

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

This chapter presents the detail explanation about literature review the back grounding the study and the previous study. The researcher divided each section into sections related to the topic of this thesis, making it easier for readers to understand.

#### **A. Sociolinguistics**

##### **1. Definition of Sociolinguistics according to Experts**

Language is an inextricably linked component of society. Sociolinguistics is the study of connected languages and society in everyday situations. This phrase refers to understanding the role of language in society and how individuals use language to interact with one another. According to Florian Coulmas (2005), Sociolinguistics is concerned with describing language use as a social phenomenon and, where possible, attempting to establish causal links between language and society, as well as pursuing complementary questions such as what language contributes to the possibility of community and how communities shape their languages through their use.

Wardhaugh (2010) defines sociolinguistics as the study of how language operates in daily contexts such as informal conversation, the media, and social conventions. It refers to how people engage with one another in social contexts through sociolinguistics. Because individuals continuously use language to communicate with one another in society, communication will be discussed in sociolinguistics. According to Trudgill

(2000), sociolinguistics is linked to cultural phenomena and influences speech when the social situation requires it. People communicate in society using different languages based on their social surroundings. Individuals may be able to communicate in a different language depending on the society in which they reside.

Sociolinguistics is a scientific subject with broad societal ramifications, such as context, expectations, and cultural norms. Aside from that, according to Faizin (2019), sociolinguistics is a subject that integrates sociology and linguistics. In other terms, sociolinguistics is the study of human language variation and social behavior patterns. In sociolinguistics, language serves two basic functions: communication and the establishment and maintenance of social relationships.

Based on several definitions above, sociolinguistics is the study of the relationship between language and society. Sociolinguistics and social interactions in society may reveal that each speaker uses a different dialect, a different language, and a different set of characters. Sociolinguistics examines the dynamic relationship between language and society, encompassing how linguistic variation reflects and shapes social structures. Its scope includes the study of dialects, registers, and code-switching across different communities; the role of language in constructing identities tied to ethnicity, gender, and social class; and the analysis of conversational patterns that reveal power dynamics and cultural norms (Wardhaugh, 2010; Holmes, 2013).

Further, it investigates language evolution through contact situations and globalization, while critically addressing how linguistic ideologies reinforce or challenge institutional power (Coulmas, 2005). In this study, sociolinguistics provides the framework to analyze stylistic variation in *Raya and the Last Dragon*, where characters' strategic deployment of formal to intimate speech styles (Joos, 1967) mirrors Kumandra's social hierarchies and serves as a vehicle for negotiating trust, conflict resolution, and cultural reconciliation through verbal artistry.

## 2. Comparison with Other Linguistic Perspectives

Linguistic perspectives offer a variety of ways to understand language and its functions in language research. While sociolinguistics focuses on the relationship between grammar and social life, other linguistic views offer alternative approaches to analyzing language. According to Yule (2020), these perspectives are phonology, syntax, semantics, pragmatics, neurolinguistics, and sociolinguistics, each with its own focus area and technique. The next paragraphs discuss the various perspectives.

### a. Phonology

Phonology is the study of sound patterns in and across languages. It examines the systematic organization of speech sounds within a language, focusing on how these sounds are structured in the mind and used to communicate meaning. For example, the phoneme /ɛ/ is different from the phoneme /i:/, so if we use the word set [set] instead of seat [si:t], the meaning of the word will change.

## b. Syntax

Syntax is a field of linguistics that studies how languages' grammar is generated and sentences are constructed. In linguistics, syntax refers to the structure of words and phrases. It focuses on word order and grammatical principles, such as subject-verb agreement and the correct placement of direct and indirect objects. Examples of syntax simple sentence is, "*I went home*". This is a simple sentence with one subject I, one verb went, and one direct object home.

## c. Semantics

Semantics is the analysis of the meanings of words, phrases, and sentences. Semantic analysis focuses on the traditional meanings of words rather than the specific intentions of a speaker, such as George Carlin, during a particular instance. This method emphasizes objective or generic meanings while avoiding subjective or contextual interpretations. Semantics aims to explain the shared understanding that occurs when we recognize the significance of a word, phrase, or sentence in a language. For example "*I'm so hungry, I could eat a horse!*". It means that We would observe the literal meaning created by these words and would assume that this person wants to eat a horse.

