Women's Language Features in Queen Charlotte: A Bridgerton Story: A Linguistic Analysis of the Main Character's Speech

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Abstract
This study investigates the women's language features employed by Queen Charlotte in Queen Charlotte: A Bridgerton Story through Lakoff's (1975) framework. Using a qualitative descriptive approach, the research examines the main character's utterances across all episodes to identify the types and functions of linguistic features associated with women's speech. The results show that Queen Charlotte uses eight of Lakoff's ten features, including lexical hedges, tag questions, rising intonation, empty adjectives, intensifiers, hypercorrect grammar, avoidance of strong swear words, and emphatic stress. These features shed light on her complex persona as a woman balancing emotion, authority, and social expectations within the aristocratic world of the series. Nevertheless, the study finds no instances of Precise Color Terms or Superpolite Forms, indicating that Charlotte's linguistic style differs from certain stereotypical feminine norms because of her authoritative position. This research offers insight into the construction of gendered language in fictional discourse and serves as a reference for future studies on women's language features in film and television.

Keywords: women's language features, Lakoff, gendered speech, Queen Charlotte, linguistic identity.

1.   INTRODUCTION

There are many ways to communicate. In general, the most widely used communication tool is language. Language is an essential communication tool for every human being. There are many opinions regarding the definition of language. From these various opinions, Kieu (2022) concluded that language is a communication tool that has a complex system and is composed of separate segments that can form meaning and is an expression of identity and a representation of thoughts (Kieu, 2022). Humans use language as a tool to communicate with one another. With language, everyone can communicate by conveying and receiving

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Women's Language Features in Queen Charlotte: A Bridgerton Story: A Linguistic Analysis of the Main Character's Speech
Nadya Adwiaksari Laksita, Yulia Mutmainnah

27

information, such as conveying ideas from one person to another. Thus, understanding the role of language is important in understanding the dynamics of identity in an ever-evolving society.

Through language, a person can demonstrate their identity. For example, when someone uses a particular dialect, others can immediately recognize where they come from or which group they belong to. Lexical choices, speech patterns, and the use of a particular dialect reflect a person's character and social circumstances. Therefore, the language used can function as a marker of personal identity, distinguishing one individual from another (Mauliyani, 2025). Individual identity, which essentially consists of various dimensions, is formed through the process of socialization and interaction with the social environment. Factors such as race, ethnicity, gender, religion, occupation, geographic location, social class, as well as kinship relationships and recreational activities contribute to the formation of this identity (Wardhaugh, 2006).

In the view of Sociolinguistics, Language can function as a stronger indicator of identity than other cultural symbols such as clothing, food preferences, or etiquette (Wardhaugh, 2006). One of the interesting things to discuss in Sociolinguistics is the discussion of language use in different social contexts that can provide much information about how language works, as well as about social relations in a community, and how people convey and build aspects of their social identity through their language (Holmes, 2013). In other words, language significantly influences how humans understand communication, including in the context of gender.

From a gender perspective, for example, we can determine whether a command is issued by a man or a woman based on the linguistic features of the sentence. The term gender is used to differentiate people based on their sociocultural behavior, including speech (Holmes, 2013). The concept of gender provides a framework for understanding masculine and feminine behavior as a spectrum, rather than as entirely separate categories. Thus, linguistic characteristics commonly associated with women's or men's speech can be viewed as linguistic resources that individuals use to construct their identities as relatively more feminine or more masculine.

In social interactions, men and women use language. From several examples given, Holmes concluded that women tend to use more standard forms than men, while men use more colloquial forms than women (Holmes, 2013), such as the more standard pronunciation of *-ing [in]* in women compared to the more vernacular pronunciation of *-in [in]*. In addition, there are fundamental reasons that differentiate language between men and women, namely differences stemming from the functions assigned by social roles. Women as role models are expected to be polite, especially in their language use. On the other hand, men are required to be more masculine in their actions, including in the use of language.

