

LANGUAGE STYLES OF THE MAIN CHARACTER IN *FLIPPED* MOVIE: A SOCIOLINGUISTIC STUDY

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ARTICLE INFO	ABSTRACT
Received: 28-06-2026 Revised: 13-07-2026 Accepted: 31-07-2026 Published: 04-08-2026 Volume: 10 Issue: 3 DOI: 10.33019/lire.v10i3.659	This study aims to identify and classify the language styles of the main character in the film <i>Flipped</i> (2010) and to determine the dominant style using Martin Joos' (1967) language style theory. The study employs a qualitative, descriptive method. The data comprise 17 utterances made by the main character, collected through repeated observation, transcription, and coding. The analysis follows Joos' five style categories: frozen, formal, consultative, casual, and intimate. The results show that the main character uses three of the five language styles: the intimate style (7 utterances, 41.2%), the casual style (6 utterances, 35.3%), and the consultative style (4 utterances, 23.5%). No examples of frozen or formal language styles were found; the predominant language style is intimate style, characterized by elliptical structure, high emotional intensity, and the assumption of shared knowledge. This dominance reflects the emotional depth, psychological reflection, and involvement of the main character in intimate personal relationships-elements appropriate for the demanding film genre. The study confirms that the social context, the status of the interlocutor, and the communicative intention suggest a systematic relationship. It contributes to this analysis by applying Joos's model, which focuses on individual characters within cinematic discourse.
KEYWORDS	
Language style, Intimate style, Martin Joos, Flipped movie, Main character	

1. INTRODUCTION

Language is not only a system of symbols used to express meaning (Saussure, 1959), but also a social practice that reflects relationships, roles, and situational contexts in communication. In daily interactions, speakers do not use language uniformly. On the contrary, they adjust their expressions according to whom they are speaking with, where the interaction takes place, and how formal the situation is (Bell, 1984). This phenomenon highlights the existence of language variation, one of whose important aspects is language style. Language style functions as an indicator of social distance, level of formality, and interpersonal relationships between speakers (Holmes, 2013), making it an important topic in sociolinguistic studies.

One of the influential frameworks for analyzing language style is that proposed by Martin Joos (1967) in *The Five Clocks*, where language styles are classified into five categories: frozen, formal, consultative, casual, and intimate. Each style shows a different degree of formality and is associated with specific social situations. Frozen and formal style are generally used in official or public, while consultative styles are found in semi-formal conversations that facilitate the exchange of opinions between participants. In contrast, informal and intimate style is typically used in informal contexts, such as when communicating with colleagues, close friends, and



family. Joos's theory emphasizes that speakers consciously or unconsciously choose language that fits social expectations and the communication contexts.

Stylistic research is important because it reveals the functions of language beyond grammatical structures and vocabulary (Biber & Conrad, 2009). By examining stylistic aspects, researchers can understand how speakers construct social relationships and adapt their expressions to different contexts. This sociolinguistic perspective is particularly relevant to the analysis of spoken language, as contextual factors significantly influence linguistic decisions.

Movies provide a valuable source of oral language data for language analysis. Although movie dialogues are scripted, they are designed to resemble natural conversations and reflect real-life social interactions. Movies represent diverse communicative situations involving different social roles, relationships, and settings, making them suitable for examining variation and language style. As Chaume (2013) points out, audiovisual media like movies offer rich language data that allow researchers to analyze how language is used in social contexts.

One of the movies that presents diverse social interactions is *Flipped* (2010), a coming-of-age film that depicts the everyday life and interpersonal relationships of teenagers and their families. The movie shows interactions between children and parents, peers, teachers, and neighbors, each requiring a different level of formality in language use. The main character, who occupies central role in the plot, participates in various communicative situations that reflect changes in social relationships and contexts. These interactions make *Flipped* a suitable object for analyzing language style based on Martin Joos's framework.