## d. Pragmatics

In linguistics, pragmatics is the study of "invisible" meaning, or how we perceive what is intended even when it is not explicitly spoken or written. To accomplish this, speakers (or writers) must be able to communicate using a wide range of agreed assumptions and

expectations. Examining these assumptions and expectations gives us some insight into how more is always communicated than spoken. For example, if one person asked, *"What do you want to eat?"* and another responded, *"Ice cream is good this time of year."* The second person did not explicitly say what they wanted to eat, but their statement implies that they wanted to eat ice cream. This sort of implication falls under the category of pragmatics.

e. Neurolinguistics

Neurolinguistics is the study of the biological foundations of language. It is an attempt to understand where and how the human brain functions in the development and interpretation of symbolic communication. It investigates how syntax and semantics, nouns and verbs, and the impact of pragmatics on nuances of meaning are processed in the human brain. Example: *"I will meet you there"*. In this sentence, *"there"* is a deictic expression that relies on the context to indicate a location relative to the speaker and listener.

In conclusion, while various linguistic perspectives, such as phonology, syntax, semantics, and pragmatics, provide valuable insights into both the functional and structural features of language, sociolinguistics offers a more comprehensive lens for investigating how language reflects and shapes social identity, relationships, and cultural values. As a result, the sociolinguistic approach is especially ideal for evaluating *Raya and the Last Dragon*, as the film vividly

depicts varied individuals, ethnic backgrounds, and social dynamics through language use.

## **B. Language Style**

Language is a kind of communication that consists of a set of sounds and written symbols that people use to chat or write. It is to develop and sustain relationships with others. People utilize language to convey their ideas or messages. A language style exists as a result of sociolinguistic knowledge. According to Llamas (2007), language style is a feature of language that individual speakers may choose. People do not always communicate in the same way. People's speech habits vary regularly when they travel from one area to another.

Powesland and Giles (1975) according to Giles and Sincalair (1979) in Thomas and Wareing (1999), people use different styles of language depending on the context and situation in which they are speaking in. This argument is based on the idea that people are primarily wanting to convey their support and acceptance of others.

Based on the statement above, the use of language style is used during conversation depending on the context and situation that they are talking about. People frequently employ formal or casual language when communicating. It depends on their situation and who they are speaking with. It is used to help the reader or listener understand. Language style also indicates how the listener should perceive what is stated, such as seriously, jokingly, ironically, and so on. The language employs in a communication is

primarily concern with conveying a social message rather than conveying the communication's message.

Language use exists along a fluid continuum of formality, spanning formal to informal registers that speakers strategically navigate to project identity and manage social dynamics (Brown & Levinson, 1987; Giles & Ogay, 2007). Through deliberate style-shifting, individuals employ linguistic variation as both a tool for self-expression and a mechanism for audience design adapting lexical choices, syntactic structures, and pragmatic features to context-specific communicative needs (Bell, 1984; Verschueren, 1999). This dynamic process reveals how stylistic selections simultaneously construct personal identity while responding to situational demands across diverse interactions.

According to Haqqa (2016), language style is how individuals affect the behaviour of others and their interactions in transmitting messages or ideas through voice and words. This means that language style in communication to govern a situation or scenario is impacted by tone of voice and words said.

Keraf (1991) stated that language style is a technique for explaining an idea using specific language that reflects to the writer's soul, spirit, and concert (the use the word). Honestly, respect, good manners, and interest are the four components of good language must.

Based on the statements above, the researcher concludes that the definition of language style is the form of language measured by the speaker on a formal- informal scale. The linguistic style is used varies depending on

topic matter, audience, method of discourse (speaking and writing), and the formality of the situation.

## **1. Types of Language Style**

The researcher employs the sociolinguistics hypothesis proposed by Martin Joos (1967). He grouped language styles into five groups based on their level of formality. There are five styles: frozen, formal, informal, intimate, and consultative.

### **a. Frozen Style**

Frozen style, the most formal register within Martin Joos' (1967) taxonomy, is characterized by its monumental and invariant nature, reserved exclusively for contexts requiring ceremonial solemnity or institutional authority. As defined by Joos (1967), this style operates within rigidly structured domains including legal codices, religious liturgies, historical inscriptions, and royal proclamations, where linguistic precision and impersonal tone preclude flexibility. Its usage manifests predominantly through written mediums, particularly constitutional documents, classical poetry, and liturgical scripts, alongside highly ritualized oral performances such as coronation oaths, judicial pronouncements, or religious rites. Syntactically, frozen style employs ornate, archaizing structures and formulaic diction, demanding specialized knowledge for both production and comprehension. Consequently, it remains the exclusive domain of institutional figures including jurists, clergy, and state orators rather than everyday speakers, thereby reinforcing its function

in preserving cultural traditions and legitimizing power hierarchies through linguistic codification. Frozen style is characterized by the use of sentences with a consistent and unchanging phrase structure, long, and careful construction of sentences, and almost no responses from the listener or speaker throughout communication. It typically involves people in larger group and to be monolog.

