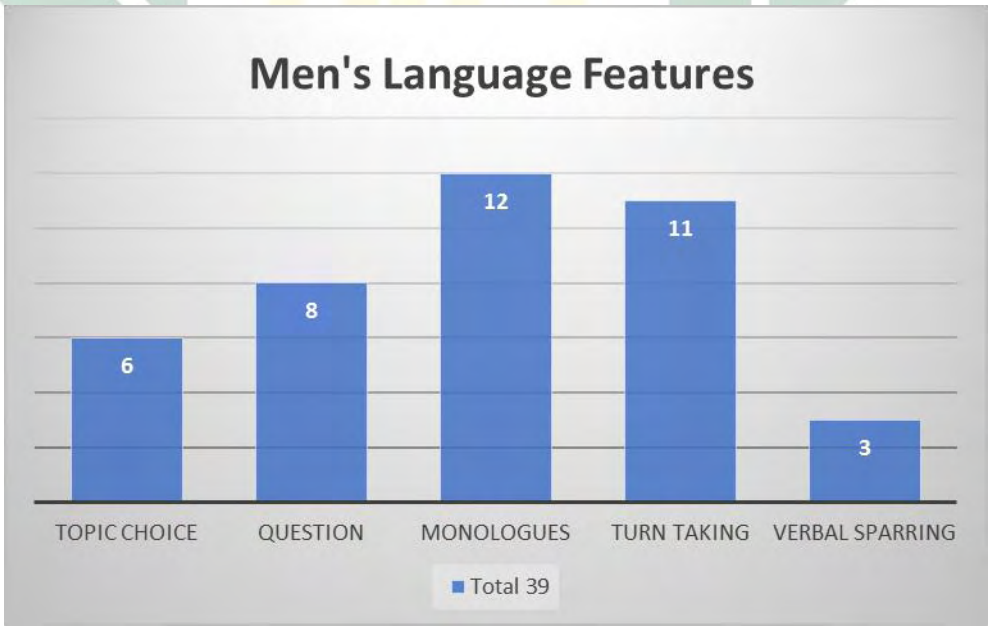

Figure 4.1. Types of Men's Language Features

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4.1.1.1 Topic Choice

Coates says that one of the men's language characteristics is the topic of choice. Having discussed general subjects, men like sport and technology, men are fascinated in this way. Men avoid personal issues. Men avoid communicating. It is to ensure a friendly relationship with themselves. The data can be seen below:

Data 1

Jafar : "Aladdin. People like us must be realistic."
Aladdin : "Us?
Jafar: "You see, **I was once like you. A common thief**. Only I thought bigger. Steal an apple, and you're a thief. Steal a kingdom, and you're a statesman. Only weak men stop there. **You're either the most powerful man in the room**, or you're nothing. You. You stumbled upon an opportunity. I can make you rich. **Rich enough to impress a princess. But nothing comes for free."**

The data can be classified as a subject by using the data in men's features. The selection of the issue refers to a speaker who discusses the topic. In this situation, Jafar explains his fascination with being a powerful man. He points out that he had been there, like Aladdin, being a common thief, which is nothing compare to stealing an entire nation to be robust and wealthy. However, Jafar offers him help to impress Jasmine.

Data 2

Jafar: "The Cave of Wonders. When you enter, you will see more riches than you've ever dreamed of. Gold, diamonds... and... **The lamp. Bring it to me, and I will make you rich and free.** B**ut take no other treasure, no matter how sorely you are tempted. And you will be tempted.**"
Cave of Wonders: "Only one may enter here. One whose worth lies far within. A diamond in the rough."

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From the utterances, data 2 reflects the features of men's language, can be classified as a subject by using the data in men's features. Therefore, the utterance can be categorized as the topic choice to show the topic that Jafar can explain. In this situation, Jafar explains that Aladdin will be tempted about the cave filled with riches material stuff. However, Jafar specifically commands Aladdin to bring the lamp with a promise to make Aladdin rich and accessible in return.

Data 3

Aladdin: "So, what would you wish for?"
Genie: "No one's ever asked me that before. An easy one, though. **I wish to be free.** To not have to say, Can I help you? What would you like? Welcome to the lamp. **May I take your order, please? Freedom. I wish to be... To be human**."

From the utterances, data 3 reflects the features of men's language, can be classified as a subject by using the data in men's features. The utterance can be categorized as a topic choice to show the topic that Genie can explain. In this situation, Genie talked about if he was in Aladdin's position, wished to be free, and be a human, not a being who has to grant someone else's wishes.

Data 4

Genie: "Uh-oh. Seen that face before. **Who is she? Who's the girl?"**
Aladdin: "**She's a princess."**
Genie: "Aww, aren't they all? Treat your woman like a queen, I always say."

Data 4 The data can be classified as a subject by using the data in men's features. For example, the topic of choice in this conversation is talking about admiration for a girl. Genie asked about what Aladdin wishes, and he wondered whether there is a girl he desires. Aladdin mentioned that the girl was a princess.

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Data 5

Jasmine: “Baba, why are you...? “
Sultan: “Please, let me finish. I feared losing you. Like I lost your mother. **All I saw was my little girl, not the woman you have become. You have shown me courage and strength. You are the future of Agrabah. You shall be the next sultan.”**

In this conversation, the topic choice is that Jasmine would become the next Sultan. The Sultan explained to Jasmine that he did not want to lose like Jasmine's mother. In her eyes, Jasmine was a little girl. However, Jasmine has proven and shown that she is courageous and strong. Therefore, the Sultan said that Jasmine was the future of Agrabah, and Jasmine would become the next Sultan.

4.1.1.1.2 Question

The question also arises in the talk and appears to be the authority in the speeches. This purpose is to seek the information and also to invite someone to speak. This data can see below:

Data 6

Prisoner: “But we have searched for months. I do not understand what could be in that cave that could help a man as great as you. You are already second only to the Sultan.”
Jafar: “**And you think second is enough?”**

Based on the dialogue above between Jafar and Prisoner. In this conversation, Jafar asking the Prisoner, "you think second is enough," which means that Jafar wants to be Sultan, but Prisoner said he already second only.

Data 7

Aladdin:” **Where am I? “**
Jafar: “In a world of trouble, boy.”

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In this conversation, Aladdin was brought by Jafar to the dessert after being caught. The utterance shows that Aladdin asks for information about his whereabouts

Data 8

Aladdin: "That bracelet. Is that what this is about? Because I-I did not steal it. The handmaid..."
Jafar: "**What was a handmaid doing wearing the Queen's bracelet?"**

In this conversation, Jafar asks why Aladdin brings out the Queen's bracelet's topic that the handmaid wore, after Aladdin asking why Jafar took him to the dessert, after Aladdin asking the mean of Jafar and explaining about the Queen's Bracelet.

Data 9

Genie: "O... kay. Hey, do you mind if I just stretch it out over here? Do you mind?"
Aladdin: "**Uh, are you asking me?"**

Based on the dialogue above between Genie and Aladdin. The utterance shows that Genie was asked about Aladdin voluntarily moving to stretch his body out after being trapped inside the lamp. In return, Aladdin asked why Genie ask his permission, without noticing that he is the master of Genie.

Data 10

Aladdin: "How long have you been trapped in here? "
Genie: "'Bout a thousand years."
Aladdin: "**A thousand years?"**

Based on the dialogue above between Genie and Aladdin. In the conversation, Aladdin asked Genie how many years Genie was trapped inside the

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lamp because, in the last conversation, Genie asked Aladdin to stretch out his body.