Several previous studies have examined the use of *language style* in film discourse by applying Martin Joos' theory. One such study was conducted by Febrianti, Asroriyah, and Pratiwi (2025), who analyzed language styles in the movie *Raya and the Last Dragon* and found that casual and consultative styles occurred most frequently across character interactions, indicating that informal communication plays a central role in animated films.

Similarly, Aprilia, Arifin, and Ariani (2024) analyzed the language styles in the main character's utterances in the movie *Cinderella* (2021) using Joos' theory. The study found four types of language styles: formal, consultative, casual, and intimate styles, with casual style being the most dominant. This dominance occurred because the main character frequently used this style in daily conversations, fitting the situations she often experienced. The study also identified five functions of language style based on Jakobson's theory, with the emotive function being the most dominant as the main character often expressed her feelings and thoughts in her utterances.

In another study, Johari, Syaveny, and Rani (2021) analyzed language styles in the movie *The Ron Clark Story* using Martin Joos' theory. Employing a descriptive qualitative method and content analysis approach, the study identified four types of language styles: formal, consultative, casual, and intimate. The analysis revealed that casual style was the most dominant, as the film depicts informal interactions between a teacher and his students in a school setting. The study emphasized that language style choices reflect social relationships and situational contexts between characters, highlighting the importance of sociolinguistic analysis in understanding character dynamics in cinematic discourse.

Furthermore, Indahsari, Rezeki, and Rahmani (2023) analyzed the language of the main characters in the film *The Great Debaters* and found that consultative style predominates in their



speech. This shows that social roles and the context of a discussion have a strong influence on stylistic decisions in dialogues between characters.

Saputra and Sumaryana (2024) examined the film *The Age of Adaline* and found that all of Joos's language styles were present, with casual style being the most frequent, followed by consultative and intimate styles. They also demonstrated how the relationships between the characters influenced the respective styles.

However, a significant gap remains. Most previous studies analyzed multiple characters simultaneously or combined Joos's theory with other pragmatic frameworks. Specifically, no study has yet provided a focused, systematic analysis of how an individual main character in *Flipped* varies his language styles across different social contexts using Joos' theory as the sole analytical framework.

Thus, this study addressed the following research problems: (1) What types of language styles are used by the main character in *Flipped*? (2) Which language style is dominant? (3) Why are certain styles absent?

The objectives are: (1) to identify and classify the language styles used by the main character, (2) to determine the dominant style, and (3) to explain the absence of frozen and formal styles based on social context.

The novelty and contribution of this study lie in its focused approach. Unlike previous investigations that combined various theoretical perspectives or analyzed multiple film characters, this study concentrates on a single main character and uses Martin Joos's theory as its sole analytical framework. This approach necessitates a more systematic and detailed linguistic classification, thus allowing for a clearer depiction of how the protagonist adapts language to different social situations. The novelty of this study lies in its focus on the classification of linguistic research on film discourse.

To answer this question, this study used a qualitative, descriptive method. The data were derived from conversations between the main characters of the film *Flipped*. Dialogues were recorded, transcribed, and then analyzed using Martin Joos's style classification. Each verbal data was assigned to one of five styles. Taking into account the degree of formality and social context. This method allows for a detailed examination of the use of stylistic devices without extending the analysis of pragmatic intentions or speech acts.

2. METHODOLOGY

This study used a qualitative, descriptive research method (Creswell, 2009). A qualitative approach was considered appropriate as the main character's language styles were assessed qualitatively rather than statistically. The aim of this method is to provide a detailed and systematic description of changes in language styles within their social context, as proposed by Martin Joos.

2.1 Data Source

The dataset for this study consisted of the film *Flipped* (2010), directed by Rob Reiner. The data included utterances from the main character in the film. Only verbal data in the form of spoken dialogue was analyzed; nonverbal elements such as gestures, facial expressions, and background music were not considered. The film script and English subtitles were used as reference materials to ensure transcription accuracy.

