

WOMEN'S COMMUNICATION STRATEGIES IN THE BARBIE FILM

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ABSTRACT

This study, conducted in a sociolinguistic setting, looks into the communication strategies utilized by female characters in the animated film "Barbie and the Magic of Pegasus." It looks at how these characters' verbal choices reflect and maybe perpetuate gendered norms and expectations, building on Coates' theory of conversational strategies. The study uses a qualitative analysis minimal responses, tag questions, questions, hedges, commands and directives, swearing and taboo language, as well as compliments used by the female characters in the film. This improves comprehension of the complicated connections between children's stories, language, gender, and social interaction. The goal is to provide a deeper understanding of the communicative preferences exhibited by these characters. Looking at women's words can reveal a lot about how gender identities are constructed and transmitted in animated storytelling. This study not only enriches the sociolinguistic academic discourse but also prompts a profound reflection on the role of language in shaping social norms. By providing a nuanced perspective on the communicative strategies of female characters, this research invites critical engagement with the dynamics of language, gender, and social interactions within the realm of animated narratives. This allows us to think more deeply about societal communication in movies. The results of this study indicate that women show characteristics of a gentler communication style with the use of limited gentle responses, subtle tag questions, and limited application of compliments. This preference prioritizes inclusion and brevity of communication over other techniques such as instructions, hedging, and taboo language.

Keywords: Coates Theory, Communication Strategies, Female Characters

INTRODUCTION

Communication is the process by which individuals communicate their thoughts and send messages to the person with whom they are conversing. According to Wood (2008), our daily contacts are more like a dynamic ballet of meaning-making than just brief discussions. As we weave symbols—words, gestures, and even silences—into comprehension tapestries, communication emerges as a dynamic and interconnected system. These tapestries shine on two levels. The clear message you give, "Good morning," "How are you?" is visible on the surface. However, a deeper layer emerges due to similar history, culture, and emotional connections. This deeper thread suggests trust, worry, and the foundation of your connection. As the relationship moves through the system, its meaning shifts with each symbol exchange and interaction. A scowl causes misconceptions, yet a smile may alter one's perspective. High voices undermine trust, whereas shared laughing strengthens partnerships. We generate and reflect in this dynamic dance, changing the meaning of our interactions and, finally, the very threads that hold us together. Communication is a continuous interaction with the environment, not a singular activity.

Every exchange takes place on a stage, whether it is a quiet library or a busy marketplace, and the dancing moves are determined by the surroundings. Unspoken norms influence our word and gesture choices in every situation, from professional business meetings to lighthearted friend banter. By whispering subtexts and conveying hidden meanings through raised eyebrows and sardonic smiles, these cues enhance conversations that go beyond words. According to Hellinger and Bußmann (2001), language, far from being a mere conduit of information, is a dynamic social tool that shapes and reflects the world around us. Its role in the development and communication of gender is one of its many complex roles. We manage social hierarchies, express identity, and even create realities for ourselves and others through the subtle dance of words. Examining the connection between language and communication reveals an intriguing interaction between gender identities, social-psychological processes, and referential roles. As individuals, we can actively listen, be mindful of our own nonverbals, be culturally sensitive, and consider the context. By working together, we can bridge the gap and unlock the power of effective communication (Kalbfleisch & Cody, 1995).

According to Tannen (2005), communication also involves both the music we play and the words we utter. Speaking with a conversational style is not an add-on or merely "fancy dressing." It is the unspoken rule that governs our daily encounters. It is the very tool we use to express intentions, feelings, and subtleties that words can't adequately express when a joke is whispered monotonously. Not even the punchline is funny; it has no playful twist that suggests humor. And when a moving tale is told in a hasty staccato style, the emotional depths are hidden

beneath the quick delivery. These examples show how conversational style is very important in forming our message. In this research, researchers will focus on examining the language and communication characteristics of women. According to Sunderland (2011), the emphasis on building rapport and cooperation draws attention to the way female characters often use conversational techniques that prioritize relationship building and cooperation. This reflects a more gentle and cooperative communication style, in contrast to the prejudice that may associate women with bluntness or competitiveness.