4.1.1.1.3 Verbal Sparring

Verbal sparring shows that a debate is taking place between the speaker and the other speaker. This data can see below:

Data 11

Jafar:" **First, the lamp."**
Aladdin: "No, no, **first, your hand."**
Jafar: "We don't have much time. **Give me the lamp!"**
Aladdin: "**Your hand!"**

In this situation, Aladdin already got the lamp, and the cave was started to collapse after Abu held the red Stones. Aladdin asked Jafar to lend him a hand to get him out of the cave, but Jafar refused to help and keep arguing that Aladdin must give him the lamp.

Data 12

Prince Anders: "I know. Cause in Sknland, cats loves me. Here, puss-puss. Hey, puss-puss. Hey, puss-puss, puss..."
Jafar: "My Sultan... **Our enemies grow stronger every day, yet you allow your daughter to dismiss Prince Anders and a possible military alliance**. Which enemies? Shabad continues to amass"
Sultan:" Sherabad is our ally."

In this conversation, Jafar argued that the dismissal of Prince Anders's marriage proposal to Jasmine would put the alliance with his military in jeopardy. At the same time, Agrabah needed more alliance more than ever because he believes that Sherabad, as an enemy, continues its war mission.

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Data 13

Aladdin: "Genie gave you your power, and he can take it away."
Jafar: "**HE SERVES ME!"**
Aladdin: "For now**. But you'll never have more power than the genie. You said it yourself, you're either the most powerful in the room, or you're nothing. You will always be second. "**
Jafar: "Second?! Only second?! **HE SERVES ME**!! I will make sure no one will ever say these words again! Genie, for my final wish, I wish to become the most powerful being in the universe! More powerful than you!"

In the conversation, Aladdin debate with Jafar about the issue of strength. Aladdin explains that genie has given strength, and he can take it at any time. However, Jafar gets angry and says that he served him. Aladdin insists that Jafar will always be second. It makes Jafar even more furious, and Jafar makes his last wish to make him a healthy person in the universe, and no one can match him or genie.

4.1.1.1.4 Overlapping Turn-Taking

Male speakers tend to choose a turn-over model. For example, this data can see below:

Data 14

Sultan: "Sherabad is our ally."
Jafar: "Was our ally."
Sultan: "You would drag us into a war with our only..."
Jafar: "yet you would allow your kingdom to sink into ruin, for the mere sentiment!"

In this conversation, Jafar and Sultan did the one-the-time model turn talking. The situation was tense because Jafar tried to prove that Sherabad is not

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an Agrabah ally, while Sultan believes that they are ally and Jafar did not want peace but war. Jafar continues to prove that Sherabad was an ally, using the past tense, referring to that that alliance no longer exists between two kingdoms, and the Sultan let his kingdom be ruined.

Data 15

Jasmine: "I have been preparing for this my whole life. I have read every..."
Jafar: "Books? But you cannot read experience. Inexperience is dangerous. People, left unchecked, will revolt. Walls and borders, unguarded, will be attacked. "
Sultan: "Jafar is right. One day, you will understand. You may leave now. "

In this conversation, Jasmine joined the conversation between Jafar and Sultan when talking about the next Sultan. Jafar overlapped Jasmine's utterance by adding that you cannot be Sultan just by reading the books.

Data 16

Aladdin: "The Queen? No, no. She said that - it belonged to..."
Jafar: "Her mother. Well, at least she told the truth about one thing."
Aladdin: "A-Are you saying that was the Princess? I was talking to the... "
Jafar: "She was toying with you. It amuses her to meet commoners. Did you think she liked you? What do they call you?
Aladdin : Aladdin."

In this conversation between Aladdin and Jafar, the situation was tense. Jafar confronts Aladdin to showed him his true identity and force him to give him the lamp. Aladdin tried to defend himself, that he is Prince Ali and not Aladdin.

Data 17

Jasmine: "And what do you hope to buy with this... expensive? "
Aladdin: " You! "
Genie: "Wow. "

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Aladdin: “No! No, no, no, no! A moment with you. A moment... that's not... Pfff. “
Jasmine: “Are you suggesting I am for sale?—“
Aladdin: “Of course. Not! No, of course not! No! It's cold, and it's dark in that lamp. But I prefer it to this”

In this situation, Jasmine confronts Aladdin's intention after he embarrassed himself in front of Sultan and Jasmine that morning. Aladdin is trying to defend himself, that it was not his intention to show off his wealth to 'buy' Jasmine.

Data 18

Jafar: “What have you done to me?”
Aladdin: “I haven't done anything to you, Jafar.”
Jafar: “What have you done to me?!”
Aladdin: “This was your wish, not mine. A genie might have phenomenal cosmic powers…”
Genie: “But an itty-bitty living space. You see, a genie without a master, goes back in their lamp.”

In this situation, Jafar was very angry with Aladdin, and he said that what he did but explained that Aladdin did nothing because Jafar wanted to be number one and his prowess was unrivaled. Hence, the Genie made Jafar like a genie. Genie explains to Jafar that when Genie does not have a master, he will be locked up in the magic lamp forever.

4.1.1.1.5 Monologues and Playing the Expert

One part of men's vocabulary is monologues and playing the expert. It is the features of men's conversation. It means that one of them monologs holds conversations while men speak. The participants take the floor runs and speak with the expert about their subject. The data can see below:

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Data 19

Jasmine: "How could you tell?"
Aladdin: "Well, only someone from the palace could afford a bracelet like that. And that silk lining is imported, too. **It comes from the merchant boats straight to the palace. But not to servants. At least not most servants. Which means you... are a handmaid to the Princess."**

Based on the dialogue above between Jasmine and Aladdin, Aladdin explained how Jasmine is not a servant and comes from the Palace by points out the clothes and bracelet that she is wearing is not something that a servant could afford.

Data 20

Aladdin: "We're alive. I think. Thank you, carpet. Abu. How did you...? You cunning little monkey. Now, all we need are a way out. Hey, carpet, do you know a way out of here? The lamp? What is that?"
Genie: "Oh, the great one who summons me. Terrible one who commands me. I stand by my oath. Loyalty to wishes three. **I said... oh... great... Excuse me. Boy, where's your boss? Help me out here, where's your boss? If I was going to talk to myself, I could a just stayed in the lamp. Hello! Um..."**

Genie was getting out from the lamp and speaking about his oath to his master in this situation. Moreover, being witty as he was, he joked after discovering that the one who summoned him was not a greedy man, but rather one boy with his monkey. Genies try to laugh it out by asking about Aladdin Boss.

Data 21

Aladdin: "I think so."
Genie: "**A couple of other rules. You can't wish for more wishes.** Three is enough. Now, **I can't make anybody love anybody.** Alternatively, bring anybody back from the dead. Feel free to interrupt me anytime you do not understand. I am kidding. Do not ever interrupt me, no matter what. Now, I

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usually do not have to go through all this because by the time the guy gets to me, he pretty much knows what he wants, and it generally has to do with tons of money and power! Please do me a favor, do not drink from that cup**. I promise you; there's not enough money and power on earth for you to be satisfied**. Good? So, what's your first wish?"

In this conversation, Genie tells Aladdin about rules. Genie said that he could not wish for more wishes. Therefore, Aladdin can make only three wishes. Genie also explained to Aladdin that he could not make anybody love anybody, and then he cannot bring anybody back from the dead. He also explains that when someone used this lamp to make some wishes, he should know about what they want, and Genie convincing Aladdin that there is not enough money and power on earth for you to be satisfied.