This qualitative descriptive study focuses on women's language features in Queen Charlotte: A Bridgerton Story. The series is a prequel to the Bridgerton franchise and chronicles the life of Queen Charlotte, played by India Amarteifio. The storyline focuses on Queen Charlotte's journey from a young princess married to King George III to her role as an influential queen of England. The series explores themes such as love, power, and identity, as well as the challenges Charlotte faces in a harsh aristocratic environment. Along the way, Charlotte is challenged to navigate political intrigue, complex social relationships, and pressures from multiple directions to fulfil the queen's expectations. Charlotte is portrayed as intelligent, strong, and determined, yet struggles to find her voice amid societal constraints.

The researchers chose this series because its main character, Queen Charlotte (India Amarteifio), represents complex women within a historical context. Through her life journey, the series highlights how women wield power and face challenges in a

Women's Language Features in Queen Charlotte: A Bridgerton Story: A Linguistic Analysis of the Main Character's Speech
Nadya Adwiaksari Laksita, Yulia Mutmainnah

28

male-dominated environment. The words spoken not only demonstrate power but also illustrate relevant social dynamics. The researcher aims to demonstrate that language is not merely a means of communication but also a reflection of women's identities and social roles in a broader context. Therefore, this study seeks to uncover how the characteristics and functions of women's language in the Queen Charlotte series contribute not only to character development but also to the power dynamics and life experiences of Queen Charlotte.

Many previous researchers have examined the characteristics of women's language, applying Lakoff's classification, including Dewi et al. (Made et al., 2023). This research article, titled "Women's Language Features on Bridgestone Cast YouTube Interview by Netflix," uses a Bridgerton interview video as a data source. It employs observational methods with note-taking techniques and analyzes the data using Lakoff's women's language theory. The results indicate that seven characteristics of women's language appear in the cast's speech: lexical hedges, tag questions, rising intonation, empty adjectives, intensifiers, hypercorrective grammar, and avoidance of profanity. Several other characteristics were not found, while lexical hedges were most dominant because they signal the speaker's uncertainty and weaken the assertiveness of statements.

Further research on the characteristics of women's language was conducted by Tahir et al. (Tahir et al., 2022.). The study, entitled "Women's Language Features of the Main Character in Herper Lee's To Kill a Mockingbird," aims to identify the characteristics of women's language in the main female character in the novel To Kill a Mockingbird using Lakoff's Women's Language theory (1975) and analyzing the speech context based on Hymes's Speaking theory (1974). By applying a descriptive-analytical approach, the study found nine characteristics of women's language—including lexical hedges, tag questions, rising intonation in declaratives, empty adjectives, emphatic emphasis, super-polite forms, hyper-correct grammar, avoidance of strong swear words, and intensifiers. The researcher also identified eight elements of the speech situation in the conversation, including setting, participants, goals, sequence of actions, key, instrumentality, interaction norms, and genre. Overall, the study described the main character's use of women's language characteristics and the communication context in the conversation.

Similar to this research, Angelia and Pratama (Angelia & Pratama, 2023) also investigated women's language features in the *Bridgerton* series using Lakoff's (1975) framework and Baker's (2001) semiotic channels. Using a descriptive qualitative method and note-taking, they identified 9 of 10 women's language features in the series. The most dominant features were lexical hedges or fillers, followed by rising intonation on declaratives, empty adjectives, avoidance of strong swear words, emphatic stress, super-polite forms, intensifiers, hypercorrect grammar, and tag questions. Only precise color terms did not appear in the data. Their study concludes that female characters in *Bridgerton* frequently employ linguistic markers associated with tentativeness, emotion, and politeness, reflecting traditional gendered language patterns. The study provides an important reference for analyzing women's linguistic behavior in historical drama settings.

Although previous studies have applied Lakoff's Women's Language Features to various media, including interview videos (Made et al., 2023), literary texts (Tahir et al., 2022), and the Bridgerton series broadly (Angelia & Pratama, 2023), none have explicitly examined the linguistic portrayal of Queen Charlotte in Queen Charlotte: A Bridgerton Story. Earlier research generally analysed multiple female characters or different types of data, and none investigated the absence of particular features within a single character's speech. This study addresses that gap by offering a character-

Women's Language Features in Queen Charlotte: A Bridgerton Story: A Linguistic Analysis of the Main Character's Speech
Nadya Adwiaksari Laksita, Yulia Mutmainnah

29

focused analysis of Queen Charlotte's utterances, highlighting both the presence and absence of Lakoff's linguistic features, thereby providing a more nuanced understanding of gendered language use in this spin-off series.