The aspects that the researcher wants to discuss are in Coates' theory. This research uses Coates' theory which discusses Gender and Conversation Strategy. This theory contains seven aspects of communication practices that are often used, namely minimal responses, hedges, tag questions, questions, commands and directives, swearing and taboo language and compliments. The researchers will use the film *Barbie and the Magic of Pegasus*. "*Barbie and the Magic of Pegasus*" is an animated adventure film produced by Mattel Entertainment and directed by Greg Richardson, and aired on Nickelodeon on September 18 2005. Researchers will examine aspects of communication and conversation practices in the film *Barbie and the Magic of Pegasus*. Researchers will mention and discuss the seven theories discussed in Coates's book, *Women, Men, and Language; A Sociolinguistic Account of Gender* (2013); minimal response, hedges, tag questions, questions, commands and directives, swearing and taboo language and compliments. Many previous studies related to women's language or women's communication. The researchers compared this study with one by Dinata, A. E., Sukarini, N. W., & Maharani, S. A. (2023). *Men's and Women's Language Features Used in the Conversation of the Talk Show "The Ellen Show"*. *ULIL ALBAB : Jurnal Ilmiah Multidisiplin*, Vol.2, No.6, 2474-2481. The purpose of this article is to determine the characteristics of male and female language on "The Ellen Show". To achieve this aim, the analysis of this article focuses on the speech of male and female speakers, with the aim of identifying the characteristics of male and female language found in conversations on talk shows. This research uses the theory of Coates and Lakoff. This research uses Coates' theory to examine men's language and uses Lakoff's theory to examine women's language. Even though there is a lot of research related to women's language or communication, there are very few studies using Coates' theory to examine women's language.

More research uses Lakoff's theory to examine women's speech compared to Coates. Coates' theory is more widely used to examine men's speech. In Coates' book, on the topic of *Gender Conversation Strategies*, Coates researches the topic with references from other authors' books. In this article, the authors use the theory in Coates' book with the inclusion of some references from Lakoff.

LITERATURE REVIEW

According to Tannen (1993), everyone is the same. On the other hand, we're all unique. It is difficult to communicate when we accept our differences and similarities while forsaking our common ground. Communication is also an action for gathering necessary information. According to Duck and McMahan (2018), regular communication is not always remembered, it is a vital element of a person's life. Routine, seemingly uninteresting daily talk influences a large chunk of a person's life. Everyday communication shapes, sustains, challenges, and transforms relationships, identities, cultures, genders, sexualities, ethnicities, meaning, and even reality. Daily communication is not only an essential part of our lives, but it also produces incredible results, making it worth studying.

Jennifer Coates' book "Women, Men, and Language: A Sociolinguistic Account of Gender Differences in Language" discusses the relationship between sociolinguistics, gender, and women. Coates argues that men and women tend to use language in different ways. It is about social patterns and gendered expectations, not "righteousness" or inherent superiority. Some examples of these differences are as follows: First, speaking style. Men may be more assertive and authoritarian, while women tend to use more cooperative strategies, such as question tags and backchanneling ("uh-huh," "okay"). Second, language choice. Men may use swear words and slang more often, while women may use more intensive words such as "very", "really", and hedge words such as "sort of", "in my opinion". Third, politeness strategy. It is often thought that women are more indirect and polite, using tactics such as softening requests and avoiding conflict, while men may be more direct and challenging. Then there are linguistic and social forces. The language used by women, which is often associated with cooperation and support, is sometimes considered less authoritative or proficient than the language used by men. Coates argues that this can harm women in public discourse or work environments. In this article, researchers will examine aspects that people often use in communication, whether they realize it or not.

METHOD

The researcher delves deeper into the study of verbal interactions between female characters in the inspiring documentary "Barbie and the Magic of Pegasus". The researcher employed a qualitative approach to study covert communication tactics, with a special emphasis on the use of minimal responses and tag questions, which are central to this work. The process begins with the researcher carefully watching the film and reading the transcript to ensure complete comprehension. The researcher then undertakes an in-depth study using Jennifer Coates' theoretical approach. This framework assists the researcher in investigating and analyzing the communication strategies utilized by female characters in the film "Barbie and the Magic of Pegasus." Coates' theory (2013) serves as the primary foundation for the

researcher's inquiry and analysis of the communication strategies employed by female characters in the film. The researcher is primarily concerned with how these characters employ quick responses and tag questions to expand their interactions throughout the film's plot.