For example "*Visitors should make their way at once to the upper floor by way of the staircase.*" The frozen style exemplifies institutional communication where social distance is maximized, as seen in museum announcements "*Visitors should make their way...*" that deliver immutable instructions through recorded or written media. In contrast, the formal style operates in hierarchical settings like academic institutions, where an authority figure's directive "*One should proceed...*" employs impersonal syntax and technical vocabulary to reinforce power structures through monologic speech.

### **b. Formal Style**

Formal style, as defined by Joos (1967), constitutes a structured and objective linguistic register employed in unidirectional communication contexts where hierarchical social distance is institutionally reinforced. This style manifests in settings demanding ceremonial gravity or professional authority such as judicial pronouncements, academic lectures, diplomatic addresses, and technical documentation.

Formal style exhibits three defining characteristics: a monotopical focus that restricts discourse to singular, predetermined subjects such as economic policy or pedagogical theory, ensuring thematic precision; syntactical completeness paired with lexical formality through standardized grammar, technical terminology, and impersonal constructions including passive voice and nominalizations, which deliberately suppress interpersonal markers while ensuring universal comprehensibility; and rigid standardization that adheres to institutional norms prioritizing clarity over expressive nuance, thereby facilitating cross-contextual intelligibility across diverse audiences.

For example "*One should proceed to the upper floor immediately via the staircase.*" The sentence "*One should proceed to the upper floor immediately via the staircase*" (Joos, 1967, pp. 36-38) would typically be uttered by figures of authority university deans, military officers, or corporate executives addressing subordinates in structured environments like lecture halls or boardrooms. Characterized by technical vocabulary "*proceed*", "*via*", third-person pronouns "*one*", and grammatical completeness, this style establishes social distance while projecting professional legitimacy. It functions as linguistic scaffolding for power structures, where deviations from its conventions risk undermining institutional credibility.

### **c. Consultative Style**

Consultative style operates as a semi-formal linguistic register characterized by bidirectional participation and contextual adaptability

across professional and informal domains. According to Joos (1967), this style functions as society's default communicative mode in quotidian interactions spanning service encounters, collegial coordination, and acquaintance discourse where speakers maintain moderate social distance while requiring active listener engagement. Consultative style demonstrates three essential sociolinguistic characteristics. First, it employs modulated delivery through measured speech tempo to balance comprehensibility with communicative efficiency. Second, syntactical economy manifests through concise structures and high-frequency lexemes that facilitate real-time processing, as seen when speakers prefer straightforward requests rather than complex subordinate constructions. Third, spontaneity-driven production emphasizes pragmatic co-construction of meaning over premeditated formulations, reflecting the dynamic nature of everyday dialogue.

Consultative style facilitates cooperative interaction among social acquaintances. Joos' example "*Would you mind going upstairs right away, please?*" (1967) epitomizes its use in transactional scenarios: hotel staff managing guests, healthcare workers directing patients, or colleagues coordinating tasks. The interrogative framing "*Would you mind?*", politeness markers "*please*", and temporal urgency "*right away*" balance efficiency with deference. This bidirectional style permits limited negotiation while maintaining moderate social distance, serving as society's "*default*" register for

civil interaction among strangers who share situational but not relational common ground.

#### **d. Casual Style**

Casual style operates as an informal linguistic register employed within non-hierarchical social networks where participants share group identity markers such as age, ethnicity, or subcultural affiliation, and maintain pre-existing relational intimacy. Defined by Joos (1967) as the communicative mode of peers and familiar associates, this style exhibits three hallmark features: grammatical economy manifested through systematic ellipsis. For example "*It's*" omitted in "*Time to go*", contractions "*you all*" becoming "*y'all*", and morphological simplification; context-dependent semantics that leverage mutually understood situational frames; and lexical nonconformity incorporating slang, dialectal variants, and colloquialisms that collectively serve as in-group identity markers. These characteristics coalesce to create a verbal shorthand that prioritizes relational solidarity over grammatical precision, functioning simultaneously as a boundary mechanism and trust-performance among community insiders.

According to Joos (1967) (as cited in Aprilia, Sayidwijaya, and Refytawati, 2022) Casual style serves as the primary register for everyday interactions, strategically employed to foster group inclusion and solidarity among participants. It predominantly features in informal contexts with family, friends, or acquaintances, characterized by distinctive linguistic markers: first-name or nickname address forms

replacing formal titles; rapid, often elided pronunciation; and frequent incorporation of slang. These elements collectively signal relational closeness within social groups.