Data 22

Jafar: "Goodbye, Aladdin."
Aladdin: "No! No! "
Genie: "Hmm. **What in the...? Oh! Hey, kid! Okay. I can't get you out of this unless you make a wish.** You have to make a wish! Come on, wake up! Okay, try and form the words. "I wish." Kid, **come on, wake up! Wake up.** You need to **think. Think, think. Think.** Okay. Okay. A little Gray area here, but it's worth a try. I, Aladdin, being of sound body and mind, declare that my second wish is to be saved from certain doom. I took the liberty to backdate that a day. **I hope you don't mind. Yes! Here we go! Come on! Come on, kid! Kid! Kid, please. Come on. Wake up. Wake up, wake up. Kid! Wake up, please."**

In this situation, Jafar Genie was panic after Aladdin drowned because Jafar pushed him to the sea with both hands and feet tied to each other. He talked to Aladdin and trying to help him, but he could not. Aladdin has to say the wish for Genie to help him. However, Aladdin was unconscious. Thus, regarding

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Aladdin, Genie has to take the liberty to say the wish and help Aladdin from drowning.

Data 23

Genie: “Um, tell him that we have gifts, please. “
Aladdin: “Oh, right! We have things! Gifts! Did you organize this? Bi-baba! Yes, here we are! Gifts. Coming right up. We have spices. Golden camels. And spoons, tiny spoons. Spoons! How do they make 'em that tiny? We have jams! “

In this situation, Aladdin playing the role of a prince, trying to convince Sultan and Jasmine that he comes from another Kingdom, and he came to propose Jasmine. He shows off all the gifts he brought to Agrabah.

4.1.1.2 Women's Language Features Used by Female Characters in Aladdin 2019

In analyzing the types of women's language features based on Lakoff's theory, the researcher found three times lexical hedges or filler, while in the tag question appears just found six. Rising intonation appears found twelve and empty adjective appears found eight. An intensifier, the researcher found four times, but super polite form only two times. Next, the researcher found that avoidance of swearwords appears two times, and also hypercorrect grammar appears found two times. The researcher did not find emphatic stress and precise color tern features in women characters' utterances. Finally, the total of the women's language features in women character's utterance are thirty-nine as the diagram

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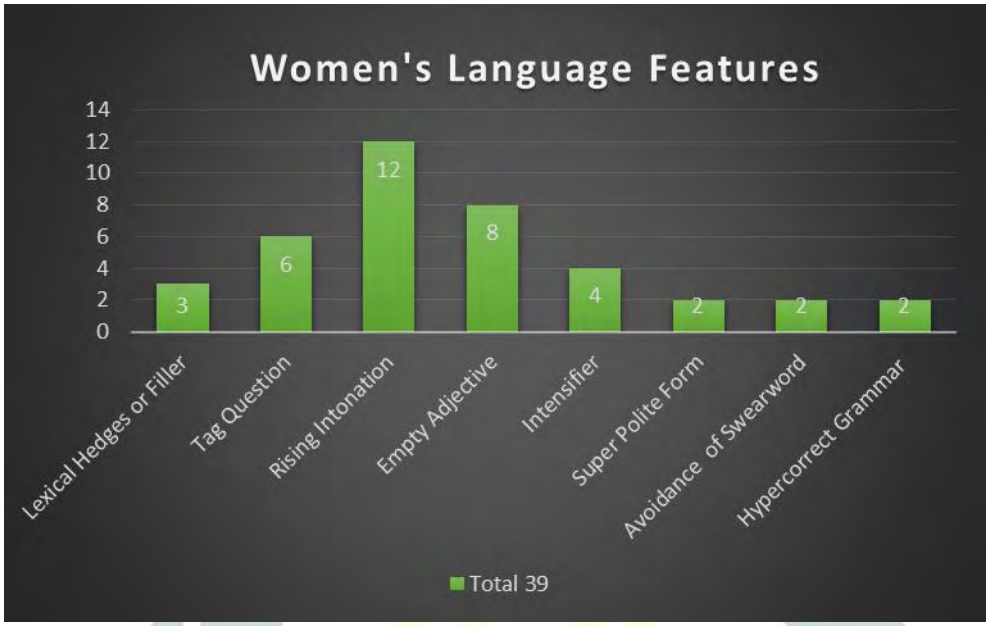

Figure 4.2. Types of Women's Language Features

4.1.1.2.1 Lexical Hedges or Filler

One of the characteristics of the language of women, based on Lakoff, is lexical hedges or filler. These characteristics women use to convey a lack of trust and to describe mistrust sentiments. It is often used to show that the words will not be plain. Lexical hedges or fillers are demonstrated by using, well, I think, ah, uh, hmm, you know, I think, I mean, perhaps. The findings of usage lexical hedges or filler on the women character of this movie can be seen as below:

Data 24

Jasmine: "Jafar's guards on every corner. Soon he'd have them invading our neighbors, risking lives, for what? I can help! I know I can. I was born to do more than marry some useless prince."

Dalia: "If you had to marry a useless prince, you could certainly do worse than this one. He's tall and handsome, and yes, he's a little

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dim but, you're just getting married. It's not like you have to talk to him**. But you'd prefer that boy from the market.”**

In this data, Women used hedging devices to express uncertainty, and they used intensifying devices to persuade their addressee to take them seriously. For example, it could be shown from the dialogue that Dahlia said uncertainty statement to Jasmine about a man who will be married to Jasmine. However, in the end, Dahlia said a harsh word, "But you would prefer that boy from the market." It means that Dahlia talked seriously about the relationship between the boy from the market and Jasmine.

Data 25

Jasmine:” Look at that. Another prince is more interested in Baba.”
Dalia: “I don't know. **I think** this one might be different. And he comes with an incredibly attractive friend. Please make it work.”

In this conversation, Jasmine talks with Dahlia. Jasmine told Dahlia another prince more interested in Baba. Dahlia answer Jasmine's utterance, "I think this one might be different" Then, Dahlia uses lexical hedges, "I think," when she explains her opinion to Jasmine. It can be categorized as a kind of lexical hedges. The word "I think" indicates that Dahlia feels unsure about Jasmine's statement about another prince more interested in Baba. She expresses the lack of confidence in her utterance to Jasmine.

Data 26

Aladdin: “I convinced her that I was a prince. “
Dalia: “And you believed him? “
Genie: “And she believed you? “
Jasmine: “**I think so**.”

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In this situation, when Genie was asking Aladdin and Dahlia asking Jasmine about who they are. Jasmine answer Dahlia's question, "I think so."
Jasmine uses lexical hedges "I think" when she explains her opinion to Dahlia. It can be categorized as a kind of lexical hedges. The word "I think" indicates that Lara feels unsure about her statement about the position, and she expresses the lack of confidence in her utterance to Dahlia.

4.1.1.2.2 Tag Question

Tag question is part of women's language features that express the uncertainly to the speaker. A tag question is less precise than a direct statement that is more confident than a yes-no question. Their data can see below:

Data 27

Aladdin: “This way.”
Jasmine: “**oh. Where are we, exactly?”**

The data found in Jasmine's utterance, she said, "Oh. Where are we, exactly?" The situation happened in the traditional market. Aladdin tried to show the way to Jasmine to escape from the soldier. Then Jasmine used tag questions because she was confused about where she would run away from the soldier.