FINDING

The scholars will begin the debate and its outcomes by discussing Coates' beliefs (2013). Coates' book has seven theories: minimal answer, hedges, tag questions, questions, commands and directives, cursing and forbidden languages, and compliments. The findings can be seen below.

Table 1. The examples of communication strategies used in the film

No.	Theories	Examples
1	Minimal Answer	<i>Yes, I guess so, No!</i>
2	Hedges	<i>Well what do you want me to do? Oh, poor Ollie. Maybe after you eat us, you won't be so scrawny.</i>
3	Tag questions	<i>I made a friend. Isn't she adorable?</i>
4	Questions	<i>Brietta? You're my sister?</i>
5	Commands and directives	<i>Stop! You can't do this.</i>
6	Cursing and forbidden languages	-
7	Compliments	<i>Looks like the perfect place to find a measure of courage.</i>

Table 1 shows that there were six theories of communication strategies used in the Barbie film. They were minimal responses or answers, hedges, tag questions, questions, commands and directives, and compliments. These aspects will be discussed in the following section.

DISCUSSION

Minimal responses

According to Coates (2013), women respond less frequently in ordinary interactions than males. Minimal answers such as "yes," "right," and "uh-huh" indicate the listener's interest and agreement with the speaker. Building rapport, demonstrating support, and maintaining harmonious relationships are typically connected with women who use few responses. Women can negotiate social dynamics and avoid confrontation by employing indirect communication strategies like as tag questions and hedging. Women are skillful and sensitive in providing brief, non-overlapping responses that do not disrupt the speaker's current speech.

In the film "Barbie and the Magic of Pegasus," there are numerous examples of conversations with minimal responses.

Rose: Please return soon.

Lilac: Yes.

In this exchange, Lilac just says "Yes." This prompt reaction implies that Lilac approves or agrees to Rose's request to return soon. It is an example of a brief and simple response used to acknowledge or accept an invitation or request, conveying comprehension or acceptance without the need for more explanation.

Annika: Well, the other giant can tie himself to a post with a huge chain, lock it up, then break free with a single breath.

Ollie: Ha! That's nothing!

Annika: Yes.

During this conversation, Annika just responds with "Yes". This demonstrates that she knows or agrees with what Ollie said without the need for more explanation. The use of this brief reply provides a concise conversational tone, suggesting that Annika acknowledges or agrees with Ollie's point without delaying the debate. This is an example of a brief and clear response to acknowledge or agree with the speaker's point.

Brietta: Annika, hold it higher. It's your exact height.

Annika: I guess so.

In that conversation, Annika gives a response using the minimal phrase "**I guess so.**" This brief reply indicates her acceptance or agreement with what Brietta said, without elaborating further. The use of this concise response creates a concise conversational atmosphere, demonstrating Annika's acceptance of Brietta's suggestion or statement in a brief and undetailed manner. This is an example of using a minimal response to acknowledge or agree with the speaker in a short and succinct way.

Aidan: A rare gem. Do I hear wedding bells in the future?

Annika and Aidan: No!

In the dialogue, the brief response "**No!**" from both Annika and Aidan indicates a direct communication strategy. They promptly and firmly reject the idea of marriage without elaborating further. This concise response efficiently stops the conversation on that topic directly and clearly, showing their firmness in expressing their disagreement.

Annika: Okay, Shiver. Let's find the Wand!

Shiver: Sparkle!

Annika: Got it!

Annika: No!

In the conversation, Annika's brief response "**No!**" demonstrates a direct and firm communication strategy. This minimal response showcases her firmness in

refusing without needing further explanation. It is an example of an efficient communication approach where Annika clearly expresses her disagreement succinctly and decisively without prolonging the conversation. This strategy demonstrates the ability to express opinions or decisions clearly and directly.

Hedges

Due to the fact that women use hedging more often, women's speech is often described as "tentative". Hedging is used to convey uncertainty with words such as "I think," "you know," and "I'm sure." They are also used to express beliefs in a more casual way. This factor allows speakers, especially female speakers, to take time to choose the most suitable words to convey their ideas. In the film "Barbie and the Magic of Pegasus," there are several instances of dialogues to show hedges.

*Annika: **Well** what do you want me to do? Sit in my room all day?*

Annika hedges by asking the other person "what do you want me to do?" and using the word "**well**" in ambiguous language. This enables people to voice their displeasure without accusing or demanding something outright.