2.2 Data Collection



Data collection was carried out in several stages:

1. Repeated viewing: The film was watched several times to gain a comprehensive understanding of the plot, character relationships, and the social context of each conversation.
2. Transcription: The researcher transcribed the utterances of the main character from the subtitles and script.
3. Data reduction and selection: From the total transcribed utterances, 17 utterances were selected based on the following explicit inclusion criteria:

No.	Criterion	Explanation
1.	Syntactic completeness	Each selected utterance must be a complete clause or sentence
2.	Clear social context	The utterance must occur in clearly identifiable social situation, including information about the interlocutor (e.g., peer, parent, elder), the setting (e.g., school, home, private space), and the communicative purpose (e.g., apologizing, requesting, complaining).
3.	Relevant linguistic markers	The utterance must contain at least one clear linguistic feature corresponding to Joos' (1967) style categories, such as ellipsis (intimate), slang or taboo lexis (casual), honorifics or politeness markers (consultative).
4.	Variation coverage	The selected utterances are chosen to cover a wide range of interlocutors (peers, parents, elders, self in monologue) and situational types (private vs public, emotional vs neutral, high-stakes vs low-stakes) to ensure a representative picture of the main character's stylistic repertoire.

4. Coding: Each selected utterance was coded to enable systematic analysis.

2.3 Data Analysis

Data analysis followed these steps:

1. Classification: Each utterance was classified into one of Joos' five styles (frozen, formal, consultative, casual, intimate) based on linguistic markers and social context.
2. Inter-rater reliability: To minimize subjectivity, two researchers independently classified the 17 utterances. Initial agreement was 82.3% (14 out of 17). Disagreements on 3 utterances were discussed and resolved through consensus, referring back to Joos' original definitions.
3. Frequency calculation: The frequency and percentage of each style were calculated.
4. Interpretation: The results were interpreted qualitatively, relating each style to its social context and previous studies.



This procedure ensured that the classification was consistent, transparent, and grounded in Joos' theoretical framework.

3. RESULTS AND DISCUSSION

3.1 RESULTS

This study analyzed 17 utterances spoken by the main character in the movie *Flipped* (2010). The data were collected from the movie script and transcribed based on the dialogues produced by the main character. Each utterance was classified according to Martin Joos' (1967) five language styles: frozen, formal, consultative, casual, and intimate. The analysis considered the level of formality, the social context, the relationship between the speaker and the interlocutor, and the topic of conversation.

3.1.1 Types of Language Styles Used by the Main Character

The analysis revealed that the main character employed three of the five language styles proposed by Joos (1967). These are intimate style, casual style, and consultative style. No instances of frozen style or formal style were found in the main character speech throughout the movie.

Table 1 presents the frequency and percentage of each language style identified in the data.

Table 1. Distribution of Language Styles Used by the Main Character

No.	Language Style	Frequency	Percentage
1	Intimate	7	41.2%
2	Casual	6	35.3%
3	Consultative	4	23.5%
4	Formal	0	0%
5	Frozen	0	0%
Total		17	100%

As shown in Table 1, the most frequently used language style is intimate style (7 utterances, 41.2%), followed by casual style (6 utterances, 35.3%, and consultative style (4 utterances, 23.5%). The dominance of intimate and casual styles indicates that the main character predominantly engages in informal, personal, and emotionally charged communication.

3.1.2 Detailed Classification of Utterances

Table 2 provides a detailed classification of each utterance, including the linguistic markers that justify the style assignment based on Joos' theory and the social context in which each utterances occurs.

Table 2. Classification of the Main Character's Utterances by Language Style

No.	Utterances	Character	Language style	Linguistic markers (Joos, 1967)	Context description
1.	"All I ever wanted was for Juli Baker to leave me alone."	Bryce loski	Casual	Informal lexis (leave me alone), spontaneous speech, No. elaborate	Interlocutor: Self (internal monologue) Setting: Home Purpose: Expressing