2.   LITERATURE REVIEW

Language plays a crucial role as a marker of a speaker's identity because a person's lexical choices, speaking style, and language variations reflect their social background, life experiences, and position in society. According to Wardhaugh (Wardhaugh, 2006),Identity is shaped not only by factors such as race, gender, social class, and cultural environment, but is also expressed through consistent language practices in social interactions. Through language, a person can negotiate membership in a particular group, demonstrate social closeness or distance, and construct a desired self-image. Dialect, register, and choice of speaking style serve as symbols that enable others to recognize the speaker's origins, education, and social affiliations. Thus, language functions not only as a means of communication but also as a medium for affirming the personal and social identities inherent in each individual.

Gender is a crucial component of social identity that shapes how individuals perceive themselves and how others perceive them. As a social and cultural construct, gender shapes the roles, behaviors, and expectations associated with men and women in society. In sociolinguistic studies, gender also influences language choices, communication styles, and interaction patterns because each gender group is often associated with specific communication norms (Eckert & McConnell-Ginet, n.d.). Therefore, understanding gender as a social identity helps explain language variation and interaction dynamics across cultural contexts.

The differences in grammar between men and women were also put forward by Brend (1975) in Wardhaugh (Wardhaugh, 2006). Brend claimed that women more often use specific patterns and intonations associated with surprise and politeness than men do. In line with Brend, Lakoff argues that women tend to give answers using rising intonation, namely a pattern that usually marks a question, instead of the falling intonation commonly used in assertive statements (Wardhaugh, 2006). He explained that this tendency arises because women are perceived as having lower levels of self-confidence and certainty in their opinions than men. On the same basis, Lakoff also assesses that women often add tag questions to their statements, for example, "They caught the robber last week, didn't they?".

In detail, Lakoff in Holmes (Holmes, 2013) describes ten characteristics of female language. Although the characteristics of female language described by Lakoff are intuition and personal observations, these claims have been widely used in various studies because they seem very specific and easy to apply (Amanda, 2017; Holmes, 2013; Miranda Balqis & Sari, 2023).

2.1 Lexical Hedges or Fillers

Hedges are words/phrases that soften or indicate uncertainty. Lakoff states that women use them more often as a form of politeness or caution, although they can reduce the clarity of meaning, such as *you know, sort of, well, you see*.

2.2 Tag Questions

Additional questions at the end of a statement to seek confirmation. According to Lakoff, women tend to use them more frequently, which can indicate a less

Women's Language Features in Queen Charlotte: A Bridgerton Story: A Linguistic Analysis of the Main Character's Speech
Nadya Adwiaksari Laksita, Yulia Mutmainnah

30

dominant position or a search for approval, such as *"isn't it?", "can't we?", "didn't I?", "will he not?"*.

2.3 Rising Intonation on Declaratives
Women often raise their intonation on declarative sentences as a sign of doubt, seeking confirmation, or politeness. This pattern indicates sensitivity and a tendency to maintain social relationships.

2.4 'Empty' Adjectives
General adjectives that evaluate something without detail. Lakoff associates this with women's language style; its use can sound positive but is less informative if overused, such the adjectives *divine, charming, cute.*

2.5 Precise Color Terms
Women tend to use more specific color terms. This reflects greater attention to aesthetic detail and cultural variations in color understanding.

2.6 Intensifiers
Words to strengthen meaning. Lakoff believes women use them to emphasize meaning without sounding aggressive, in keeping with a more polite communication style and maintaining harmony, including *'just'* and *'so'* in the sentence *"I like him so much"*.

2.7 Hypercorrect Grammar
Women more often use highly formal grammar as a form of politeness and adherence to linguistic norms.

2.8 Superpolite Forms
Women more often use highly polite forms, including indirect requests and euphemisms, to maintain relationships and avoid confrontation.

2.9 Avoidance of Strong Swear Words
Women tend to avoid strong swear words and choose softer expressions as a form of politeness.