*Annika: Oh, poor Ollie. **Maybe** after you eat us, you won't be so scrawny.*

Here, Annika hedges her forecast with "**maybe**" and uses the sympathetic interjection "Oh, poor Ollie" to soften their criticism of Ollie. This distances oneself from the insult and softens its impact.

*Annika: **You know** weak, puny, skinny. **I don't even know** how you call yourself a giant. Now, the Goliath **down the road**? He's a real giant. Big and strong. Compared to him, you're **just** a weakling.*

Annika's line makes advantage of several hedges. "**You know**" softens the critique and asks for agreement. "**I don't even know**" leaves room for doubt and exaggerates for effect. "Down the road" gives the comparison more ambiguity. Lastly, the word "just" downplays how offensive it is to refer to Ollie as a "weakling".

*Annika: Don't worry. **Uh, probably just** the wind. Keep your eyes open. Don't miss a thing.*

Annika uses the word "**uh**" to soften the impact of her assurance, the words "**probably**" and "**just**" to minimize the threat, and finally, she shifts the attention to being vigilant. This enables her to convey concern quietly while maintaining their composure.

Tag questions

According to Lakoff (2004), the situations where one has confidence in one's knowledge and is reasonably sure that one's explanation is trustworthy, one

makes a statement; conversely, a person asks a question when they lack knowledge about a matter and have reason to believe that their deficiency can and will be filled by the answer provided by the recipient. When a speaker says something, but lacks confidence in its truth, he or she uses tag questions, which serve as an intermediary between the two. According to Holmes and Meyerhoff (2003), tag questions can sometimes be used to soften a harsh comment, show reluctance, or get input from someone who is quiet or withdrawn. Because of cultural and ideological expectations regarding femininity, women may use one or more of these strategies more often, or listeners may be more likely to assume that female speakers use one of these strategies because of these expectations.

In the movie "Barbie and the Magic of Pegasus," tag questions are used in the dialogue of female characters, such as "isn't she," "is it alright," and "isn't it?" These questions, although they seem like inquiries, are actually used to express opinions or seek agreement from others regarding what's being said.

Annika: I made a friend. Isn't she adorable?

In the sentence '*Isn't she adorable?*', the phrase is an example of a Tag question that indicates a statement with a question structure that actually expresses a positive belief or hope for an anticipated response. In this context, Annika is stating that she has made a friend and then adds the question '*Isn't she adorable?*' with a declining intonation at the end of the sentence. Annika clearly expresses her belief that her friend is very cute or pleasant, and she actually expects agreement or confirmation from her conversation partner with the question indicated by the declining intonation. By using this Tag question, Annika indirectly reinforces her fondness for her friend while providing an opportunity for her conversation partner to respond or agree with what she's saying. This creates a friendlier and more cooperative conversational atmosphere, where Annika invites a positive reaction or agreement to her view about her new friend."

Annika: Father? Mother, please! It's not fair! You don't understand anything! You're ruining my life. How could they do this to me on my birthday? I never get to have any fun. Never. They worry about every little thing. I see you're as upset about this as I am. Come here, you. Somebody's having fun on my birthday. Why not. Shiver, what do you say we go to a party? Is it alright?

In the given conversation, Annika's use of Tag questions reflects a communication strategy commonly associated with women, aiming to express opinions or desires in a less direct manner. Annika's use of "*Is it alright?*" while technically a question, actually signifies her intention or desire to attend the party with Shiver. By utilizing a descending intonation at the end of the sentence, Annika indirectly expresses her hope that Shiver will agree or be willing to accompany her

to the party. The use of Tag questions in this context creates an impression that Annika wishes to portray this decision as something positive or appropriate, while also expecting a favorable response from Shiver. It demonstrates a more cooperative communication strategy, allowing Annika to offer Shiver the opportunity to respond or agree to her invitation to the party without being forceful or assertive.

Brietta: Hi, girls. A little past your bedtime, isn't it?