				structure	frustration and annoyance about Juli's behavior
2.	"I'm sorry."	Bryce loski	Intimate	Elliptical (two words), direct emotion, presupposes closeness	Interlocutor: Juli Baker Setting: Home Purpose: Apologizing sincerely in a close relationship after a conflict
3.	"Please, Mrs. Baker. I gotta see her."	Bryce loski	Consultative	Politeness marker (Please), honorific (Mrs. Baker), contraction (gotta)	Interlocutor: Mrs. Baker (Juli's Mother) Setting: Juli's Home Purpose: Making an urgent request to an elder for permission to see Juli
4.	"To fully appreciate the humiliation..all you need to know is..."	Bryce loski	Casual	Second-person address, storytelling mode, relaxed syntax	Interlocutor: Self (internal monologue) Setting: School Purpose: Narrating past experience and reflecting on a humiliating moment
5.	"I had flipped. Completely."	Bryce loski	Intimate	Fragmentation, emphatic isolation, internal emotion	Interlocutor: Self (internal monologue) Setting: Street Purpose: Realizing and admitting his sudden change of feelings toward Juli
6.	"When she walked out...I thought back..."	Bryce loski	Intimate	Personal memory, reflective thought, shared knowledge	Interlocutor: Self (internal monologue) Setting: Yard Purpose: Reflecting nostalgically on past memories with Juli
7.	"Juli Baker thinking I	Bryce loski	Intimate	Ellipsis (missing verb),	Interlocutor: Self (internal



	missed her.”			unspoken affection, presupposition	monologue) Setting: School Purpose: Processing his growing feelings and the misunderstanding between him and Juli
8.	“Okay, I can’t explain right now. Can we just talk about it later?”	Bryce loski	Casual	Discourse marker (Okay), softening particle (just), informal request	Interlocutor: His friend Setting: Classroom Purpose: Avoiding a topic and postponing conversation in an informal setting
9.	“I’m sorry for what I did. ”	Bryce loski	Intimate	Direct regret, No. hedging, first-person construction	Interlocutor: Juli Baker Setting: Juli’s yard Purpose: Expressing sincere remorse and taking responsibility for his actions
10.	“Juli. She’s not exactly my friend.”	Bryce loski	Consultative	Hedging (not exactly), indirectness, awareness of social distance	Interlocutor: His grandfather Setting: Home Pupose: Giving a polite and careful response to his grandfather about his relationship with Juli
11.	“It was like I wasn’t even important enough to hold a grudge against.”	Bryce loski	Intimate	Affective language, vulnerability, presupposes listener’s understanding	Interlocutor: Self (internal monologue) Setting: Home Purpose: Reflecting on his feelings of insecurity and feeling undervalued
12.	“Can we not talk about tans or food?”	Bryce loski	Casual	Colloquial request, absence of politeness	Interlocutor: His friend Setting: School canteen



				markers	Purpose: Expressing irritation and changing the topic in a casual conversation Interlocutor: His friend Setting: Juli's backyard Purpose: Complaining casually about Juli's chickens Interlocutor: His Family Setting: Diningroom Purpose: Complaining about the condition of Juli's yard with a casual and dismissive tone Interlocutor: His grandfather Setting: Livingroom Purpose: Making a serious and sensitive inquiry about Juli's family situation Interlocutor: His mother Setting: Home Purpose: Confronting his mother about her behavior toward the Bakers with a semi-formal tone Interlocutor: Juli baker Setting: School canteen Purpose: Expressing urgency to disclose his true feelings to Juli
13.	"I can't see the stupid chickens."	Bryce loski	Casual	Midly pejorative adjective, slang, irritation	
14.	"There's not even any grass. It's all mud and chicken turds ."	Bryce loski	Casual	Crude/taboo lexis (turds), low monitoring	
15.	"Did her brother have the cord wrapped around his neck too?"	Bryce loski	Consultative	Complete sentence, explicit detail, serious topic	
16.	"Mom, are you trying to make the bakers feel totally worthless ?"	Bryce loski	Consultative	Familiar address (Mom), structured sentence, moral issue	
17.	"Juli, I gotta talk to you ."	Bryce loski	Intimate	Elliptical syntax (gotta), direct address, urgency	



3.2 DISCUSSION

In this discussion, the results are interpreted by relating the grammatical features of each utterance to Joos' (1967) theoretical framework and the social context of the film *Flipped*.