2.10 Emphatic Stress
Strong emphasis on a particular word to indicate emotion or judgment, often used by women to clarify attitudes or responses without being direct.

3.   METHODS

This research uses a qualitative descriptive approach to describe and analyze the forms of women's language features that appear in the series Queen Charlotte: A Bridgerton Story and to explain their social functions based on Holmes's theory. This approach allows researchers to deeply understand linguistic phenomena within the social context that shapes interactions between characters (Furidha & Sidoarjo, 2023). The research data source consists of original dialogue from all episodes within one season of the series, with a focus on the speech of the main female character, Queen Charlotte. All relevant conversations were then manually transcribed, reviewed repeatedly to ensure data accuracy, and selected using a purposive sampling technique, selecting only utterances containing women's language features as classified by Lakoff (1975).

The analysis process was carried out in several stages. First, the researcher identified each utterance containing women's language features, such as lexical hedges, tag questions, rising intonation, empty adjectives, precise color terms, intensifiers, and certain forms of politeness and emphasis. These utterances were then classified according to the type of language feature present. Afterward, each data point was analyzed using Holmes's (1995) theory of social function to interpret

Women's Language Features in Queen Charlotte: A Bridgerton Story: A Linguistic Analysis of the Main Character's Speech
Nadya Adwiaksari Laksita, Yulia Mutmainnah

31

the social purpose of using these features, such as demonstrating politeness, building solidarity, reducing face threats, expressing empathy, or managing power relations. This analysis was conducted by considering the scene's context, the characters' relationships, and the underlying social situation. Data validity was maintained through theoretical triangulation, which compared the findings with Lakoff and Holmes's concepts and with several other sources in the sociolinguistic study of gender. With this approach and procedure, the research is expected to provide an accurate and in-depth picture of women's language use in the series.

4.   RESULTS AND DISCUSSION

According to Lakoff, there are ten features of female language. Among them are lexical hedges or fillers, tag questions, rising intonation, empty adjectives, precise color terms, intensifiers, hypercorrect grammar, super polite forms, avoiding strong swear words, and emphatic stress. In this study, researchers identified 17 utterances that contained female language features. However, based on the data collected and analysed using Lakoff's theory of Women's Language Features, no utterances produced by Charlotte were found to fall under the categories of *Precise Colour Terms* and *Superpolite Forms*. A detailed analysis of female language features is presented in the description below.

4.1 Lexical Hedges or Fillers

According to Lakoff, expressions described as hedges include "alright", "you know", and "I think". Fillers are meaningless particles used by women and fall into the same category as pause fillers such as oh, um, uh, and ah. Examples of lexical hedges or fillers used by Queen Charlotte are shown below.

> *King George   : Are you demanding I perform my marital duty to you?*
> *Charlotte   : I…I am not demanding. I…I'm not even sure what marital duty is. I just know… Do we not spend this night together? My governess said that is what happens on our wedding night.*
> *(Queen Charlotte: A Bridgerton Story Series Episode 1 [45:03 - 45:41])*

In the dialog between King George and Queen Charlotte above, some lexical hedges or fillers reflect uncertainty and an attempt to reduce the strength of the statement, as well as to maintain politeness in the communication. Queen Charlotte begins her sentence with "I...", which functions as a pause filler. This shows the confusion when Queen Charlotte responds to King George's question. In this case, the filler serves as a pause, giving Queen Charlotte time to think about her answer and avoiding the impression of aggression. In addition, the statement "I am not demanding" functions as a hedge; Queen Charlotte tries to soften the tone of her statement. By claiming she was not demanding, attempting to avoid confrontation, and showing a softer demeanor, this was in accordance with the feminine norms of the time. The use of the phrase "I'm not even sure what marital duty is" reflects uncertainty. There is also the filler, "I..." and the expression of uncertainty reinforces the image of a woman who hesitates and tries to consider her feelings before speaking. In addition, another form of filler found in Queen Charlotte's utterances is the word "Oh", as shown in the data below.