In the sentence "A little past your bedtime, *isn't it?*" Brietta uses a Tag question referring to the fact that it is already past the normal bedtime for the girls. Although it appears as a question, the sentence actually resembles a statement indicating that the time has already exceeded the usual bedtime for the girls. By using a descending intonation at the end of the sentence, Brietta implicitly conveys her belief that the girls should already be in bed by that time. The use of this Tag question suggests a more polite or less assertive way of expressing an opinion or observation about the situation. Brietta subtly indicates that the girls might already be expected to be asleep, without directly stating or commanding them to go to bed. This creates a more relaxed conversational atmosphere and avoids being too demanding in Brietta's observation about the bedtime that has passed.

Rose: Yeah, isn't it great? Come on, she's waiting for you.

In the sentence "Yeah, *isn't it great?*", Rose uses a Tag question to subtly express her admiration for something. The communication strategy employed here aims to create a friendly conversation and elicit a positive response by indirectly stating her opinion. In everyday conversation, using tag questions like this is a common way women express their views or feelings without imposing or dictating decisions on the person they are talking to. It creates space for the listener to respond positively or agree, while maintaining a relaxed and cooperative conversational atmosphere. Such communication strategies often foster more harmonious and inclusive relationships in social interactions.

Questions

Research results show that women use the interrogative form more than men. This may indicate that women are weaker in interactive situations than men. They use questions and flag questions to keep the conversation going. In some situations, women seem to ask more questions than men; however, in other situations, men ask more questions, and sometimes the relevant factor is employment status rather than gender. Questions are a powerful linguistic tool, because they allow the speaker to elicit responses from other participants. Power participants use these question characteristics in asymmetric situations; in many cases, female speakers, as relatively powerless participants, also use them to keep

the conversation going (Coates, 2013). In the film "Barbie and the Magic of Pegasus," there are several instances of dialogues to show questions by women.

Annika: Well what do you want me to do? Sit in my room all day?

Queen and King: Yes!

This is a closed question said by Annika, Annika threw this question to her parents to get an answer. The communication strategy used here aims to get a definite answer without having to get a more specific explanation. In everyday conversations, questions like this are generally used by women as a way to gain certainty from feelings of confusion in their minds.

Annika: Brietta? You're my sister?

Brietta: Yes.

This is a closed question, closed questions only get Yes and No answers. That was the answer Annika received when asked a closed question. The question Annika asked was something that confused him, so Annika needed a definite answer without explanation. This use of closed questions creates a concise and concise conversation. This question is used by women to get a more concise answer and without getting reasons. This strategy shows the ability to express answers or decisions clearly and directly.

Annika: Thankfully. What are you doing here?

Aidan: I was going to rescue you. Again. But you beat me to it.

This is an open question, Annika asked with the word "What", which proves that the communication strategy used by Annika is one that requires a more detailed explanation of the question being asked. This communication strategy is used by women as a space for listeners to respond positively and in detail.

Annika: Who are you? What-Why did you save me?

This question is an open question submitted by Annika, Annika asks the question with the words "Who", "What", and "Why" which means Annika asks the listener to answer and explain what happened, so that the communication strategy used gets a more explanatory answer, far and wider. This is used by women to foster deeper understanding and connection when having conversations.

Annika: But how? What happened?

This question is an open question used by Annika as a woman. Annika uses the words "HOW" and "WHAT" which give orders to the listener to explain the reasons and situations that occur and encourage dialogue to foster understanding in the conversation.

Annika: But why didn't Mother and Father tell me? My own sister?

This question is an open question, Annika as a woman uses this communication strategy as a request for explanation of things she doesn't understand in order to get an explanation and explore different points of view.

Rose: What about a wand of light?

In this question, Rose asked the listener for an explanation, this communication strategy is used by women in everyday life to get definite answers that are more detailed and broader. In this conversation there are open questions and closed questions used by women. In these scripts, researchers found more open questions that required further and broader explanatory answers. Women use questions in their communication strategies so that women often ask more open questions, encourage dialogue and explore different points of view. Questions are used to foster deeper understanding and connection when having conversations.

Commands and Directives

In Coates's book (2013), she focuses on the Commands and Directives research conducted by Goodwin (1991). Goodwin saw that boys often use strong direct commands, such as "Give me that!" or "Move!" This often asserts dominance and control over the game. Cultural and sociolinguistic factors unique to the Black community at the site of this study may be a source of this ambiguity. Girls more often use gentle, indirect requests, such as "Can I play?" or "Wouldn't it be nice if..." The goal is to maintain social harmony, prevent the appearance of bossiness, and encourage cooperation.

