

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

THESIS



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FACULTY OF TARBIYAH
STATE ISLAMIC INSTITUTE OF KEDIRI**

2025

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THESIS

Presented to

State Islamic Institute of Kediri

In Partial Fulfillment of the Requirements

For the Degree of *Sarjana* in English Language Education

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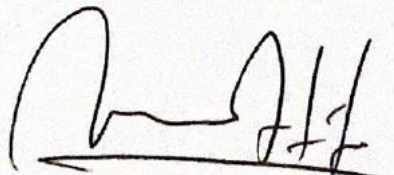
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MOTTO

"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. Amaroh, 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.
2. To all lecturers of IAIN Kediri, especially to my honorable advisor; Mrs. Nur Afifi, M.App.Ling., Ph.D, and Mrs. Dr. Toyyibah, M.Pd; who always guided me patiently during the process of writing this thesis.
3. To my validator Mrs. Yogi Rohana, M.Hum.
4. My beloved siblings, Muhammad Ilmi Asmaullah and Parliati Desya Anggraini. Thank you for your love, encouragement, motivation, and constant prayers. I am especially grateful for your support and assistance throughout the process of writing this thesis.
5. My all friends in the Indonesian Islamic Institute Student Movement (PMII). Particularly, Al-Kindy. Thank you for the experiences and the support to go this far.
6. To all my dearest friends especially Ka Fitri, Ilyana, Deva, Alfira, Rudy, Ka Nora, and Ulfa. Thank you for being part of this journey. I deeply appreciate your support throughout my academic years. May success and happiness always accompany us in the future.
7. And finally, I want to thank myself for staying strong, for every accomplishment, and for all the hard work. Let's continue moving forward and aim for even greater success ahead.

ACKNOWLEDGEMENTS

In the Name of Allah, the Most Merciful, the Most Beneficent

First of all, All praise be to Allah, the Lord of the universe, whose endless guidance and perfect plans have led me through every step of this journey. Peace and blessings be upon our beloved Prophet Muhammad SAW, who always brings us from stupidity to cleverness.

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:

1. Dr. Wahidul Anam, M.Ag., as the Rector of State Islamic Institute of Kediri.
2. Prof. Dr. Hj. Munifah, M, Pd., as the Dean of Education Faculty, State Islamic Institute of Kediri.
3. Nur Afifi, M. App. Ling., Ph.D as the Head of English Department, State Islamic Institute of Kediri.
4. Nur Afifi, M. App. Ling., Ph.D, and Dr. Toyyibah, M.Pd who have given advice, and attention during the process of finishing this thesis.
5. All the lectures of IAIN Kediri, especially those English Department for their valuable thought and knowledge and English teaching for my study during Academic year at State Islamic Institute of Kediri.

ABSTRACT

Rahmah, Amrina Rosyadah. (2025). *Language Style in Raya and the Last Dragon Movie: A Sociolinguistic Perspective*. Department of English Language Education. Advisor (I) Nur Afifi, M.App.Ling., Ph.D. (II) Dr. Toyyibah, M.Pd. Faculty of Tarbiyah. State Islamic Institute of Kediri.

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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