Data 28

Aladdin: “You'll see”
Jasmine: “**Oh my, is this… is this where you live**?”

In this conversation, the analysis found in Jasmine's utterance, when she looked at a place where Aladdin and his monkey live. She was shocked and asked to make sure her question to Aladdin.

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Data 29

Aladdin: “Seems everyone's been afraid since then. But the people of Agrabah had nothing to do with that. The people loved her.
Jasmine: “**They did, didn't they? Is this yours?”**

In this conversation, Aladdin talk with Jasmine about the princess should get out more because the people have not seen her in years. Jasmine tells Aladdin that the princess could not come out because when the queen was killed, the sultan was afraid, and the princess could not go out.

When Jasmine explained to Aladdin, Jasmine held the guitar and said: "They did it, right? Is this yours?" It indicates that she uses a tag question to express her uncertainty and wants confirmation from Aladdin.

Data 30

Aladdin: “It's just another prince coming to court the princess.”
Jasmine: “Yes, and I have to get her ready. **Oh, do you have my bracelet?”**

Based on the dialogue above between Jasmine and Aladdin. Aladdin tells Jasmine that there is a prince who came to court the princess. Jasmine asking Aladdin, "do you have my bracelet?" The utterances "do you have my bracelet?" is uttered by Jasmine to respond to Aladdin's statement. She wants to explain that Aladdin brings Jasmine a bracelet. She uses a tag question to express her uncertainty and wants confirmation from Aladdin.

Data 31

Prince Andrés: “Oh, thank you. They say that in Skyland. Ya, right? It's... It's very, very amusing”
Jasmine: **“ it?”**

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In this conversation, Prince Andres talks with Princess Jasmine. Prince Andres said, why did no one tell me of princess jasmine is beauty and when Prince Andres said that, they say in Sknland it is very amusing. Jasmine answered prince Andres's utterance, "is it?" it indicates that Jasmine uses a tag question to express her uncertainty and wants confirmation from Prince Andres.

4.1.1.2.3 Rising Intonation on Declarative

A specific phrase intonational trend found in English women is rising intonation. Women make suggestions or seek consent from the addressee using these features. Women also used the language pattern in the form of a declarative response to a question with an increasing tone like a yes-no question. The data can be seen below:

Data 32

Jamal: “You pay, or I take the bracelet.”
Jasmine: “Sir, I don't have any money. **Let go of me!** No.”

Based on the data above, Jasmine and Jamal in the market. First, Jamal told Jasmine to pay for bread which is given to a hungry child. Then Jasmine was rising intonation on declarative "Let go of me" when she explains her opinion to Jamal. The word "Let go of me!" indicates that Jasmine is unsure about Jamal's utterance. Finally, if Jasmine cannot pay, Jamal takes the bracelet; she expresses the lack of confidence in Jamal's statement.

Data 33

Aladdin: “This is what you wanted, right?”
Jamal:” Eh! Thank you.”
Aladdin: “Okay, and an apple for your troubles. Nice. –“
Jasmine: “**That was my...** I'm not leaving without my bracelet!”

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The situation in the dialogue above Aladdin and Jasmine little serious. When Aladdin gives the bracelet to Jamal because Jasmine takes some an apple and Aladdin want to Jasmine go out from the market, but jasmine responds to Aladdin's statement, "That was m...". The utterance used by Jasmine, similar to a yes-no question. It indicates that Jasmine is noted sure she wants to leave the market. In her uttering her sentence, Jasmine needs the bracelet back.

Data 34

Aladdin: "Why are you repeating everything I say? The pole. One, two, three!"
Jasmine: "Sorry! I can't."
Aladdin: "Look at me. Look at me. You... can do this."
Jasmine: "**Oh. Oh**."

In the conversation, Aladdin giving signs to Jasmine to jump but Jasmine panics and repeat everything Aladdin says. Finally, Aladdin is counting to tell Jasmine to jump, but Jasmine said: "oh. oh". This utterance used by Jasmine, similar to a yes-no question. It indicates that Jasmine cannot jump because she is scared.

Data 35

Jasmine: "And what about Prince Ali? "
Dalia: "**Oh, look at him, he's trying so hard."**

In this conversation with Jasmine and Dahlia, the data above showed how rising intonation happened in this scene. Dahlia said, "Oh, look at him, he is trying so hard." Dahlia said to Jasmine and wanted Jasmine to look at Aladdin's effort. Dahlia used rising intonation on the declaration because she confirmed Jasmine.

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Data 36

Aladdin: “Does it matter what I think? “
Jasmine: “**Oh, look at that adorable monkey down there.** Is that Abu? “

In this conversation, the data found in Jasmine's statement. She said, "Oh, look at that adorable monkey down there" The situation happened in the palace when Prince Ali came with his monkey. Jasmine looked like the monkey-like Abu, so she used rising intonation on declarative because she is seeking confirmation is that Abu or not.

4.1.1.2.4 Empty Adjective

An empty adjective is mainly used only by women to express their feminists. She used to characterize her appreciation. Vocabulary classified as devoid is sweet, beautiful, impressive and marvellous. These adjectives are considered "empty" since they have no significance or can be substituted for another expression. The data can see below:

Data 37

Aladdin: “Well, only someone from the palace could afford a bracelet like that. And that silk lining is imported, too. It comes from the merchant boats straight to the palace. But not to servants. At least not most servants. Which means you... are a handmaid to the Princess. “
Jasmine: “**Impressive.”**

In this situation, Jasmine talks with Aladdin about Jasmin's bracelet that only someone from the palace could afford a bracelet like that. Jasmine answers Impressive. It means that Aladdin can guess that what was said was correct. The

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word *"Impressive* "is commonly used only by women, not by men, so it is categorized as an empty adjective.

Data 38

Genie: “Good evening. “
Dahlia: “How did you get past the guards?”
Genie: “Oh, uh, I snuck past.”
Dahlia: “All 48 of them? Even the ones that eat fire? **Impressive.”**

In this situation, Genie enters the palace, where many guards heavily guard the palace, and Genie can escape the guard and enter Jasmine's room to meet Dahlia. Genies tell that he snuck past, and Dahlia answers genie utterance, "Impressive" It means that Dahlia was amazed at Genie. “Impressive" is an adjective commonly used only by women, not by men, so it is categorized as an empty adjective.

Data 39

Genie: “That's why I'm, uh... That's what people say about me. Oh, that-that didn't come out the right way. No one says that. I-I don't know why I said that. “
Dalia: “**They're beautiful.** She will hate them. Tell Prince Ali, the way to her heart is through her mind.“

In this situation, Genie is talking to Dahlia. Genie was very nervous and embarrassed and said haltingly, and he said that I-I do not know why I said that. Dahlia answers Genie's utterance, "They're beautiful"; it means that the genie was awesome. “They're beautiful" is an adjective commonly used only by women, not by men, so it is categorized as an empty adjective.

Data 40

Genie: “How's this going?“
Dalia: “It's **clumsy** but charmingly.”

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In the dialogue, it found word indicated empathy adjective. Dahlia uses the word “Clumsy” to answer Genie’s question and express her feeling. Dahlia used this utterance to express to Genie that she was awkward at the moment

Data 41

Genie: “That's why I'm, uh ... That's what people say about me. Oh, that-that didn't come out the right way. No one says that. I-I don't know why I said that.”
Dalia: “**They're beautiful.”**

In this situation, Genie is talking to Dahlia. Genie was very nervous and embarrassed and said haltingly, and he said that “*I-I don't know why I said that.*” Dahlia answers Genie's utterance, "*They're beautiful*". It means that genie was awesome “*They're beautiful*" is an adjective commonly used only by women, not by men, so it is categorized as an empty adjective.