3.2.1 Dominance of Intimate Style (41.2%)

The study suggests that the main character speaks predominantly in an intimate style. According to Joos (1967), intimate style is characterized by shorter, more intimate language and expression that reflects a shared understanding between speaker and listener. This style is typically used in close relationships such as family, romantic relationships, and reflective conversation.

The intimate utterances contained in this data exhibit several specific grammatical features:

a. Elliptical and Fragmented Syntax

Utterance 5, "*I had flipped. Completely,*" exhibits a kind of fragmentation. By separating the word "of course" into an independent unit, the intensity of the emotional experience is emphasized. While this structure is not grammatically essential, it serves an interpretive purpose and clarifies the character's inner emotional state. Such fragmentation is a characteristic of an intimate style that conveys meaning through suggestion rather than explicit detail.

b. High Affective Load

Utterance 11, "*It was like I wasn't even important enough to hold a grudge against,*" reveals deep emotional vulnerability. The phrase "*I wasn't even important enough*" reflects a very personal interpretation of social rejection. This utterance conveys not only information but also the person's self-esteem and emotional pain-characteristics typical of interpersonal relationships.

c. Presupposition and Shared Knowledge

Utterance 7, "*Juli Baker thinking I missed her,*" is based on implicit understanding. The speaker neither explains who Juli is nor why she misses her so much. The utterance assumes that the listener (or the speaker himself in an internal monologue) already possesses the necessary contextual information. This emphasis on preconceived notions is characteristic of intimate style.

Practical application of the personality styles identified using the data include:

- Emotional Expression (Utterances 5, 11): The person processes pent-up emotions through short, concise utterances.
- Relationships Maintenance (Utterances 2, 9): Apologies are offered directly and honestly, demonstrating personal responsibility.
- Inner Monologue (Utterances 6, 7, 17): The person thinks aloud or discusses personal problems with a trusted person.

Interpretation: The main character's intimate style is highly expressive and reflects his intense struggle with problems and questions from his childhood. His communication is not only functional but also offers insight into his inner life. This interpretation aligns with established genres like *Flipped*, in which the main character's awakening, renewal, and self-discovery are central themes.



3.2.2 Casual Style as the Default Communicative Mode (35.3%)

Casual style accounts for 35.3% of utterances, making it the second most frequent style. Joos (1967) described casual style as the language of friends, acquaintances, and in informal situations, characterized by slang, omissions, rhetorical devices, and a casual tone.

The identified lexical and syntactic features include:

a. Informal Lexis and Slang

Utterance 14, “*chicken turds*,” is an offensive and taboo expression. The word “turds” is objectionable and is not usually used in formal situations or counseling sessions. Its use suggests that the speaker is conversing in an informal setting, in a relaxed atmosphere.

b. Discourse Markers

Utterance 8, “*Okay, I can’t explain right now. Can we just talk about it later?*” begins with the word “Okay.” This is a metaphorical expression that points to or implies something. In this way, the discourse marker softens the request, lessens the awkwardness, and makes it seem more natural.

c. Second-Person Generalization

Utterance 4, “*all you need to know*,” the second-person pronoun “you” is used to create a general, narrative tone. This approach is common in informal explanations between people of equal social status.

Social contexts of casual style: The main character uses a casual style in two main contexts:

(1) interactions with peers (utterances 1, 13, 14) – when the character talks about or with peers, they use informal, casual language; and (2) family environment (utterances 8, 12) – even in family conversations, certain topics are discussed informally, especially when the emotional stakes are low.

Interpretation: The casual style accounted for 35.3% of utterances, making it the second most frequent style. Joos (1967) described casual style as the language of friends, acquaintances, and in informal situations, characterized by slang, omissions, rhetorical devices, and an informal tone.

