

EXPLORING LANGUAGE STYLES IN THE FILM *UGLIES* (2024): A SOCIOLINGUISTICS PERSPECTIVE

Olga Adelia Daulay, Rusdi Noor Rosa, Muhammad Yusuf

Universitas Sumatera Utara, Medan, Indonesia

E-mail: olgaadeliadaulay@gmail.com

Received: 2025-06-25

Accepted: 2025-10-03

Published: 2025-12-10

Abstract

This study investigates the use of language styles in the film *Uglies* (released in 2024) by applying Joos' (1967) classification of language styles (frozen, formal, consultative, casual, and intimate) and Holmes' (2013) framework of social factors influencing the choice of language styles, including participants, setting, topic, and function. Using a qualitative approach with content analysis as the research design, this study took the data from the English subtitled transcripts of the film officially released by Netflix. The findings reveal that the casual style is the most dominant, followed by the intimate and consultative styles, reflecting the film's focus on adolescent characters and peer relationships in informal and emotionally driven contexts. The formal style appears in institutional interactions, while the frozen style is notably absent, due to the lack of ceremonial or ritualistic settings in the narrative. Analyzing language in dystopian fiction is significant because it reveals how imagined societies construct power, identity, and resistance through communication. This study highlights the close relationship between language styles and social factors, demonstrating how linguistic choices reflect the dynamics of participant relationships and communicative functions in the film.

Keywords: *language style; language in films; social factors; Uglies*

1. Introduction

Language is an essential and dynamic element of human life. As inherently social beings, humans use language not only as a tool for communication but also as a medium for expressing thoughts, emotions, intentions, and identities. Through language, individuals establish and maintain relationships, construct meaning, and navigate complex social environments (Cojocar et al., 2012). One of the most crucial aspects of language use is language style, which refers to the distinctive way individuals speak or write depending on the purpose of the interaction, the context, the relationship between participants, and the social setting (Holmes, 2013). Language style significantly affects how a message is conveyed and interpreted, as it reflects situational and interpersonal factors such as the speaker's intent, the topic of discussion, the level of formality, and the roles of the participants involved (Ali, 2022; Keraf, 2010).

Moreover, language is not used in a uniform or fixed manner by all speakers. The use of language varies according to individual choices, social norms, and the demands of the communicative situation (Fatah & Muhammed, 2025). Language style is, therefore, not merely a linguistic preference but a reflection of broader social dynamics and cultural expectations. A widely accepted approach to analyzing language style is through the formality continuum, as proposed by various scholars, including Silta et al. (2023), which ranges from highly formal to intimate or casual. For instance, people typically adopt more formal and polite language when addressing figures of authority, such as teachers or employers, while shifting to a more relaxed and informal style when conversing with friends or peers. These stylistic shifts are indicative of the speaker's awareness of social roles, power relations, and the communicative context.

The study of language style falls under the broader field of sociolinguistics, a sub-discipline of linguistics that investigates the interaction between language and society. Sociolinguists aim to understand how factors such as social class, gender, ethnicity, age, and context influence language use. According to Holmes (2013) and Trudgill (2000), sociolinguistics explores how language varies and changes in different social settings and how speakers adjust their linguistic choices based on variables such as the participants, the setting, the topic, and the communicative goals. Within this framework, language style is not only a reflection of personal identity but also a socially constructed practice influenced by cultural norms and expectations (Gumperz & Cook-Gumperz, 2007).

A particularly rich and multidimensional medium for exploring language style is film. As an art form that combines visual, auditory, and narrative elements, film captures and represents human experiences, social realities, and cultural values. Films often portray a wide range of interactions between characters from different backgrounds and social statuses, making them ideal texts for linguistic and sociological analysis. As noted by Kurniawan & Firda (2023) and Ugondo (2021), film serves as a reflection of societal issues and human behavior, providing insights into how language is used to express identity, power dynamics, ideology, and emotion. Hendriks (2019) and Lu (2023) further argue that language in film not only advances the plot but also reveals characters' psychological states, social roles, and value systems. Thus, analyzing language style in films can offer valuable perspectives on how language operates in various social contexts, both realistic and imagined.