4.1.1.2.5 Intensifier

Intensifier insists upon an absolute superlative and heavily stressed. The women used intensifiers when they talked to the hearer and used to get more attention from the interlocutors with what they said. The data can be seen below:

Data 42

Aladdin: “Welcome to my humble… You’ll see”
Jasmine: “You are **quite** the magician”
Jasmine’s utterance in this scene is an example of an intensifier. Women used the intensifier to express their feeling. Here, Jasmine used the word “quite” to strongly her statement. She said to Aladdin that he is smart enough to disguise himself as a magician

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Data 43

Aladdin: "You think that's impressive. You should see the city from up there."
Jasmine: "Agrabah. It's **so** beautiful. I should get out more."

Based on the statement, Jasmine used intensifier features. It was clear because she used the word "so," which can indicate intensifier features. The word "so" could express her feeling about Agrabah. Moreover, the word "so" could make her statement strong.

Data 44

Aladdin: "You should tell the Princess to get out more. The people haven't seen her in years."
Jasmine: "They won't let her. Ever since my... The Queen was killed, the Sultan's been afraid. **So,** she's kept locked away. "

The data of intensifiers showed in this statement. Lakoff argues that intensifier "so" is more frequent in women's than men's language. Here, the word "so" has a definite meaning to make sure someone that the queen has been kept locked away in the palace because the Sultan has been afraid of the queen went out of the palace.

Data 45

Jasmine: "Oh, look at that adorable monkey down there. Is that Abu? "
Aladdin: "No, no, it couldn't be Abu, he's..."
Jasmine: "**So**, how many names do you have, Prince Aladdin?"

In this conversation, the intensifier's data found when Jasmine asked Aladdin the word "so." The word so has a strong meaning and confirmation to Aladdin, who has disguised as Prince Ali. The word so also expressed Jasmine's feelings.

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4.1.1.2.6 Super Polite Form

The super polite form is a way that women make a respectfully friendly inquiry or recommendation. It may still use the courtesy of the speaker in your remarks. These characteristics suggest that women can be courteous when talking to the listener. The data can be seen below:

Data 46

Dalia: "**Could you excuse me one moment**? "
Genie: "Wait, just... "That's what people say about me." Come on, Genie!"

In this conversation, the data found in the dialogue by Dahlia with someone. She said that she wanted herself at that moment. Dahlia used the sentence "Could you excuse me one moment" as a form of request or polite command. It can be assumed that Dahlia used super polite from her request to reflect women's language features.

Data 47

Aladdin: "People don't see the real you when you're royalty."
Jasmine: "I'm sorry. **I'm embarrassed.** I mean, you've seen more of Agrabah in days than I have in an entire lifetime."

In this conversation between Aladdin and Jasmine, the data found when Jasmine used the super polite form, "I'm sorry. I'm embarrassed…" She felt embarrassed that she did not know much about Agrabah. As long as she lived in Agrabah, she never came out of the palace, so she was not close to the people.

4.1.1.2.7 Avoidance of Swear Words

Avoiding swear words is one of the female characteristics of expressing indignation. The data can be seen below:

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Data 48

Aladdin: "Nicely done."
Jasmine: "Thank you."
Aladdin: " ♪ One jump ahead of the hoof beats"
Jasmine: "**Oh, dear."**

In this scene, Jasmine used the swear word Avoidance because she must jump like Aladdin is saying. The statement "Oh, dear" could be an example of avoiding swear words because she is afraid to do that, but she must do that.

Data 49

Aladdin: "You'll see"
Jasmin:"**oh my**, is this… is this where you live?"

In this conversation, Aladdin and Jasmine, the data found in Jasmine's utterance when she looked at a place where Aladdin and his monkey live. She was shocked to use the phrase "oh my" as avoidance of swear words.

4.1.1.2.8 Hypercorrect Grammar

Hypercorrect grammar is part of the linguistic features of women. It will reveal the speaker's reputation, and when she speaks of the recipient, she must be kind. Women have used traditional grammar, and they want social standing to be changed in society. The data can be seen as follow:

Data 50

Sultan: "My dear, you cannot be a sultan. Because it has never been done in the thousand-year history of our kingdom."
Jasmine: "I **have been preparing** for this my whole life. I have read every..."

In this conversation, Sultan and Jasmine, the data found in the conversation between Jasmine and her father. She used a polite statement when she talked to

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her father. She has chosen Present Perfect Tense “have been preparing” to utter her argument about who will be the king or queen for the palace.

Data 51

Jafar: “Take her away! Tell them, Hakim.”

Jasmine: “**You were just a boy when your father came** to work the grounds. But you have risen up to become our most trusted soldier. As a man, I know you to be both loyal and just. But now, you have to choose. Duty isn't always honor. Our greatest challenge isn't speaking up against our enemies, but defying those whose approval we seek the most. Jafar is not worthy of your admiration nor your sacrifice.”

In the dialogue, it found a statement that indicates hypercorrect grammar, Jasmine. She used Past tense “you were…. when your father came”. Hypercorrect grammar is to show the identity of the speakers. Women tend to use more grammatical standards than men do.

4.1.2 The Language Functions Used by the Selected Men and Women Characters in Aladdin Movie 2019

In analyzing the function of language based on Jakobson’s theory, the researcher found twenty-four times referential function. Then in the phatic function, the researcher found two times while the metalingual function was found twenty-one times. Then the researcher also found thirteen times conative function and twenty-two times appears for emotion function. After that, the researcher did found poetic function. So, the total function in men and women characters in Aladdin is eighty-two, as the diagram below:

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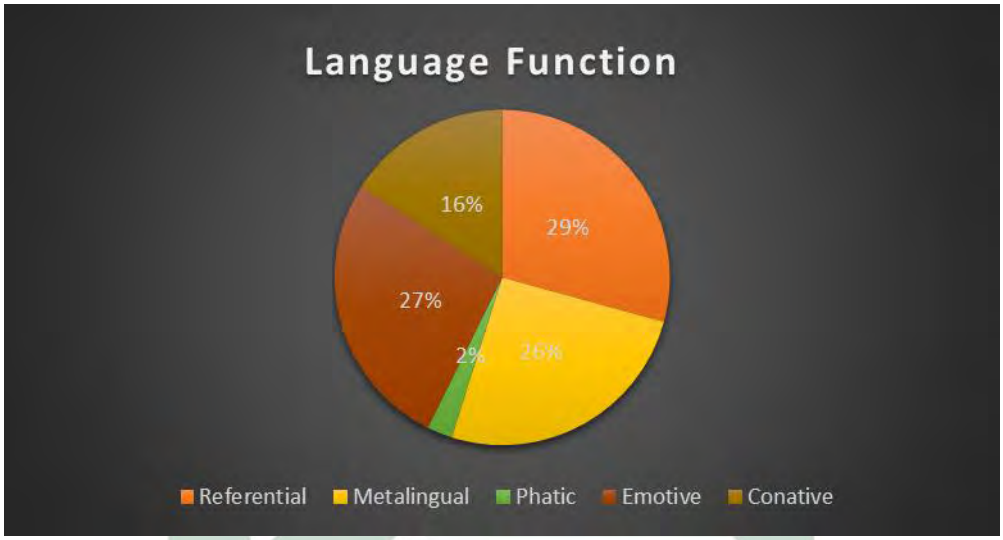

Figure 4.3 Language Function

4.1.2.1 Referential Function

The referential function for displaying news or information is part of the language function of speakers. The message, viewpoint and circumstance are also described, and the statement explained. The data can be seen below:

Data 52

Jasmine: "**I have been preparing for this my whole life**. I have read every..."