The example "*Time you all went upstairs now*" (Joos, 1967) would naturally occur among friends at a private gathering, roommates coordinating chores, or teammates during recreational activities. Its elided syntax (*[It's] time...*), contraction ("*you all*"), and contextual presupposition reflect shared knowledge and mutual trust. This register thrives on colloquialisms and grammatical relaxation, using informality to signal group solidarity. Crucially, its effectiveness relies entirely on pre-existing relationships the same phrasing directed at strangers would breach social norms.

#### e. Intimate Style

Intimate style, as defined by Joos (1967), constitutes a private linguistic register dependent on extralinguistic cues and reserved for emotionally bonded relationships including family members, romantic partners, and lifelong friends. Characterized by minimalist structures telegraphic phrases, exclamations, and lexical fragments, this style operates through presuppositional shorthand, where shared histories and embodied coexistence replace explicit articulation. Its core features demonstrate prosodic primacy through tone, rhythm, and paralinguistic signals that supersede syntactic precision; cryptolexis manifested in specialized endearments like "*Sweetie*" and "*Chaps*" that form idiolectal codes exclusive to in-group members; articulatory reduction allowing

phonetic elision and slurring through mutual understanding; and nonverbal interdependence where meaning is co-constructed through gestures, physical proximity, and contextual embedding.

Intimate style functions within emotionally bonded relationships where language merges with nonverbal cues. Joos' fragment "*Up you go, chaps!*" (1967) presupposes profound familiarity likely a parent rousing children, partners exchanging morning greetings, or lifelong friends sharing adventures. Its telegraphic structure ("*Up you go*"), affectionate address ("*chaps*"), and reliance on physical context such as gestures toward stairs minimize linguistic elaboration. This style operates as verbal touch rather than information transfer, with meaning co-constructed through private histories and embodied coexistence. Its "*public incomprehensibility*" paradoxically strengthens relational bonds through exclusivity.

## 2. Function of Language Style

Chaika (1982) states that the function of language style is to express a social or artistic consequence. This means that language may play an important role in identifying people, fostering group cohesiveness, and communicating differences. According to Badiah (1994) (as cited in Haqqo, 2016) describes the role of language style as follows:

### a. To improve the audience's taste

Using linguistic style may enhance the audience's taste. The audience may experience the circumstances portrayed by the actor's

speech. The audience's reactions to the actor's speech might quickly raise his or her opinion.

**b. To persuade the audience**

One of the goals of language style is to persuade the audience to trust and believe what the actor says. In general, the actor uses rhetoric to captivate the audience.

**c. To create certain mood**

When actors utilize their linguistic style to present a concept or message, the audience might be influenced by how the actor performs on the idea or message. As a consequence, the way the performers employ linguistic style in their speeches will create a unique mood.

**C. *Raya and the Last Dragon* Movie**

*Raya and the Last Dragon* is a fantasy action-adventure animated film produced by Walt Disney Animation Studios and directed by Don Hall and Carlos López Estrada. Released on March 5, 2021, with a runtime of 107 minutes, the film features Kelly Marie Tran as the voice of Raya, the brave and determined princess of the Heart tribe. The story is set in the fictional land of Kumandra, a once-unified realm where humans and dragons coexisted in harmony. However, the land falls into chaos when sinister beings called the Druun mindless, destructive spirits that turn people into stone begin to spread. The last remaining dragon, Sisu, concentrates her magic into a gem that defeats the Druun and revives humanity, but not the dragons. Over time, conflict over the gem's power divides Kumandra into five tribes: Heart, Fang, Spine, Talon, and Tail.

Years later, Chief Benja of Heart dreams of reuniting the tribes and trains his daughter Raya to guard the sacred Dragon Gem. During a peace summit, Raya befriends Namaari, the princess of Fang, but is ultimately betrayed, causing the gem to break into five shards and unleashing the Druun once more. When Chief Benja is turned to stone, Raya embarks on a six-year journey to find Sisu and the missing gem shards, hoping to restore the world. Along the way, she gathers a diverse group of allies Boun, a boat boy from Talon; Tong, a warrior from Spine; and Little Noi, a baby thief from Talon, each representing the broken fragments of Kumandra. As Raya struggles with trust, Sisu urges her to believe in others, including Namaari.