One film that offers a compelling site for such analysis is *Uglies*, released in 2024. Set in a dystopian future, *Uglies* presents a society governed by rigid beauty standards, surveillance, and systemic control. The narrative revolves around issues that resonate deeply with contemporary audiences, particularly adolescents, such as body shaming, appearance-based discrimination, conformity, and social pressure to meet idealized norms. These themes are not only central to the film's storyline but also influence the characters' linguistic choices and interactions. The diverse range of language styles used in the film reflects the characters' differing social roles, relationships, levels of resistance or conformity, and personal identities. In this sense, *Uglies* provides a distinctive context for examining how language style functions within a dystopian setting marked by ideological manipulation and societal stratification.

Although a number of studies have explored language style in other films using sociolinguistic theories, most of them have focused on films depicting conventional social settings such as schools, families, or workplaces. Many of these studies employ Joos' (1967) theory to identify the types of language styles (frozen, formal, consultative, casual, and intimate) used by the film characters (Hia et al., 2025; Safitri & Pramudyawardhani, 2024; Indahsari et al., 2023; Kadek et al., 2024; Rahmi & Fanani, 2024; Sopacuaperu et al., 2024). Other research, guided by Holmes' (2013) sociolinguistic framework, has examined the social factors influencing language style, such as the identity of the speaker, the relationship with the listener, the setting, and the communicative purpose (Irwan et al., 2023; Salsabila et al., 2023).

However, to date, there has been little scholarly attention given to language style in films set in dystopian worlds, settings that amplify societal anxieties and institutional power through exaggerated or speculative narratives. Furthermore, no existing study has applied both Joos' and Holmes' frameworks to analyze the use of language styles within this genre. This gap highlights the need for a more integrated approach to examining language style within dystopian fiction. In response, the present study aims to investigate the types of language styles employed in the film *Uglies* using Joos' (1967) classification, while also exploring the social factors influencing these choices through Holmes' (2013) sociolinguistic model. By integrating these two perspectives, this study seeks to provide a comprehensive understanding of how language style is constructed and shaped within the dystopian world of *Uglies*. Therefore, this study is guided by the following research question: What types of language styles are used in the film *Uglies*, and how are these choices influenced by social factors?

2. Literature Review

Language style is a distinctive way of conveying messages, ideas, or feelings through oral and written language. Language style not only functions as a means of communication, but also reflects the speaker's character, social relationships with the interlocutor, and the context or situation of communication (Ali, 2022; Holmes, 2013). Language style plays a vital role in sociolinguistic studies because it reflects how individuals adjust to social distribution in society (Eckert & Rickford, 2001). Thus, language style is closely related to the choice of language in communication, such as the use of formal or informal language, which is greatly influenced by the context and situation (Wardaugh & Fuller, 2015). It shows that a person's communication depends on the conditions of the ongoing interaction.

Several previous studies have examined language styles in films using Joos' (1967) theory, which categorizes language into five styles based on formality: frozen, formal, consultative, casual, and intimate (Agosta & Skolastika, 2024; Indahsari et al., 2023; Kadek et al., 2024; Rahmi & Fanani, 2024; Sopacuaperu et al., 2024; Swantara et al., 2024). These studies generally adopt a qualitative descriptive approach and analyze film dialogues to reveal how language style varies depending on social context. In addition to Joos' theory, many studies also incorporate Holmes' (2013) social factors, such as participants, settings, topics, and communication functions, to explain the reasons behind speakers' language choices (Irwan et al., 2023; Hidayati, 2022; Purba et al., 2021; Salsabila et al., 2023;

Simamora & Sherina, 2022). These studies contribute valuable insights into how language reflects relationships, emotions, and situational dynamics among characters. They serve as essential references for the present research, which adopts similar theories and methods, as will be explained in the following description.