3.2.3 Consultative Style as a Marker of Social Hierarchy (23.5%)

The consultative style appeared in four utterances (23.5%), all of which occurred when the main character was a person of higher social status, particularly a parent or an elderly person. Joos (1967) defined the consultative style as a semi-formal communication standard characterized by complete sentences, politeness, and sufficient background information for the listener.

Politeness strategies and Politeness Markers

a. Honorifics and Politeness Markers

Utterance 3, “*Please, Mrs. Baker. I gotta see her*,” begins with the word “please” and the respectful address “Mrs. Baker.” This suggests the authority of the older person and a certain social distance. However, the brevity of the word “gotta” prevents a formal tone and thus clearly categorizes the utterance as consultative.

b. Hedging and Indirectness

Utterance 10, “*She’s not exactly my friend*,” the phrase “She’s not exactly my friend” serves as a warning. The speaker avoids the direct utterance “She is not my friend” to minimize the



possibility of offense. This indirect phrasing is a common strategy for proceeding cautiously when discussing sensitive topics with authority figures.

c. Elaborated Code

Utterance 15, “*Did her brother have the cord wrapped around his neck too?*”, is grammatically correct and unambiguous in content. Unlike personal utterances that presuppose shared knowledge, this question provides the listener with clear information through detailed explanations.

Adverbial frame fusion: Utterance 16, “*Mom, are you trying to make the Bakers feel totally worthless?*”, is an interesting example of frame fusion. The spoken word “Mom” suggests familiarity, yet the sentence structure is deliberately chosen: complete, grammatically correct, and contextually appropriate. The speaker addresses his mother with a moral question while maintaining grammatical integrity. This frame fusion highlights the tension between emotional closeness and social subordination (Ronald Wardhaugh & Janet M. Fuller, 2015). The character is emotionally active but aware of his role as a child speaking to his mother.

Interpretation: In asymmetrical relationships, the consultative style serves as a negotiation tool. It allows the other party to express disagreements, make requests, or discuss serious topics without losing respect. The lack of formality suggests that the other person prefers warmth to formal rigor, even in serious conversations.

3.2.4 Absence of Formal and Frozen Styles

The language of the main character exhibits neither formal nor frozen styles. This lack is systematic and context-dependent:

- Formal style is characterized by one-way communication, technical precision, and the absence of direct feedback (e.g., speeches, lectures, public announcements). The main character in *Flipped* never finds himself in such contexts. His interactions are always casual and personal.
- Frozen style is reserved for ritualistic and unchanging texts (e.g., promises, prayers, legal documents, formal language). The film’s domestic and school settings offer no opportunity for this type of language.

Theoretical conclusion: The absence of these styles confirms Joos’ (1967) thesis that the choice of subject matter depends entirely on the context. Characters in the everyday lives of young people naturally tend more towards the informal and personal end of the stylistic spectrum.

3.2.5 Comparison with Previous Studies

The results of this study are consistent with and complement previous research on stylistics in discourse, which utilizes and expands upon the theoretical framework of Martin Joos.

Febrianti, Asroriyah, and Pratiwi (2025) found that casual and consultative styles are common in *Raya and the Last Dragon*. Their study identified informal and consultative styles as important aspects of character interactions, with casual style emerging as the most dominant. This aligns with the present study’s finding that casual style accounts for 35.3% of the main character’s utterances, confirming informal communication plays a significant role in film discourse. However, while Febrianti et al. found consultative style to be more frequent than intimate style, the present study reveals that intimate style is the most dominant (41.2%), suggesting that the main character in *Flipped* engages in more emotionally charged and personal communication compared to the characters in *Raya and the Last Dragon*.



Similarly, Aprilia, Arifin, and Ariani (2024) analyzed the language styles in the main character's utterances in the movie *Cinderella* (2021) using Joos' theory. Their study identified four types of language styles: formal, consultative, casual, and intimate styles, with casual style being the most dominant. This finding is consistent with the present study, which also found casual style as the second most frequent style (35.3%). Additionally, both studies identified the emotive function as prominent, as the main characters frequently expressed their feelings and thoughts through their utterances. However, Aprilia et al. also found formal style in their data, while the present study found no formal style at all, which can be attributed to the different settings of the films: *Cinderella* includes formal royal court interactions, whereas *Flipped* is set in everyday domestic and school environments.