Jafar: "Books? But you cannot read experience. Inexperience is dangerous. People, left unchecked, will revolt. Walls and borders, unguarded, will be attacked."

The utterance used by Jasmine indicates that she uses the referential function. In this utterance, Jasmine referring to the statement when talked to her father that she has been preparing to be the next sultan, as his father still lives up to the tradition that a woman cannot be sultan.

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Data 53

Aladdin: ”People don't see the real you when you're royalty.
Jasmine: “**I'm sorry. I'm embarrassed**. I mean, you've seen more of Agrabah in days than I have in an entire lifetime.”

Jasmine uses the referential function in her utterance. In this utterance, Jasmine saying sorry and feel embarrassed as she refers to her knowledge about Agrabah because she never came out of the palace.

Data 54

Aladdin: “I convinced her that I really was a prince.”
Dalia: “And you believed him?”
Genie: “And she believed you?“
Jasmine: “**I think so.”**

The utterance used by Jasmine indicates that she uses the referential function. In this conversation, Jasmine's utterance “I think so” was when she tried to explain her opinion to Dahlia.

Data 55

Jasmine: “I have been preparing for this my whole life. I have read every...”
Jafar: “**Books? But you cannot read experience. Inexperience is dangerous**. People, left unchecked, will revolt. Walls and borders, unguarded, will be attacked.”

Jafar uses the referential function in his utterance. In this situation, both stating the point about who is the most ideal for being the sultan. Jasmine believed that she is capable of being the next Sultan without having a husband. But, Jafar disagreed as he explained that to be a Sultan, Jasmine would need to have experiences that will be different from what she is reading by the books

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Data 56

Jafar: " Cave of Wonders. When you enter, you will see more riches than you've ever dreamed of. Gold, diamonds... and... The lamp. Bring it to me and I will make you rich and free. **But take no other treasure, no matter how sorely you are tempted. And you will be tempted."**

Cave of Wonders: "Only one may enter here. One whose worth lies far within. A diamond in the rough."

Jafar uses the referential function in his utterance. In this situation, Jafar references the Cave of Wonders being filled with the wealth that a human ever dreamed of and explains that Aladdin will be tempted. To get benefit in return, Aladdin was only allowed to take the lamp.

Data 57

Aladdin: "So, what would you wish for?"

Genie: "No one's ever asked me that before. An easy one though. **I wish to be free.** To not have to say, Can I help you? What would you like? Welcome to the lamp. May I take your order please? Freedom. I wish to be... To be human."

In this conversation, Genie and Aladdin were in discussion about wishes that Genie could grant. Genie uses the referential function in his utterance. Genie's utterance "I wish to be free" refers to his current state that he has to grant others' will. He adds that he wished to be a human.

4.1.2.2 Phatic Function

The Phatic function is a function that used to open up the conversation and sustain a social relationship. It consists of congratulations, welcomes, holidays and gossiping. The data can see below:

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Data 58

Aladdin: "We're alive. I think. Thank you, carpet. Abu. How did you...? You cunning little monkey. Now, all we need's a way out. Hey, carpet, do you know a way out of here? The lamp? What is that?"

Genie: "Oh, great one who summons me. Terrible one who commands me. I stand by my oath. Loyalty to wishes three. I said... oh... great... **Excuse me.** Boy, where's your boss? Help me out here, where's your boss? If I was going to talk to myself, I could a just stayed in the lamp. Hello! Um..."

The utterance used by Genie is classified as a phatic function. In this situation, Genie was just out from the lamp and greeting its master by the scripted sentence and rather poetic words to say to someone who summons him.

Data 59

Aladdin: "I, uh, I don't believe we've been properly introduced."

Jafar: "Jafar. Vizier to the Sultan. I could be a valuable ally to help you get what you want."

Aladdin: "I, uh, I will think on that. I don't wanna keep the Princess waiting."

Jafar: "Perhaps I'm not making myself clear. This offer will not be on the table for long, you see."

Genie: "**Prince Ali... Excuse me**. Prince Ali, your presence is requested. So, I guess that's the guy. "

The utterance used by Genie is classified as a phatic function. Genie said to Jafar, "Prince Ali... Excuse me." By telling that utterance, he wants to open the conversation with Jafar, and he wants to make a greeting to Jafar.

4.1.2.3 Emotive Function

An emotional function is part of an addressing language function. This feature is used to convey speakers' feelings or emotions. The data can be seen below:

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Data 60

Aladdin: "Genie!"
Genie: "You slippin.' It's gotta be neutral for the desert. Ivory, beige, bone, Albion. It's a little heavy. Oh! And the crowd goes wild! Oho! The Genie! The Genie's on fire! The Genie's on fire, folks. Somebody cool me down! Somebody put me out! I'm too much! So, what do you think?"

In this situation, Genie shows his confidence when he finished dressing up Aladdin. His utterance indicates how confident he is with his works and expresses his self-love feeling about his ability.

Data 61

Jasmine: "**And what do you hope to buy with this... expensive**? "
Aladdin:" **You**!"
Genie: "Wow."
Aladdin: "No! No, no, no, no! A moment with you. A moment... that's not... Pkkfff."
Jasmine: "Are you suggesting **I am for sale**?—"
Aladdin: "**Of course.** Not! No, of course not! No! It's cold, and it's dark in that lamp. But I prefer it to this"

Aladdin's utterance shows the frustration of his embarrassment from that morning. He was trying to address that it was never his intention that all those gifts are to 'buy' Jasmine.

Data 62

Jasmine: "Baba, why are you...? "
Sultan: "Please, let me finish. **I feared losing you. Like I lost your mother.** All I saw was my little girl, not the woman you have become. You have shown me courage and strength. You are the future of Agrabah. You shall be the next sultan."

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In this conversation, Sultan's utterance to Jasmineshowed that he cares for Jasmine and is afraid of losing her like he lost her mother. Sultan shows his vulnerability and thanks her for showing him courage and strength.

Data 63

Aladdin: "Welcome to my humble… You'll see"
Jasmine: **"You are quite the magician"**

Jasmine's utterance is another example of the language function emotive, as she compliments Aladdin by telling him that he is brilliant.

Data 64

Aladdin: "You'll see"
Jasmine: "**oh my,** is this… is this where you live?"

Jasmine expressed her feeling by starting her utterance with "Oh my…" as she shocked the condition of Aladdin's House.

Data 65

Aladdin: "You think that's impressive. You should see the city from up there."
Jasmine: "Agrabah. **It's so beautiful**. I should get out more."

In this utterance, Jasmine shows another impression as an expression of her emotion by saying, "it's so beautiful…" as she was Agrabah from outside the palace.

4.1.2.4 Conative Function

A conative function is part of a language function. The receiver is centred. The role is used to provide the addresser directions for doing something, asking and alert. It may be used in the form of declarative, compulsory and questionnaire. The data can be seen below:

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Data 66

Jamal: "You pay, or I take bracelet."
Jasmine: "Sir, I don't have any money. **Let go of me**! No."

