

**LANGUAGE STYLE IN *RAYA AND THE LAST DRAGON*
MOVIE: A SOCIOLINGUISTIC PERSPECTIVE**

THESIS



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**ENGLISH DEPARTMENT
FACULTY OF TARBIYAH
STATE ISLAMIC INSTITUTE OF KEDIRI
2025**

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THESIS

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APPROVAL PAGE

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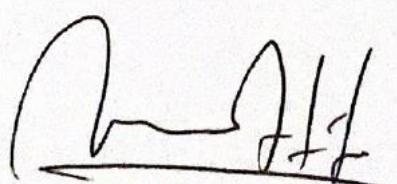
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MOTTO

"A strong mind and a brave heart are a woman's greatest tools."

- Najwa Shihab

DEDICATION

In the name of Allah, the beneficent and the Merciful, this thesis is dedicated to:

1. My beloved mother, Mrs. Amaro, and my dearest father, Mr. Winarto. You are the reason I have the strength to keep going and have made it this far. Thank you for your endless prayers, unconditional love, unwavering encouragement, and boundless financial support. You are my greatest blessing, and this achievement is as much yours as it is mine.
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In this good opportunity, the researcher would like to dedicate great gratitude to all people who have helped to finish this thesis. Therefore, the researcher's gratitude to the following noble people, are:

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ABSTRACT

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Keyword: *Sociolinguistic, Language Style, Raya and the Last Dragon Movie*

Language styles, as sociolinguistic adaptations to social contexts and relationships, provide critical insights into communication dynamics. Films like *Raya and the Last Dragon* (2021) set in the culturally diverse world of Kumandra serve as authentic mediums for analyzing these variations. This study identifies language styles within the film's dialogue using Martin Joos' framework (frozen, formal, consultative, casual, intimate) and determines their distribution to bridge theoretical sociolinguistics with practical applications in media discourse.

A qualitative descriptive design analyzed 77 dialogue excerpts from the film script and scenes. Dialogues were systematically categorized according to contextual factors (setting, participants, purpose) and validated through methodological triangulation to ensure reliability.

The results revealed casual style as dominant (64,94%), reflecting the film's focus on informal interactions. This dominance occurs because the story centers on Raya's journey, where she builds trust and friendships through personal, peer-level conversations in relaxed settings, rather than formal dialogue. Consultative style ranked second (18,18%), prevalent in strategic discussions, while formal and intimate styles were equally frequent (7,79% each), appearing in diplomatic exchanges and familial bonds. Frozen style was minimal (1,30%), confined to ritual speech. These patterns demonstrate how cinematic language authentically mirrors real-world sociolinguistic adaptation to social hierarchies and relationships. The study enriches sociolinguistic theory by validating Joos' model in contemporary media, while offering educators practical tools to teach language variation through film analysis.

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