However, a tragic confrontation leads to Sisu's death and the Druun overrunning Fang. Realizing that trust is the only way forward, Raya and her allies sacrifice themselves to unite the gem. Their act of unity restores the gem's power, destroys the Druun, and revives everyone who had been petrified, including Sisu and the other dragons. In the end, the five tribes reunite in Heart, and Kumandra is finally whole again. The film carries strong themes of trust, unity, forgiveness, and the need for cooperation in times of division. Visually inspired by Southeast Asian cultures such as those of Indonesia, Thailand, Vietnam, and the Philippines. The film features rich landscapes, unique architecture, and traditional elements that highlight its cultural depth. *Raya and the Last Dragon* combines thrilling adventure, emotional storytelling, and cultural representation, making it both a visually stunning and morally uplifting cinematic experience.

The *Raya and the Last Dragon* movie is appropriate for learning language style for students because of not only this movie uses English but also this movie explores religious beliefs and practices that are closely related to the daily lives of people in Southeast Asia, including Indonesia. This movie is great for students due to this movie about so that can motivate students and be openminded about acceptable to embrace differences and coexist peacefully with others, and also it conveys the message that it's always possible to make amends and do the right thing, regardless of past mistakes. In this movie there are many scenes dialog that the actors spoke based on the setting and whom actor speak with which those are the example of each type of language styles so this is the main reason why the researcher uses this movie as the object research.

#### **D. Previous Studies**

There are four of related studies that conducted a research on some topics about language style. The first, the study by Prihatin Puji Astuti, and et all. (2024) titled “Language Style in “*Downton Abbey: New Era*” Movie” Onoma Journal of English Language and Literature, Pamulang University, Tangerang, Indonesia. This study examined the linguistic style and elements influencing its use by actors in the “*Downton Abbey: New Era*” movie. This study utilized Joos' (1967) The Five Clocks hypothesis on language style kinds and Holmes' (1992) analysis of influencing elements. The video explores many linguistic styles, including frozen, formal, consultative, informal, and personal. The elements that occur include setting, participant, subject, and function. This study used a qualitative approach with a focus on literature..

The second, the study by Desak Putu Ananda Cintya Dewi, and et all. (2023) titled “The Analysis of Language Style Found in *Clouds* Movie”. Journal of Linguistic and Literature, Warmadewa University, Bali, Indonesia. This research aimed to identify linguistic styles and factors in “*Clouds*” Movie. Furthermore, this study employed a qualitative descriptive strategy. This work relied on Martin Joos' language style theory and Holmes' factor theory. The analysis identifies three distinct language styles: informal, consultative, and intimate. The factors that impact language style in “*Clouds*” Movie include participants, topic, environment, and function.

The third, the study by Rizka Aprilia, and et all (2022) titled “An Analysis of Language Style in *the Ron Clark Story* Movie”. Innovare Journal of Social Sciences. State Islamic of University Raden Intan Lampung, Lampung, Indonesia. This research analysed Joos' linguistic styles: frozen, formal, consultative, informal, and personal. The study employed a qualitative research methodology and descriptive methods to identify various language styles. The data for this study is Joos' linguistic style, while the source is the film *The Ron Clark Story*. The data was evaluated to identify and categorize language styles, identify factors influencing distinct styles, and draw conclusions. The type of language style that was mostly used was casual style which mostly influenced by participant factor.

The fourth, the study by Shofya Shadrina, and et all. (2023) titled “An Analysis of Formal Language Style in *The American President* Movie”. Journal of Academia in English Education (JADEs), Gunadarma University, Jawa Barat,

Indonesia. Using Martin Joss's theory (1967), this study investigated the formal linguistic style used in the American President movie. A descriptive qualitative technique was employed to assess the formal language style in the American President movie. This investigation yielded 195 data points, organized into three categories. The following grammatical rules apply: respectful tone (11), courteous tone (21), avoidance of contractions (22) and run-on sentences (7), efficient wording (8), full sentences (113), and formal modal (13). The formal language style utilized in *the American President* movie demonstrates the usage of entire sentences with level grammar.

Based on the explanations provided for the four previous studies, we can conclude that they all employ the same method, which is descriptive qualitative. In addition, the four prior writers' five linguistic types are based on Martin Joos' theory. This research is closely connected to a previous study. This study focused on examining the five linguistic styles discovered in *Raya and the Last Dragon* movie, which are frozen, formal, informal, consultative, and intimate consequently. This study is expected to improve the aspect of knowledge, particularly in terms of literature and language style. This study intends to provide insight into how to examine the movie in terms of language style, particularly as it occurs in movies. To better comprehend the linguistic style applied in the *Raya and the Last Dragon* movie. This study exists for people who are interested in sociolinguistic analysis and want to explore this topic completely.