Jasmine uses the utterance "Let go of me!" to give a response to Jamal. Jasmine uses a conative function in her utterance. She uses an imperative sentence. It indicates that jasmine wants to instruct by the command to Jamal. Jasmine wants Jamal to let go of her.

Data 67

Aladdin: "This is what you wanted, right?"
Jamal: "Eh! Thank you."
Aladdin: "Okay, and an apple for your troubles. Nice."
Jasmine: "That was my... **I'm not leaving without my bracelet!"**

Jasmine uses the utterance, "…I'm not leaving without my bracelet, referring to her bracelet that Aladdin keeps. She implicitly stated that Aladdin has to give her bracelet back before she leaves.

Data 68

Aladdin: "Does it matter, what I think? "
Jasmine: "**Oh, look at that adorable monkey down there**. Is that Abu?"

Jasmine utterance "Oh look at…", as she commands Aladdin to look at a monkey that resembles Abu, which was Aladdin's Monkey.

Data 69

Jafar: "**First, the lamp."**
Aladdin: "No, no, **first, your hand."**
Jafar: "We don't have much time. **Give me the lamp!"'**
Aladdin: "**Your hand!"**

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In this situation, Jafar and Aladdin were tense. Jafar commands Aladdin to give the lamp from the cave as he promised, while Aladdin struggled to get out of the cave, and Jafar refuses to lend a hand.

Data 70

Sultan: "Enough, Jasmine! Jafar told me of Prince Ali's ambition."
Aladdin: "**His staff. He's here for my throne. Hakim!"**

In this conversation between Sultan and Aladdin, Aladdin gives Hakim and Sultan a command that Jafar intends to take Sultan's Throne.

Data 71

Man: "Your Highness, Sultan. In honesty and sincerity, - do you accept Princess Jasmine...?"
Jafar: "Come on, woman! Accept."
Jasmine: "I..."
Jafar: "Yes? "
Jasmine: "I**... Do** not!"
Jafar: "Ah! Stop her"

In this situation, Jasmine was being forced to marry Jafar, and Jasmine refuses to say "I DO," and in frustration, Jafar commands Lago to stop Jasmine.

4.1.2.5 Metalingual Function

Metalingual function can use the participant may be used do the same code to search for the contact. It may also illustrate the languages that represent languages themselves, such as vocabulary or grammar. The data can be seen below:

Data 72

Prisoner: "But we've searched for months. I do not understand what could possibly be in that cave that could help a man as great as you. You are already second only to the Sultan."
Jafar: "**And you think second is enough?"**

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The situation in the dialogue between the prisoner and Jafar in. this conversation is intense. Jafar said that “And you think second is enough?” to clarify his intent that being number second is not enough for him.

Data 73

Aladdin: “That bracelet. **Is that what this is about?** Because I-I didn't steal it. The handmaid...”
Jafar: “What was a handmaid doing wearing the Queen's bracelet?”

The utterance shows that Aladdin was asking the mean of Jafar, which brought him to the dessert, by mentioning the Queen’s Bracelet. In return, Jafar asking the relevance of both the handmaid and Queen’s Bracelet.

Data 74

Aladdin:” **How long have you been trapped in here?”**
Genie: “‘Bout a thousand years.”
Aladdin: “A thousand years?”

In this conversation, Genie and Aladdin, Aladdin asking a question to Genie. Aladdin tries to establish how many years Genie has been trapped inside the lamp by asking the question.

Data 75

Genie: “Uh-oh. Seen that face before. **Who is she? Who's the girl?”**
Aladdin: “She's a princess.”
Genie: “Aww, aren't they all? Treat your woman like a queen, I always say.”

In this conversation, Genie and Aladdin discussed what Aladdin would want as his first wish. Then, the genie asked to establish whether Aladdin wants to be with a girl, and it turns out that Aladdin wants the Princess.

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Data 76

Jasmine: “Oh, look at that adorable monkey down there. **Is that Abu?”**
Aladdin: “No, no, it couldn't be Abu, he's... “
Jasmine: “So, how many names do you have, Prince Aladdin?”

In this conversation, Jasmine asked Aladdin question to establish whose Aladdin is as he was trying to be Prince Ali at that moment.

Data 77

Aladdin: “Seems everyone's been afraid since then. But the people of Agrabah had nothing to do with that. The people loved her.”
Jasmine: “**They did, didn't they? Is this yours?”**

The utterance used by Jasmine indicates the metalingual function. It is because Jasmine uses language to clarify the language used by Aladdin. Therefore, Jasmine produces those utterances to make clear Aladdin’s statement about it.

4.2 Discussion

The correlation between language and society has been taught in sociolinguistics. Language has the characteristics of humanity. With language, people can interact and relate to each other. It can determine men and women by appearance, behaviour, and the language they use. In presenting their talk, people have unique speech characteristics. Lakoff stated that "men and women have differences in speech function." Therefore, women have a distinctive feature in the use of language in society.

Meanwhile, Coates stated that "man tends to speak explicitly." It means that man to the point when speaking. The Men's Language feature presented by

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Coates's theory states that there are five features, namely topic choice, question, monologues playing the expert, turn-taking, and verbal sparring.

In contrast, the women's Language feature put forward by Lakoff's theory states that there are ten features, namely lexical hedges or fillers, hypercorrect grammar, rising Intonation on declarative, intensifier, precise color terms, empty adjectives, emphatic stress, strong swear avoidance, tag questions, and super polite forms. In this study, the researcher also linked the language function proposed by Jakobson's theory. He states six functions of language: the referential function, emotive function, conative function, poetry function, phatic function, and metalingual function. Based on male and female language features and language functions, not all female language features were found in this study, but one language cannot be applied in this research.

In this study, the researcher focuses on language features and language function of the selected men and women characters' language in the Aladdin 2019 movie. First, the researcher used utterances containing men's language features of Aladdin, Jafar, Genie, and Sultan as the male characters. And then, the researcher uses women characters are Jasmine and Dahlia's utterances containing women's language features.

In the study, the researcher has answered the first question dealing with what language features are used by men and women characters in Aladdin's movie. The researcher found the men characters used monologue playing the expert, turn-taking, question, topic choice, and verbal sparring. As much as 12 times, 11 times, 8 times, 6 times, and 3 times, respectively. Monologue playing the expert, with

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twelve occurrences, was the most frequently used feature by the men characters in Aladdin's 2019 movie, followed by the turn-taking feature with eleven events. The part of monologue playing the expert, according to Coates (2004), In men talking to a monolog in a talk he became a speaker who has communications on the board. According to Coates (2004), the turn-taking feature mentions that turn-taking refers to determining who talks next in a conversation. Speakers who take the opportunity to chat with just one speaker at a time sometimes talk.

The finding of the study seems to contradict that of Pahlevi (2019). Her study used a movie entitled Bohemian Rhapsody as a data source. She found five types of men language based on Coates's theory. The dominant feature questions with 27 data are more offensive than the order characters because men in this movie are expected to show superiority. Based on Coates (2004), men tend to use questions to hand over the conversational floor to another speaker. Meanwhile, in this research, the dominant feature is monologue playing the expert with 12 data. Suggests that because the men characters take, it turns to hold the floor and talk about a subject on which they are an expert. Coates (2004) mentions that men tend to speak one monologue in the conversation that he became one speaker that holds the floor in communication.