Although many studies have explored language styles in films using Joos' theory, ranging from family-themed movies like *Instant Family* and *Keeping Mum* to military and fantasy films such as *Top Gun: Maverick* and *Red Shoes and the Seven Dwarfs*, none have specifically examined the film *Uglies*. Unlike previous studies, *Uglies* presents a dystopian setting highlighting complex social themes, including beauty standards, identity, and authoritarian societal control. Personal relationships, systemic pressures, and resistance to imposed norms shape the characters' language use. Despite the growing interest in film-based analyses, no prior study has explored language styles in dystopian young adult narratives using both Joos' and Holmes' frameworks. Therefore, this study is significant in addressing a gap in the literature by applying Joos' and Holmes' theories to a unique social and narrative context. It aims to expand the understanding of how language styles operate in dystopian narratives and how social factors influence characters' linguistic choices under extreme societal conditions.

3. Research Method

This study employed a qualitative approach with content analysis as its research design. This method enabled a systematic, in-depth examination of language styles in the film. Content analysis served as the primary technique for analyzing the film's dialogue, for the purpose of making valid and contextual inferences from various forms of communication (Krippendorff, 2004). By integrating a qualitative approach with content analysis, this study aims to offer a nuanced understanding of language styles and the social factors influencing their use in the film.

The data consisted of language units, including words, phrases, clauses, and sentences, which were drawn from the non-official English subtitles of *Uglies*. The film was selected for its diverse dialogue among characters from distinct social groups ("uglies," "pretties," and "rebels"), which reflect different social roles. The analysis identified five speech styles proposed by Joos (1967)—frozen, formal, consultative, casual, and intimate—while also applying Holmes' (2013) framework to examine how social factors (participants, setting, topic, and function) shaped language choice.

A documentation method was used to collect the written materials relevant to the study's objectives. The method allowed the researchers to observe language use in its original context without alteration and facilitated a systematic analysis of stylistic variations in different communicative situations.

The data collection process involved the following steps. First, the researchers selected the film *Uglies* due to its diverse representation of speech among characters from distinct social groups. These groups reflect differing social roles, which are evident in their word choices and levels of formality. Then, the researchers watched it repeatedly to fully grasp the context of conversations. The subtitles were then downloaded from https://drive.google.com/file/d/1TDz03_ukDELb0cgB8tpnCBhF_cA4yga7/view?usp=sharing and relevant dialogue excerpts were identified based on the presence of language style

variation, as categorized by Joos' theory. Special attention was paid to the social context and character relationships that influence stylistic choices. Once collected, the data were organized by the character, scene, and social situation to reveal the relationships between linguistic elements and their social functions.

This study applied the interactive model of data analysis proposed by Miles et al. (2014), which involves three continuous and interrelated stages: data condensation, data display, and conclusion drawing or verification. The data condensation involved selecting, focusing, simplifying, abstracting, and transforming the English subtitle transcript of *Uglies*. The researchers selected dialogue featuring language style variations based on Joos' (1967) classification and influenced by Holmes' (2013) social factors. Focus was placed on identifying the five language styles—frozen, formal, consultative, casual, and intimate—within specific social contexts, including participants, setting, topic, and function. Long or irrelevant dialogues were simplified without losing contextual meaning. Relevant excerpts were categorized by style and transformed into organized tables for ease of analysis.

The condensed data were presented in tables and narrative explanations. Each of Joos' five language styles was represented in a separate table, including dialogue excerpts, characters involved, and their social context. The accompanying narrative described the interaction's social dynamics, such as speaker relationships, setting, and communicative purpose. In the final stage, the researcher synthesized the findings on the types of language styles used in *Uglies* and the social factors influencing them. The patterns were analyzed across the characters and scenes to understand how social dynamics (participants, setting, topic, and function) shaped language choices. Verification involved cross-referencing findings with Joos' and Holmes' frameworks to ensure theoretical alignment and validity, while the conclusions were drawn from the research findings.

4. Results and Discussion

4.1 Results

4.1.1 Frequency Analysis

The results of the analysis indicate that each type of language style has different linguistic characteristics and social functions, depending on the communication situation and the relationship between the characters involved in the conversation. From the entire dialogue analyzed, it was found that not all types of language styles were used. Besides, the language styles were used at different frequencies. Some types of language styles appear more often because they are influenced by the characters and atmosphere of the conversation in the film. In contrast, others only appear in certain situations. Table 1 and Figure 1 display the distribution of language styles in the *Uglies*.