> *Adolphus   : This is a great honor*

Women's Language Features in Queen Charlotte: A Bridgerton Story: A Linguistic Analysis of the Main Character's Speech
Nadya Adwiaksari Laksita, Yulia Mutmainnah

32

> *Charlotte*   : *Oh, how difficult was it to be chosen?*
> *Adolphus*   : *Someone who can make lots of babies. Someone who can read. Someone with all the social graces, with a royal bloodline. That is all they required. It is not an honor. You could've told them to choose someone else. Someone stupid enough to want it. They did not want someone stupid. They wanted you.*
> *Charlotte*   : *Adolphus, think! Why me? He could have anyone! Anyone! And yet they came hunting all the way across the continent for me.*
> (Queen Charlotte: A Bridgerton Story Series Episode 1 [06:40 - 07:04]).

In this dialog data, Charlotte uses the lexical hedge "Oh" as a form of filler at the beginning of her sentence. The use of this word reflects uncertainty and surprise, as Charlotte shows that she is contemplating her situation. When Charlotte asks, "how difficult was it to be chosen?", she is expressing doubt and confusion regarding her choice, as if questioning the value or reasoning behind the decision. So the phrase not only functions as a response, but also creates a space for emotional reflection, highlighting the tension between honorific status and uncertainty that Charlotte feels.

4.2 Tag Question

Women who use the question tag in their conversations express doubt or uncertainty. This feature is usually used when the conversation lacks enough information, leaving them feeling unsure and doubting their words. Data is included in the tag question in Queen Charlotte: A Bridgerton Story Series. The data is shown below.

> *Agatha*   : *Your Majesty, I…*
> *Charlotte*   : *His humor may lack wit. And yes. His condescendence knows no bounds. He is, however, a person of fine character and pure heart and someone in your position could find much worse options, could they not!?*
> (Queen Charlotte: A Bridgerton Story Series Episode 6 [30:40 – 30:55]).

In this dialog, Charlotte uses the tag question element with the use of the phrase "could they not!?" which shows doubt and the need to get Agatha's agreement. The statement summarizes Queen Charlotte's view of the character, but she adds a rhetorical question at the end in order to invite Agatha to participate in the assessment. This creates an atmosphere in which Charlotte is not only expressing her opinion but also seeking validation, suggesting that she may not feel entirely sure of her own views. The use of the tag question also shows Charlotte's sensitivity to Agatha's position, given that Agatha has a different perspective. Charlotte acts as a communicator who considers others' feelings and views while reflecting on her own emotional vulnerability. This highlights the complex social dynamics of their interaction, where Charlotte seeks to strengthen her argument while remaining sensitive to the possibility of doubt.

> *Prince Regent*   : *There is no news. This is…*
> *Princess Elizabeth*   : *We come on behalf of all of us. Your children. Queen Charlotte: You represent the family, do you?*
> (Queen Charlotte: A Bridgerton Story Series Episode 6 [15:25 – 16:30]).

Charlotte's dialogue shows a deep scepticism and uncertainty. The Prince Regent's ethics state, "There is no news," and Princess Elizabeth adds that they have

Women's Language Features in Queen Charlotte: A Bridgerton Story: A Linguistic Analysis of the Main Character's Speech
Nadya Adwiaksari Laksita, Yulia Mutmainnah

33

come "on behalf of all of us." Charlotte responds with, "You represent the family, do you?" Charlotte's statement reflects her doubts about the legitimacy of the representation proposed by Princess Elizabeth. Through the statement, Charlotte not only expresses uncertainty but also questions. This creates a moment in which Charlotte seeks validation and clarity about Princess Elizabeth's position within the family. The statement reflects Charlotte's need to ensure that all family members are fairly represented and shows that she feels it is important to maintain the family's authority and integrity.

4.3 Rising Intonation on Declarative

Lakoff argues that women often use rising intonation in declarative sentences to show uncertainty or seek approval from their interlocutors, as in the data below.