Other men's language features found in Aladdin's 2019 movie are question, topic choice, verbal sparring. According to Coates (2004), men tend to use questions to hand over the conversational floor to another speaker. Topic choice based on Coates (2004) Men does not usually talk about their personal lives or problems, although, for example, they intend under certain circumstances to talk

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about it while they drink. Finally, verbal sparring, according to Coates (2004) verbal sparring is a contentious debate, but it is not always a male speech consisting of monologs or a lengthy list of words.

Moreover, the researcher found that the women characters used rising intonation, empty adjectives, and tag questions. As much as 12 times, 8times, 6 times. Rising intonation, with twelve occurrences, was the most frequently used feature by the women characters in Aladdin 2019 movie, followed by an empty adjective feature with eight occurrences. The feature of rising intonation, Lakoff (1973) said there is an unusual style of sentencing intonation observed in English only among females, taking shape and being used like this in a declaratory response to a question, but increasingly inflexible characteristic of a yes-no question and highly unpredictable. According to Lakoff (1973)), in some cases, vocabulary between men and women has differences. The next is a tag question; Lakoff (1973) mentions a question of a tag is a situation between an overt declaration and a yes-no question.

Other women’s language features found in Aladdin's 2019 movie are intensifier, lexical hedges or filler, super polite form, avoidance of strong swear words, and the last hypercorrect grammar. As much as 4 times, 3 times, 2 times, 2 times, and 2 times. According to Lakoff (1973), intensifiers insist upon an absolute superlative and are heavily stressed. And then lexical hedges or filler, Women use hedging or filling is a language feature used to characterize women's distrust or lack of trust (Lakoff 1975). The next is the super polite form; women use the super polite form to demand that someone does something. (Lakoff,

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1975). According to Lakoff (1975), avoiding strong swear words is “meaningless” Used in general for men and women. It illustrates the social sense of speech and demonstrates the relation between speakers regarding what they are discussing. Moreover, the last feature used by women characters in Aladdin's 2019 movie is Hypercorrect grammar. Lakoff (1973) states that ‘hypercorrect’ The use of generic verb forms is highly acceptable grammar.

Based on the finding above related to present research with several previous research. This study strengthens previous research from Aini (2016). She analyzed men and women's language features in Mocking jay movies. In women's language, the feature of rising intonation is dominant 10 times because women in this movie indicate an unwillingness to be assertive in carrying the opinion. According to Lakoff (1975), there is a particular trend of penalty intonation found in English amongst women alone, which takes the form and is employed as a declarative reply to a question but has a growing inflection characteristic of a yes-no question and is unbelievably unclear. At the same time, other previous research is Khoirot et al. (2016). She analyzed women’s language features in Who’s Afraid of Virginia Woolf. The feature of lexical hedges or filler is dominant 89 times because of uncertainty and lacking confidence on the part of the women in their conversation. According to Lakof (1975), women use hedging or filling as a linguistic feature to describe women's mistrust feelings or express their lack of confidence.

The researcher has also answered the second research question: the function of language in each feature used by men and women in Aladdin’s movie. First, the

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researcher found twenty-four times referential function and then in the phatic function found two times, while a metalingual function, the researcher found twenty-one times. Then the researcher also found thirteen times conative function and twenty-two times appears for emotion function. After that, the researcher did find poetic function.

The function of the language used by the male and female characters is found in 22 utterances of emotive function. Emotive function based on Jakobson (1960) It's the addresser focusing. This feature refers to somebody's feelings or emotions—moreover, 21 utterances of metalingual function. According to Jakobson (1960), It can be detected through a metalingual feature if communications participants wish to verify if they are doing or not the same code. After that, the researcher found 24 utterances referential function. Jakobson (1960) mentions that this function is used to refer to something. Next, the researcher found 13 utterances of conative function. The conative function based on Jakobson (1960) is used to order the recipients to fulfill something. And last 2 utterances phatic function. Jakobson (1960) claimed that phatic functions are used for communicating or establishing for contacting participants before reading or delivering a message. The researcher does not find poetic functions.

The researcher observed that five language functions were based on the above results uttered by Aladdin (2019). Those functions are emotive function, referential function, conative function, phatic function, and metalingual function. It is in line with Oktapiani, Natsir, Setyowati's analysis (2017). In the comedy-romantic series, they found three language functions used by female characters.

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These are expressive/emotive, directive, and metalingual functions. These functions are expressive. She has also identified the function of the main female character language in an animated video, in line with the previous study conducted by Subyantari (2018). She discovered the following five features: referential, emotional, conative, phatic, and metalingual.

This section includes this research's contributions to men's and women's language features and language function. This study can help better understand the message of what men and women deliver prevent misunderstandings. The features of men's and women's language differ in particular manners; different language features may also bring about other functions. Knowing how language functions in communication is essential in a sense that meaning in touch; when we study language function, we can understand its meaning. Jakobson (1960) mentions that the referential function has oriented toward the context. And then the emotive function has toward the addresser, especially in Aladdin's 2019 movie. The researcher also hopes this study will give many benefits and give the readers a better understanding of language features.

The present study, to some extent, has contributed to the body of knowledge of men's and women's language features in the sense that the use of male and female language features varies in each study conducted. One of the things that affect is how the characteristics of men and women in each object used. For example, this movie dedicates unique characters to the leading players, such as Jasmine, who plays the sultan's son, but he shows a character that is the opposite of how a process should behave. Princess Jasmine acts like a man who is very

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brave and has a spirit of leadership. The results of this study indicate that the most common feature of women's language is rising intonation. The most critical finding is that men's and women's language features also affect the language function used by the film Aladdin 2019 characters. The function of language can show how characters express something in communication.

From the discussion above, several topics may be necessary for further research, especially those related to male and female language features, such as comparing data from the 1992 animated cartoon Aladdin and the actual action film Aladdin 2019 whether using features male language only because there is still little to discuss the male language features. However, several suggestions can be extracted or analyzed using the same object but with different discussions, such as investigating politeness strategies related to gender.

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CHAPTER V

CONCLUSION AND SUGGESTIONS

The results and conclusions of the present research are briefly explained here. It also offers proposals for future study.

5.1 Conclusion

The researcher sought a short interpretation after reviewing and analyzing the data to respond to the study problems. First, in the Aladdin (2019) film, the researcher discovered five forms of men's language features. Those are; topic choice, question, verbal sparring, Turn-taking, monologues, and playing the expert. And then women's language features used by female characters in Aladdin's (2019) movie. Those are; lexical hedges or filler, intensifiers, tag question, rising Intonation, hypercorrect grammar, super polite form, and avoidance of strong swear words and empty adjectives.

Based on the findings, the most dominant features used by men characters are monologues playing the expert. It indicates that men characters take it in turns to hold the floor and talk about a subject on which they are an expert. In women characters, the most dominant feature used is rising intonation. It indicates that women are expressive beings.

Second, Five language capabilities used by movies were discovered by the researcher. These are referential, emotional, conative, phatic, and metalingual functions. An emotional and referential function is the most frequent function in the main characters in this movie. The essence of the man shows a referential role,

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so he needs the situation described, his experience shared, or something explained. The character of the movie's woman has used the emotional feature to convey the addresser's emotions or feelings.

5.2 Suggestion

The film was used as the study's data. Future research on men's and women's languages can be carried out with additional exciting information; perhaps the following analysis can make real-life use of information, such as male's and female's language features in the environment, social media, or maybe on campus. The researcher proposes that the following study should be related to another theory and discover more about the features of men and women's speech. It can help to develop linguistic knowledge, particularly in the field of sociolinguistics.

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