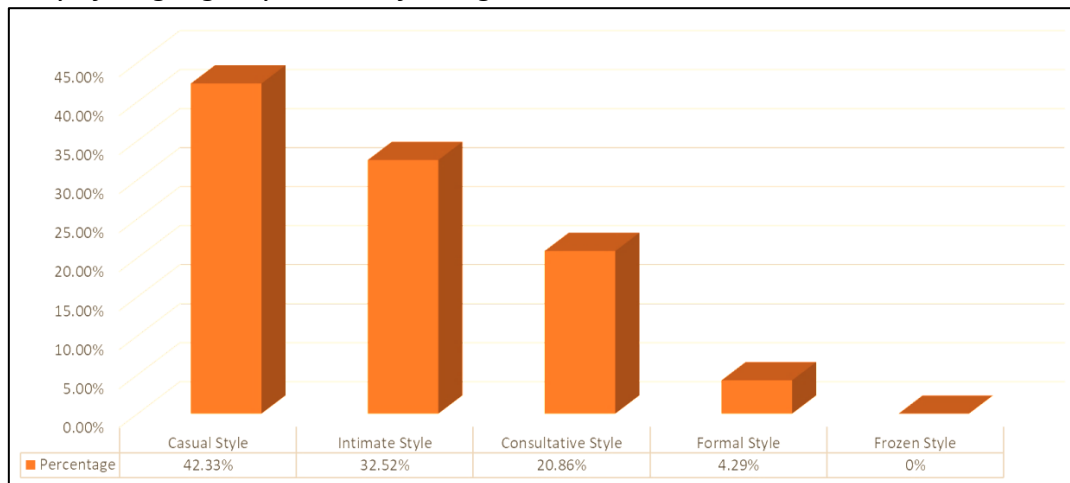
Table 1

Frequency of types of language style used in the film Uglies

No.	Types of Language Style	Frequency	Percentage
1	Casual Style	69	42.33%
2	Intimate Style	53	32.52%
3	Consultative Style	34	20.86%
4	Formal Style	7	4.29%
5	Frozen Style	0	0%
Total		163	100%

Figure 1

Frequency of language styles in the film Uglies



As displayed in Table 1 and Figure 1, the most dominant type of language styles used by the characters in the film *Uglies* is the casual style, which is used in 69 data (42.33%). This type of language style is commonly used in everyday conversations between friends, with relaxed language, sometimes accompanied by abbreviations or slang words. It is appropriate for the characters, primarily teenagers, who search for their identity. The intimate style is in the second place, which is found in 53 data (32.52%), appearing in emotional and close situations. For example, the conversations between Tally and David or Shay reflect a mutually supportive relationship, which results in the frequent use of intimate style. The consultative style is used 34 times (20.86%) in more serious conversations. For example, when discussing plans or essential problems, the characters tend to use a consultative style. In comparison, the formal style only appears 7 times (4.29%), usually used by authority figures such as Dr. Cable in official situations with more structured language and maintaining distance. The frozen style was not found (0%) because this film does not show scenes with a highly formal atmosphere, such as in legal courts, religious rituals, and state ceremonies.

4.1.2 Sociolinguistic Factors

Furthermore, the results of this study indicate that the characters' choice of language styles is influenced by certain social factors. In other words, social factors influence the types of language styles used by the speakers. From the entire dialogue analyzed, it was found that all social factors of language styles were used in the film with different frequencies. Table 2 and Figure 2 display the results of the analysis on the social factors of language styles used by the characters in the film *Uglies*.