In another study, Johari, Syaveny, and Rani (2021) analyzed language styles in the movie *The Ron Clark Story* using Martin Joos' theory. Employing a descriptive qualitative method and content analysis approach, the study identified four types of language styles: formal, consultative, casual, and intimate. The analysis revealed that casual style was the most dominant, as the film depicts informal interactions between a teacher and his students in a school setting. This finding reinforces the present study's result that casual style serves as a default communicative mode in informal contexts (35.3%). Furthermore, Johari et al. emphasized that language style choices reflect social relationships and situational contexts between characters, a conclusion that strongly aligns with the present study's finding that the main character in *Flipped* systematically varies his language style according to interlocutor, setting, and communicative purpose.

Saputra and Sumaryana (2024) examined the film *The Age of Adaline* and found that all of Joos's language styles were present, with casual style being the most frequent, followed by consultative and intimate styles. They also demonstrated how the relationships between the characters influenced the respective styles. In contrast, the present study identified only three styles (intimate, casual, and consultative), with intimate style being the most dominant. This difference suggests that the narrative context and character roles significantly limit the range of language styles available to a speaker. While *The Age of Adaline* features a protagonist who interacts in various formal and informal settings across different time periods, the main character in *Flipped* operates exclusively in contemporary everyday contexts, which explains the absence of formal and frozen styles.

Indahsari, Rezeki, and Rahmani (2023) found consultative style to dominate in *The Great Debaters*, reflecting the protagonist's role as a debater and public speaker. In contrast, the main character in *Flipped* is not positioned in formal or argumentative roles, which explains why consultative style is the least frequent among the three styles identified in this study (23.5%). This comparison highlights how the protagonist's social role and narrative context systematically influence stylistic choices.

Contribution of this study: Unlike previous studies that analyzed multiple characters or combined frameworks, this research provides a pure, focused application of Joos' theory to a single character. The findings demonstrate that even within a single character, language style varies systematically according to interlocutor, setting, and communicative purpose. This focused approach allows for a more detailed understanding of how an individual protagonist adapts language to navigate different social contexts- a contribution that extends previous research by offering a model for analyzing individual character styles in cinematic discourse.



4. CONCLUSION

This study aimed to identify the types of language styles used by the main character in the movie *Flipped* (2010) and to determine the dominant language style based on Martin Joos' (1967) theory. Based on the analysis of 17 utterances spoken by the main character, three conclusions can be drawn.

First, the main character employs three of the five language styles proposed by Joos: intimate style, casual style, and consultative style. No instance of frozen or formal styles is found, which is consistent with the domestic and school settings of the film that provide no occasion for ritualized or one-way formal communication.

Second, the dominant language style is intimate style, accounting for 41.2% of the utterances (7 out of 17). This dominance is characterized by elliptical syntax, high affective load, presupposition of shared knowledge, and frequent use of internal monologue. A more intimate narrative style reflects the emotional depth of the main character, his psychological reflections and his involvement in intimate personal relationships – themes consistent with the coming-of-age genre of novels such as *Flipped*.

Third, there is a systematic relationship between style variation and social context. The casual style (35.3%) is the default setting when interacting with peers and family, while the consultative style (23.5%) is reserved for situations involving social hierarchies, particularly when talking to older people or discussing sensitive topics. This pattern confirms Joos's assertion that topic choice depends on the contexts.

In summary, the main character in *Flipped* exhibits a flexible yet largely informal and intimate style. These findings reflect a deliberate and original application of Joos's model in film analysis. Further research is recommended to comparative analyze the two main characters (Bryce and Juli) and thus capture a broader range of perceptions of expressive styles in audiovisual media.

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