In the film "Barbie and the Magic of Pegasus," there are several instances of dialogues to show commands and directives by women.

Annika: Stop! You can't do this.

In the sentence "*Stop! You can't do this,*" Annika uses an imperative communication strategy by giving a direct command to cease a certain action. Annika emphasizes her wish to establish boundaries or norms that apply in that particular context with her direct and firm declaration. This communication strategy demonstrates Annika's belief that it's critical to set boundaries or stop actions deemed improper. Annika uses firmness and clarity rather than an authoritarian style to make sure her point is conveyed clearly. In this case, Annika's communication approach may be intended to avert dangers or circumstances that are considered risky. Her determination to make sure that her direction or restriction is understood completely and without ambiguity is reflected in the firmness and clarity of her command. This illustrates how women are adaptable in selecting a communication style based on the demands of the scenario; in this instance, Annika chooses to emphasize clarity while communicating her restriction or directive.

Brietta: Come here, I'll keep you warm.

When Brietta says, "*Come here, I'll keep you warm,*" she's using a friendly and considerate communication technique. She invites the person to approach by saying, "*Come here,*" without being overly forceful in her instructions. Furthermore, Brietta fosters a conversational environment that is kind and caring by including the pledge to keep the individual warm. This style mirrors a communication method that is frequently linked to women, placing an emphasis on

warmth, caring, and teamwork in encounters. Brietta establishes a cooperative and caring communication relationship by giving a directive and then providing something constructive in return.

Annika: Follow the sun! I... I feel something. What do you think it says?

In the sentence "*Follow the sun! I... I feel something. What do you think it says?*" Annika expresses her personal feelings while also giving instructions. The imperative statement "Follow the sun" instructs others to do a certain thing. Annika attempts to convey her sentiments to the listener by stating, "*I feel something,*" in the meantime. Combining these two elements demonstrates Annika's sophisticated communication style, which fosters a more cooperative and emotionally charged exchange by allowing her to share her feelings while also providing direction. This strategy is consistent with female-oriented communication tactics, focusing on direction and expressing emotions to deepen the exchange.

Annika: Oh! A gem of ice lit by hope's eternal flame! Take what you need, but never from greed. We only need one. Let's go.

In the sentence "*Oh! A gem of ice lit by hope's eternal flame! Take what you need, but never from greed. We only need one. Let's go,*" Annika commands that the ice crystal be taken, under the direction of unending hope. Annika gives directions to take what is necessary, but she also includes a moral warning, "*but never from greed,*" highlighting the significance of taking sensibly and avoiding being motivated by greed. This method demonstrates a communication style that incorporates moral principles or values in addition to providing instructions. In addition to giving directions, Annika imparts moral values, which deepens the dialogue and improves the quality of her message. This tactic is frequently linked to women's communicative approaches, in which morality and values can permeate all directives and instructions.

Brietta: No, Aidan! Use this!

In the sentence "*No, Aidan! Use this!*" Brietta gives Aidan a clear order to carry out a certain task. The word "No" at the beginning of the statement denotes a clear decision and highlights Brietta's desire for Aidan to make a change or find an alternative right now. This method demonstrates a communication strategy that emphasizes precise instructions, highlighting women's capacity to offer decisive leadership to accomplish particular objectives.

Annika: We can do it! Break Wenlock's spell. Let's go home!

Annika employs a combination of communication tactics in this sentence by fusing encouragement with demands. Annika establishes a positive and encouraging environment with her affirmation, "*We can do it!*" and her directive, "*Break Wenlock's spell,*" which gives her group particular direction. In addition, the request to "*Let's go home!*" conveys concern and a wish to get back home. This strategy is in line with women's communication tactics, which frequently stress a

helpful and upbeat approach that promotes collaboration within a group. Annika motivates her group members and offers clear direction by fusing invitations and commands. This is an example of inclusive communication with an emphasis on good results.