Table 2

Social factors of language styles used in the film Uglies

No.	Social Factors of Language Style	Frequency	Percentage
1	Participant	99	60.74%
2	Topic	35	21.47%
3	Function	17	10.43%
4	Setting	12	7.36%
Total		163	100%

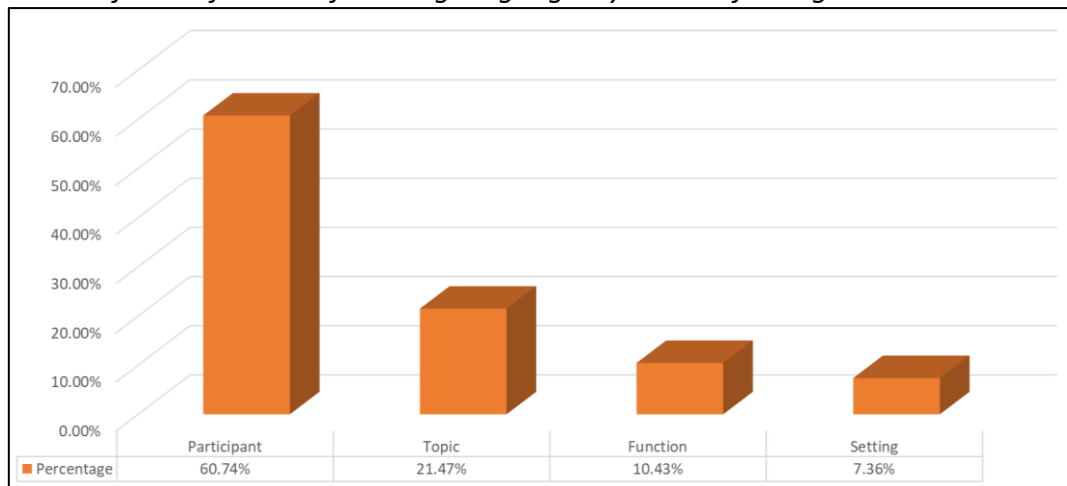
Figure 2*Distribution of social factors influencing language style in the film Uglies*

Table 2 and Figure 2 present the distribution of social factors that influence the use of language styles in the *Uglies* film. The most dominant social factor is participants, with 99 occurrences, accounting for 60.74% of the total. This suggests that the relationship between speakers, such as their level of intimacy, familiarity, or social role, plays a significant role in determining the type of language style used. Characters often adjust their speech based on whether they are speaking to a friend, rival, or authority figure, reflecting changes in formality and tone. The second most influential factor is topic, appearing 35 times or 21.47% of the data. This suggests that what characters are talking about also significantly influences their language styles. Serious, sensitive, or complex topics may lead to a more formal or consultative style, while casual or playful topics encourage more relaxed and informal speech. Function has 17 instances (10.43%), showing that the purpose of the conversation, whether to inform, persuade, command, or express emotion, also shapes language style. For example, giving instructions or expressing warnings may prompt the use of more directive or assertive language. Lastly, setting appears the least frequently, with only 12 instances (7.36%). This suggests that while physical or situational context (such as time and place) influences language use, its influence is smaller compared to other social factors in the film.

One of the examples of a specific type of language style and the social factor influencing its use can be seen in Extract 1.

Extract 1

Tally : "Yo, whoa... Okay..."
 Shay : "Ooh. Hey. Squeeze that core."
 Tally : "Okay."
 Shay : "Yeah. You got it. Ready?"
 Tally : "Okay."

The dialogue in Extract 1 illustrates a casual language style, characterized by informal vocabulary, spontaneous expressions, and relaxed sentence structures. Phrases like "Yo," "whoa," and repeated uses of "okay" by Tally are typical of unplanned, emotional responses in everyday conversation. Shay's utterances, "Ooh. Hey. Squeeze that core", and "Yeah. You got it. Ready?", reflect informal, directive speech that lacks formal grammar or polite

markers. The choice of “yeah” instead of “yes” and motivational phrases like “You got it” convey encouragement in a friendly, familiar tone. This casual style is further reinforced by the brevity and rhythm of the exchanges, which mirror the natural flow of informal peer interaction, especially in a physical activity setting. The phrase “Squeeze that core,” for example, is an informal directive typical of familiar or peer-led training environments, lacking the formality expected in professional or hierarchical interactions.

