



Onomatopoeia in Aladdin Movie

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Article Info	Abstract
Accepted: 2025-08-12 Revised: 2026-06-22 Accepted: 2026-06-24 Keywords: <i>Onomatopoeia,</i> <i>Aladdin Movie,</i> <i>Types, Function,</i> <i>Cinematic Dialogue</i> DOI: 10.24256/ideas.v14i1.7777 Corresponding authors: I Ketut Mahendra Pradinatha Ketutmahendra2015@gmail.com Sastra Inggris, Universitas Mahasaraswati Denpasar	<i>It is very common in daily communication to use words that imitate natural sounds, which are known as onomatopoeia. Onomatopoeia is also frequently used in movie dialogues, as these dialogues are designed to resemble everyday spoken language and assist characters in storytelling. This study aims to analyze the types and functions of onomatopoeia found in the Aladdin (2019) movie. The research method employed is a qualitative descriptive approach, using observation and note-taking techniques to collect the data. The classification of onomatopoeia types is based on the theory proposed by Akita and Dingemanse (2019), while the analysis of their functions refers to the framework by Roman Jakobson (1960). The results of this study reveal that onomatopoeia in Aladdin plays a significant role in expressing emotions, emphasizing actions, and enhancing the narrative atmosphere of the film. The use of onomatopoeia not only contributes to the authenticity of the dialogue but also strengthens the audience's emotional engagement with the characters and storyline. Therefore, onomatopoeia functions not merely as a sound effect, but also as a meaningful linguistic element in cinematic expression.</i>

1. Introduction

In the world of film, language plays a vital role not only as a means of communication but also as an aesthetic and expressive element that enriches a narrative. One particularly fascinating linguistic feature is onomatopoeia words that imitate or represent natural sounds. According to Nuckolls (1999), onomatopoeia is a linguistic form that conveys meaning through sound, thereby reinforcing the connection between form and meaning. Similarly, Crystal (2003) asserts that onomatopoeia is a crucial element in communication as it enables sensory experiences to be conveyed through language. Therefore, the use of

onomatopoeia in visual media such as film significantly contributes to the dramatic and emotional effects experienced by the audience.

The use of onomatopoeia in film, especially in fantasy and musical genres, often serves as a tool to intensify scenes, clarify characters' emotions, and create a vivid atmosphere. As explained by Odgen (2013), onomatopoeia in audiovisual media does not only function as a sound imitation but also acts as a marker of action or emotion. This aligns with the view of Iwasaki et al. (2007), who emphasize that onomatopoeia carries a strong pragmatic function in conversations and narratives, particularly in expressing nuances that are difficult to convey through conventional Words.

In addition to this, Suryani and Irwandika (2024) also mention that in a movie, onomatopoeia is a language feature that imitate natural sounds to express certain emotion. Thus, the presence of onomatopoeia in a film can enhance audience perception and engagement with the story. *Aladdin* (2019), as a live-action adaptation of the classic Disney animation, serves as an interesting example for analysis in the context of onomatopoeia use. The film presents various elements such as music, humor, and action that allow for expressive and creative language use.

According to Borderwell and Thompson (2008), films that combine musical and fantasy elements tend to utilize sound and language to create a more imaginative cinematic experience. This is supported by Goodman (2008), who states that flamboyant characters such as Genie often use unconventional verbal expressions, including onomatopoeia, to capture attention and strongly convey emotions. Although numerous studies have examined onomatopoeia in comics, animations, and children's literature, research on its use in modern live-action films remains relatively limited.

For example, Hinton et al. (1994) highlight that onomatopoeia is often associated with visually explicit media such as comics and animation; however, its presence in live-action films is still significant. Recent scholarly investigations have increasingly highlighted the significance of onomatopoeia as a linguistic phenomenon across a wide range of media. Ye (2023), for instance, examined the interplay between onomatopoeic expressions, sound effects, and humor in both Western animation and Japanese anime, demonstrating that onomatopoeia plays a crucial role in enhancing audiovisual humor.