*Annika: Great! **Keep the horses ready! We'll see you soon***

In the sentence "*Great! **Keep the horses ready!***" Annika uses a command and directive approach. "*We'll see you soon.*" She gives someone specific instructions to make sure the horses are ready by saying, "***Keep the horses ready!***" "Great!" is a positive interjection that adds support and sets a positive tone. The phrase "*We'll see you soon*" also implies that a follow-up encounter is anticipated, which strengthens the sense of teamwork. This communication style is in line with women's methods because it creates a cooperative and encouraging environment by combining positive reinforcement with clear instructions. Annika's use of directives along with upbeat facial expressions shows how to effectively communicate directions while fostering a supportive and upbeat exchange.

*Annika: Okay, Shiver. **Let's find the Wand!***

In the sentence "*Okay, Shiver. **Let's find the Wand!***" Annika gives Shiver an order, telling her to locate the Wand. "Okay" is used at the start of the command to indicate agreement and collaboration. Annika enhances the connection between them by personalizing the teaching with Shiver's name. "***Let's find the Wand!***" is a cooperative command that emphasizes teamwork and suggests coordinated action. This communication style aligns with tactics that are typically linked to women since it includes explicit instructions within a cooperative and amicable context. An attitude of cooperation and positivity is fostered in the conversation by Annika's usage of a pleasant acknowledgment and a proposal for a joint effort.

Swearing and Taboo Languages

According to Allan (2018), taboos are social status "do not touches" that are present in many contexts, ranging from decency to religious or ominous objects. Like styles, they are subject to cultural and temporal changes. Consider them as cultural barriers that maintain order or respect by separating particular objects. They can be detrimental, preventing people from expressing themselves, or they can be beneficial, maintaining order. These boundaries are frequently explored in stories and art, which query whether they should be updated or remain relevant. Knowing about taboos enables us to observe how civilizations function and evolve, and perhaps even determine which barriers to leave in place. In another book, Allan and Burrige state social restrictions on behavior that may cause discomfort, harm, or injury give rise to taboos. Breaking taboos might result in less severe consequences like jail time, physical punishment, social exclusion, or even just being disliked. It can also cause disease or even death. In general, people can and do avoid tabooed behavior unless they intentionally break a taboo. Even an unintentional violation of

a taboo increases the likelihood of criticism and condemnation. Allan and Burrige (2006) states that men swear more often than women. And in her book, Coates (2003) presented statistics and analysis showing that men use language that is considered taboo more often than women. This may be due to cultural perceptions of masculinity that associate swearing with power and dominance. Swear words are still used strategically by women, although less frequently. Studies show that they often use it in mixed-gender environments to show solidarity with men, express anger or frustration, or reclaim the power associated with taboo words.

Compliments

Praise strengthens relationships and social glue. They show interest, appreciation, and a desire to interact. The right compliment can set the tone, lower tension, and allow for more conversation and interaction. Additionally, praising someone's ideas or perspective can encourage further discussion and study of the topic. They feel heard and their contributions are acknowledged.

In the film "Barbie and the Magic of Pegasus" there are several complimentary dialogues that can be studied.

Brietta: A wand of light has the most powerful magic of all. Even more powerful than Wenlock's.

In the sentence "*A wand of light has the most powerful magic of all. Even more powerful than Wenlock's,*" Brietta uses a communication tactic that is frequently connected with women when she compliments the light wand. Praise-giving can be viewed as a means by which women build positive relationships with things or other people. By emphasizing the wand of light's superiority, Brietta not only successfully conveys its magical power but also fosters a constructive dialogue environment that recognizes its beneficial qualities. This method of communication is in line with women's propensity to utilize praises as a means of fostering goodwill and promoting teamwork. By recognizing the benefits of the wand of light, Brietta changes the tone of the conversation to one that is more cordial and encouraging while still communicating facts.

Annika: Looks like the perfect place to find a measure of courage.

Annika is subtly endorsing the area in the phrase "*Looks like the perfect place to find a measure of courage,*" implying that it seems to be the right place to find or acquire courage. This communication style is in line with the tactic that women frequently employ, which involves using compliments or encouraging remarks to foster a happy and supportive environment. Annika's remark not only characterizes the place, but it also quietly acknowledges that it has the power to instill bravery. This exhibits a communication style that women frequently use to

highlight positive qualities, creating a conversational atmosphere that is encouraging and upbeat.

Annika: You look beautiful, Princess. But, you don't want to lose that. To my sister, it is everything.