> *King George   : I wanted to tell you, I wanted you to know but...this madness has been my secret my entire life, this darkness is my burden. You bring the light.*
> *Charlotte   : ↗George. It is you and me. We can do this. Together.*
> *(Queen Charlotte: A Bridgerton Story Series Episode 6 [35:25 – 40:15]).*

In this passage, Charlotte speaks to King George with a high intonation on the word "George." Syntactically, this should be a declarative statement, but because Charlotte raises her intonation, it sounds like an invitation or a request for approval. Charlotte wants to reassure George that they can face the problem together, but the use of rising intonation makes it sound more like an open question. This shows that Charlotte is seeking validation or approval from George, rather than just stating a fact. Psychologically, this shows the tentative nature of women's language and the avoidance of authoritativeness.

> *King George   : A portrait for which I did not even sit. I am an insertion.*
> *Charlotte   : It is still us. ↗ You and me.*
> *(Queen Charlotte: A Bridgerton Story Series Episode 6 [45:25 - 46:20]).*

In this data, Charlotte uses rising intonation in "You and me," which is actually an emphatic statement. However, the rising intonation makes it sound more like an invitation to seek George's approval. Charlotte wants to emphasize that they are still together, but she still uses rising intonation as if asking for confirmation from George. This reflects the more cooperative and persuasive nature of female language, compared to the more direct and assertive style of male communication. This rising intonation can also reflect Charlotte's emotions and her hope that George will accept her statement as the truth.

4.4 Empty Adjectives

Robin Lakoff in her book Language and Woman's Place (1975) states that women use empty adjectives more often than men. These adjectives are called "empty" because they are more subjective and emotional than objectively descriptive. According to Lakoff, empty adjectives have several functions in women's language, namely showing politeness, such as nice, lovely, and adorable, used to create a softer and friendlier feel in communication. Empty adjectives are often used to express subjective feelings rather than to provide concrete descriptions. Lakoff argues that women use these words more because of social norms that associate female language with softness and emotionality. This is evident in the data below.

Women's Language Features in Queen Charlotte: A Bridgerton Story: A Linguistic Analysis of the Main Character's Speech
Nadya Adwiaksari Laksita, Yulia Mutmainnah

34

> *Charlotte*   *: Ramsay is odious. However, it is a lovely portrait.*
> *(Queen Charlotte: A Bridgerton Story Series Episode 6 [43:25 - 45:25])*

From the data above, Charlotte refers to the portrait as very nice, which is an example of an empty adjective. The word 'nice' in this context does not provide an objective description of the portrait but rather a subjective comment. Charlotte probably does not want to sound too critical, so she uses a more neutral and polite word to convey her argument. This illustrates the tendency of women to use more subtle and non-confrontational language, as described by Lakoff.

4.5 Intensifiers

According to Lakoff, men seem to have difficulty using this structure when the sentence describes an unemotional or non-subjective condition without reference to the speaker himself, whereas women more often stop before finishing their sentences because they start talking without thinking about what they are going to say. Intensifiers (very, really, so, quite, absolutely, totally) are used to strengthen the meaning in a statement. According to Lakoff, who argues that women use intensifiers more often to emphasise a point more emotionally.

> *King George*   *: They are thwarted under here.*
> *Charlotte*   *: George, all is well.*
> *King George*   *: No. All is very very wrong.*
> *(Queen Charlotte: A Bridgerton Story Series Episode 6 [36:25 - 38:15])*

King George's use of "very very" emphasizes the severity of the situation he is facing. Although spoken by men, this pattern is more commonly found in female language according to Lakoff, as it shows strong emotional expression.

> *King George*   *: You have half a husband, Charlotte. Half a life. I can not*
>   *give you the future you deserve. Not a full me. Not a full*
>   *marriage. Only half. Half a man. Half a King. Half a life.*
> *Charlotte*   *: If what we have is half, then we shall make it the very*
>   *best half. I love you. It is enough.*
> *(Queen Charlotte: A Bridgerton Story Series Episode 6 [50:25 - 51:15])*

In the data above, Charlotte uses very best to emphasize that although their marriage is not perfect, she is still trying to make it the best it can be. This reflects how women often use intensifiers to strengthen their emotional messages.

> *King George*   *: It is quite dust filled under here.*
> *Charlotte*   *: It really is.*
> *(Queen Charlotte: A Bridgerton Story Series Episode 6 [37:15 - 38:05])*

The words quite and really are intensifiers that strengthen statements without sounding too harsh. In this context, Queen Charlotte uses it really as a simple form of reinforcement that is often used in female language.