Similarly, Ramadhan and Kurniawan (2022), through the application of Peirce's semiotic framework in their analysis of *How to Train Your Dragon*, identified three distinct onomatopoeia—direct, categories associative, of and exemplary—and emphasized their narrative functions in enriching the cinematic storyline. Complementing these findings, Sabrina and Puteri (2022), in their study of the animated film *Coco*, differentiated between primary and secondary forms of onomatopoeia, while also underscoring the importance of contextual interpretation in understanding communicative functions. their *Beyond film media*,

recent research has also acknowledged the relevance of onomatopoeia within non-cinematic visual storytelling platforms such as comics and webtoons. Langus, Sulatra, and Utami (2023) conducted an analysis of the Shazam comic, offering critical insights into the role of onomatopoeia in conveying action and emotion within visual narratives.

In a related study, Giyatmi et al. (2023) investigated onomatopoeic usage in the Tintin comic and categorized it into three principal types: phonomime, phenomime, and psychomime, highlighting functional variations based on sound characteristics and semiotic value. Moreover, Hidayati et al. (2023), in their analysis of *The Lion King* (2019), identified the use of a combination of direct, associative, and exemplary onomatopoeia, demonstrating their impact on shaping the audience's auditory and emotional engagement with the narrative. This indicates that analyzing onomatopoeia in a film like *Aladdin* (2019) is highly relevant for understanding its linguistic and narrative functions.

Aside from this, *Aladdin* movie used the setting in a City in Arabic Country at around 15th of century, therefore as the novelty of this study, it is hoped to find different onomatopoeia from the usual ones that will relate with the movie settings. Based on this background, the purpose of this study is That's this study aims to analyze the types of onomatopoeia that represent the emotive function in *Aladdin* Movie (2019). In conducting this analysis, the researcher applies a descriptive linguistic approach as well as semiotic theory to explore the meanings behind the use of sound-imitative words. According to Jakobson (1960), the relationship between sign and meaning in onomatopoeia is iconic, meaning that the form of the word reflects what it represents.

However, Saeed (2009) adds that the interpretation of onomatopoeia is strongly influenced by the context in which it is used in communication, including in film media. Therefore, this analysis is expected to contribute to linguistic and film studies, particularly regarding the use of expressive and symbolic language.

2. Method

This research employs a descriptive qualitative approach to analyze the use of onomatopoeia in the *Aladdin* (2019) movie. This approach was chosen because it aims to deeply understand linguistic phenomena through the interpretation of descriptive data. According to Moleong (2007), the qualitative approach is highly appropriate for understanding the meaning embedded within a linguistic event or phenomenon in a contextual and natural manner. Furthermore, this method allows the researcher to explore the symbolic meaning of onomatopoeia in the film's narrative and expressive context. The data are analyzed by using content analysis.

3. Results

Based on the results of the onomatopoeia analysis in the Aladdin (2019) movie, a total of 26 fixed data were found. All data were categorized as types of onomatopoeia, then classified and analyzed according to the specific types of onomatopoeia. The following table shows the occurrences of onomatopoeia as observed by the researcher based on the 26 data found in the Aladdin (2019) movie.

Table 1.1 The Occurrence of Onomatopoeia

Types of Onomatopoeia	Number of Occurrences
Expressive Onomatopoeia	13
Auditory Imitation	4
Musical Onomatopoeia	2
Articulated Exclamation	7
Total	26

The table above shows the number of onomatopoeic instances found in the *Aladdin (2019)* movie. Based on the table, there are 13 instances classified as Expressive Onomatopoeia, 2 instances as Auditory Imitation, 2 instances as Musical Onomatopoeia, and 7 instances as Articulated Exclamation.

4. Discussion

Types of Onomatopoeia according to Akita & Dingemanse (2019), there are four types of onomatopoeia: Expressive Onomatopoeia, Auditory Imitation, Musical Onomatopoeia, and Articulated Exclamation. Expressive Onomatopoeia is types of onomatopoeia reflects human emotions or spontaneous reactions. It is used to express internal feelings such as surprise, fear, relief, pain, or excitement, these sounds are often involuntary and psychologically driven for example “Aaahhh” (relief or fear). Auditory Imitation is types to imitates real world sounds from the environment, animals, or objects. It is closely linked to actual auditory experiences, form example “boom” (explosion).

Musical Onomatopoeia is a refers to onomatopoeic words that resemble rhythm, melody, or musical tones. These expressions are often used in singing or musical contexts to mimic sounds with musical qualities, for example “Nay-nay-nay” (melodic humming). Articulated Exclamation is a clearly pronounced interjections that express emotional reactions such as shock, surprise, joy, or concern. Unlike expressive onomatopoeia, they are more structured and verbalized, for example “Uh-oh!” (warning or problem).