In the sentence "*You look beautiful, Princess. But, you don't want to lose that.*" Annika compliments the Princess directly on her looks and tells her not to lose anything that is extremely important to her sister. "*It means everything to my sister,*" Annika says. Annika's method is a good example of a communication tactic that many women use: complimenting someone directly when you think they look well. Annika also shows her concern by offering guidance or a warning to make sure the Princess is aware of the enormous worth of her possessions. This method fosters a friendly, upbeat, and attentive conversational environment.

Annika: Brietta, you're brilliant!

"Brietta, you're brilliant!" Brietta is immediately praised by Annika, who describes her as "brilliant." This complement highlights a communication tactic that women frequently employ: they show people how much they appreciate or acknowledge their skills or good traits. This method supports a cooperative communication environment while building positive relationships and inter-individual connections. The tactic for communication is to use compliments to create emotional connections and raise spirits, both of which are traits of encounters led by women.

Annika: It's beautiful, Aidan!

"*It's beautiful, Aidan!*" is stated. Annika tells Aidan straight that something is "*beautiful*" and compliments him on it. This praise is indicative of a communication tactic that women frequently employ, in which they show appreciation or compliments for the things or creations of others. This tactic can improve morale, foster constructive communication, and facilitate the development of emotional bonds. Such direct praises, which foster the growth of interpersonal relationships, are frequently a feature of cooperative and encouraging communication encounters.

Annika: You did it!

When someone says, "*You did it!*" Annika acknowledges and expresses gratitude for a task well done with a straightforward complement. This is a communication tactic that women frequently employ, in which they acknowledge and support accomplishments or well-executed acts. This strategy promotes cooperative and upbeat communication dynamics, which in turn creates a supportive and cooperative atmosphere. Such direct praises are essential for establishing rapport, recognizing accomplishments, and boosting the good energy in interactions.

Brietta: It was Annika. She never gave up hope.

In the sentence "*It was Annika. She never gave up hope,*" Brietta attributes the success or positive outcome to Annika, specifically highlighting her perseverance and hope. This could be interpreted as a compliment recognizing Annika's fortitude and upbeat demeanor. This kind of communication is consistent with a tactic that women frequently employ, which emphasizes acknowledging one's own abilities and efforts. This method emphasizes the value of traits like optimism and tenacity while also giving Annika credit for her accomplishments. Brietta uses positive reinforcement by emphasizing these qualities, which adds to her encouraging and helpful communication approach.

CONCLUSION

Research on the fascinating topic of female communication is undertaken against the beautiful backdrop of "*Barbie and the Magic of Pegasus,*" with startling results. In this thrilling cinematic experience, ladies demonstrate a particular fondness for a conversational style distinguished by the astute use of limited responses, subtle tag questions, and the deft application of compliments. This preference prioritizes inclusion and brevity in communication over other techniques such as instructions, hedges, and taboo language. First, the film emphasizes the need of using a few responses to create natural and brief discourse. Similar to a crowded marketplace where clear communication is critical in the face of uncertainty, the story illustrates multiple incidents requiring prompt communication. Barbie's encounters with the gorgeous Pegasus show that forceful words are more effective than long ones. Rather than expounding on her amazement, a brief, shocked "Wow" says a lot, demonstrating the value of brevity in presenting a powerful image. Second, the film shows that carefully interspersing tag questions is an effective way to boost engagement and deepen relationships. These delicate queries, frequently coupled by comments like "Right?" or "Don't you think?" serve as polite invitations for others to participate in the conversation, which leads to a common conclusion. Imagining Princess Annika and Barbie having a meaningful conversation, Annika's contemplative "Isn't that amazing?" serves as both a query and an invitation for Barbie to share her sense of astonishment. Tag questions serve as guiding lights on the route to stronger ties and a better sense of community. The film also emphasizes the use of limited responses, hedges, tag questions, queries, demands and directives, and praises in the female characters' communication techniques. Researchers did not identify or investigate any of the theories, which included profanity and prohibited language. Swearing and inappropriate language are generally uncommon in animated films, including the Barbie series. Similarly, researchers discovered no use of profanity or banned language in the picture. Questions are an effective technique to acquire information or solicit ideas; hedges soften statements; and demands and instructions are

communicated gently while retaining a collaborative tone. Compliments, when integrated into the fabric of speech, serve as powerful affirmations, strengthening positive relationships between characters and contributing to overall communication harmony.

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