4.6 Hypercorrect Grammar

Women more often use more formal and hypercorrect grammar, avoiding nonstandard or slang forms of language. This is done to show politeness and a certain social status.

Women's Language Features in Queen Charlotte: A Bridgerton Story: A Linguistic Analysis of the Main Character's Speech
Nadya Adwiaksari Laksita, Yulia Mutmainnah

35

>   *King George   : If what we have is half, then we shall make it the very*
>   *best half. I love you. It is enough.*
>   *Queen Charlotte   : I am your Queen. And as long as I am so, I will never*
>   *leave your side. You are King. You will be King. Your*
>   *children will rule. Together, we are whole."*
>   *(Queen Charlotte: A Bridgerton Story Series Episode 6 [37:15 - 38:05])*

From the data above, Charlotte uses highly structured sentences with correct grammar, such as "as long as I am so" and "You will be King". This shows how women often speak in a more formal, straightforward way.

>   *Queen Charlotte   : If the crown cannot go to Parliament, we shall bring*
>   *Parliament to the crown. Perhaps it is time we opened*
>   *the doors to Buckingham House.*
>   *(Queen Charlotte: A Bridgerton Story Series Episode 6 [48:20 - 48:35])*

The use of shall (rather than will or other more relaxed forms) is an example of hypercorrect grammar that is more often used in female language to create a formal impression.

4.7 Avoidance of Strong Swear Word

According to Lakoff, women use strong swear words less often than men. Instead, they are more likely to use more subtle expressions or euphemisms.

>   *Queen Charlotte   : Oh! Goodness. Tea. The tea is quite steeped. We*
>   *should sit.*
>   *(Queen Charlotte: A Bridgerton Story Series Episode 6 [50:40 - 51:14])*

In the data, Charlotte avoids harsh words by using the soft expression "Oh! Goodness." This reflects women's tendency to replace swearing with more subtle, polite expressions.

4.8 Emphatic Stress

Lakoff argues that women often use emphatic stress to show strong feelings, usually by emphasizing certain words in conversation.

>   *Charlotte   : i will stay! I command it!!*
>   *(Queen Charlotte: A Bridgerton Story Series Episode 6 [20:20 - 21:10])*

The dialogue shows that Charlotte emphasised her order strongly. This shows how women, although often using more subtle language, can still show authority with strong emotional emphasis.

>   *Queen Charlotte   : Do you love me?*
>   *King George   : You do not wish a life with me for yourself. No one*
>   *wishes that.*
>   *Queen Charlotte   : I will stand with you between the heavens and the Earth.*
>   *I will tell you where you are. Do you love me?!*
>   *(Queen Charlotte: A Bridgerton Story Series Episode 6 [26:44 – 28:10])*

Women's Language Features in Queen Charlotte: A Bridgerton Story: A Linguistic Analysis of the Main Character's Speech
Nadya Adwiaksari Laksita, Yulia Mutmainnah

36

According to the conversation above, Charlotte repeated the question with an extreme emotional emphasis, which illustrates how women can use emphatic stress to strengthen the expression of their feelings, especially in deep emotional situations.

5.   CONCLUSION

This study examined Queen Charlotte's speech in Queen Charlotte: A Bridgerton Story using Lakoff's Women's Language Features. The findings show that Charlotte employs eight of the ten features, including lexical hedges, tag questions, rising intonation, empty adjectives, intensifiers, hypercorrect grammar, avoidance of strong swear words, and emphatic stress. These features help depict her as a complex figure who balances vulnerability, emotional expression, and authority.

However, the study found no instances of Precise Color Terms or Superpolite Forms in her utterances. Their absence indicates that Charlotte's character does not depend on these stereotypically feminine linguistic markers, probably because she is a queen who must speak with firmness and authority.

This study focuses on a single character and season. Future research could analyse other characters or employ different analytical methods to achieve a wider understanding of gendered language in the series.

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Nadya Adwiaksari Laksita, Yulia Mutmainnah

37

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38