This study also adopts Roman Jakobson’s (1960) theory to describe the functions of onomatopoeia. Among the functions proposed, the emotive function explains how onomatopoeia expresses a character’s emotions such as fear, relief, or surprise. In addition, the poetic function refers to how the sound patterns of language contribute to the aesthetic quality of a message, which is particularly

relevant in musical contexts. However, in this research, the focus is placed specifically on Jakobson's emotive function, which is used to analyze how onomatopoeic expressions convey emotional content in the *Aladdin* (2019) movie.

a) Expressive Onomatopoeia

The researcher identified 13 data of expressive onomatopoeia in the *Aladdin* 2019 movie, and the following is an example of the analysis from the data found in this study

Data 1

Aladdin: "Aaahhh! We're alive. I think" (40:05.16)

In this data, Aladdin says, "Aaahhh! We're alive. I think" at timestamp 40:05.16. The word "Aaahhh" is classified as expressive onomatopoeia. It represents a sound that conveys either relief or fear. Based on the situation in the film, the expression indicates a sense of relief, as Aladdin has just survived a dangerous fall after climbing a steep cliff to retrieve the magic lamp inside the cave. Therefore, "Aaahhh" falls under the expressive onomatopoeia category because it reflects an emotional response, spontaneous reaction, or inner feeling expressed through sound.

b) Auditory Imitation

The researcher identified 4 data of Auditory Imitation in the *Aladdin* 2019 movie, and the following is an example of the analysis from the data found in this study.

Data 2

Genie: "Boom" (47:52.84)

In this example, Genie says "Boom" at timestamp 47:52.84. The word "boom" is an example of auditory imitation, as it imitates the sound of an explosion. In the context of the scene, Genie uses this word energetically to symbolize a burst of excitement, much like an actual explosion. Thus, "boom" is categorized as auditory imitation because it mimics a real-world sound.

c) Musical Onomatopoeia

The researcher identified 2 data of Musical Onomatopoeia in the *Aladdin* 2019 movie, and the following is an example of the analysis from the data found in this study.

Data 3

Jamal: "Nay, nay, nay" (07:37.47)

In this case, Jamal says "Nay, nay, nay" at timestamp 07:37.47. This expression is classified as musical onomatopoeia, which refers to words that imitate rhythm, melody, or musical sound patterns. In the film, Jamal is humming or singing out of excitement after obtaining Princess Jasmine's gold bracelet. The sound mimics a

musical tone or rhythmic pattern, thus fitting the definition of musical onomatopoeia.

d) Articulated Exclamation

The researcher identified 7 data of Articulated Exclamation in the Aladdin 2019 movie, and the following is an example of the analysis from the data found in this study.

Data 4

Genie: "Uh-oh!" (47:07.28)

In this instance, the onomatopoeic word "Uh-oh!" is spoken by Genie at timestamp 47:07.28. Based on its definition, articulated exclamation refers to vocal expressions uttered in a dramatic or emphasized tone, often mimicking an emotional or sound effect. In the scene, Genie says "Uh-oh!" loudly and with emphasis, expressing excitement after successfully fulfilling Aladdin's first wish—getting him out of the cave. This manner of delivery makes "Uh-oh!" a clear example of articulated exclamation, as it is vocally pronounced with strong emotion and expressive force.

5. Conclusion

Based on the analysis conducted in this research, it can be concluded that the use of onomatopoeia in the Aladdin (2019) movie plays a significant role in enhancing the expressive and narrative elements of the film. A total of 18 onomatopoeic expressions were identified and

categorized into four main types: expressive onomatopoeia, auditory imitation, musical onomatopoeia, and articulated exclamation. Among these, expressive onomatopoeia appeared most frequently, reflecting its importance in conveying characters' emotions, reactions, and attitudes. The findings indicate that onomatopoeia is not only used to imitate real-life sounds but also serves as a powerful linguistic tool to emphasize emotion, dramatize action, and support character development.

This study highlights the relevance of onomatopoeia in audiovisual storytelling and offers insights into its functional value in cinematic dialogue, particularly in animated or musical films where sound symbolism enriches the viewer's experience. Therefore, the use of onomatopoeia in films such as *Aladdin* contributes significantly to both the linguistic and artistic dimensions of cinematic communication.

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