The most obvious social factor influencing this style is the relationship between the participants. As shown in Extract 1, the closeness between Tally and Shay is evident through the absence of formal greetings, the use of colloquial expressions, and the encouraging and relaxed tone. For example, Shay’s command “Squeeze that core” is given without a modal verb (e.g., “Could you...” or “Please...”), which would normally indicate politeness or social distance. Similarly, Tally’s repetition of short, cooperative responses such as “Okay” indicates trust, comfort, and minimal need for clarification, illustrating typical features of communication between friends.

While the data presented in Extract 1 demonstrate the use of casual style, the data in Extract 2 illustrate the use of intimate style in the film *Uglies*.

Extract 2

Tally : “Do you remember when we first hacked the dorms?”

Peris: : “Then you made me do my first trick.”

The short conversation in Extract 2 reflects an intimate style of language, characterized by emotionally charged, personal, and private communication. The dialogue centers on a shared memory, an experience known only to the two speakers, which immediately signals closeness and exclusivity. Tally’s question (“Do you remember when we first hacked the dorms?”) refers to a specific, perhaps mischievous moment from their past, inviting nostalgia and emotional reflection. Peris’ answer (“Then you made me do my first trick”) continues this memory with an implied tone of familiarity and affection, strengthening the bond between them. Although the sentences themselves are grammatically correct and not particularly informal, the emotional depth and shared context embedded in the conversation mark it as intimate. There is no need for formal address or explanation because both speakers fully understand the reference. The language is direct, yet warm, underlining the trust and shared history between Tally and Peris.

The social factor influencing this style of language is the topic. In this case, the topic (a shared personal memory) naturally invites intimate expressions. Topics that are emotionally significant, personal, or rooted in personal experience often lead speakers to adopt a more intimate style, as seen in Extract 2. The use of the word “we” in Tally’s question and the continuation of the shared narrative in Peris’ reply indicate that the interaction was not only informative, but also relational and emotionally resonant.

Then, the data illustrating the use of consultative style in the film *Uglies* are displayed in Extract 3.

Extract 3

Dr. Cable : “I’m glad you decided to help us, Tally. I’m going to tell you something only a handful of people know. This man, David? The Smoke? They’re developing a weapon to attack us.”

Tally : “Why... Why would they want to do that?”

Dr. Cable : “They’ve decided their way of living is more worthy than ours. So much so, they want us gone.

Tally : “Shay is not... part of any of that.”

Dr. Cable : “She is now. Don’t underestimate David. He’s brainwashed her. Shay is under his power now. And if she tries to leave, he will hurt her. Or worse. I need you to find The Smoke. You can get the procedure, as you’ve always wanted. Or you can head into the unknown. Save your friend. Save us all.”

The dialogue between Dr. Cable and Tally in Extract 3 is considered consultative in style because it happens in a profound and meaningful context. Dr. Cable tries to guide Tally toward making an essential decision through explanation rather than direct command. It can be seen when Dr. Cable begins with, “I’m glad you decided to help us, Tally. I will tell you something only a handful of people know,” which shows that she is opening a serious discussion by offering confidential information, not giving orders. Then, she continues with, “They plan to use this weapon to wipe out our city, to destroy our way of life,” providing logical background to help Tally understand the urgency of the situation—this use of facts and reasons to influence someone is a key trait of the consultative style. When Tally responds with, “Shay is not... part of any of that,” and Dr. Cable replies, “She is now. Don’t underestimate David,” it reflects two-way communication and clarification, another sign of the consultative, where opinions are exchanged and strengthened with arguments. The strongest evidence appears when Dr. Cable says, “You have a choice to make, Tally. You can get the procedure... Or you can head into the unknown,” giving Tally clear options and leaving the decision to her, which highlights how the consultative style works by informing and persuading while still respecting the other person’s ability to choose.

The social factor influencing the use of the consultative style in Extract 3 is function, especially, the speaker’s purpose to inform and persuade. Dr. Cable’s goal is not to socialize, command, or express solidarity; it is to convey critical information and influence Tally’s decision. This is evident in statements such as “They’re developing a weapon to attack us,” which provides factual justification, and “Shay is under his power now,” which appeals to emotion and urgency. These lines show that the language is entirely shaped by the function of persuasion, not by participant relationship, setting, or topic.

Furthermore, the data in Extract 4 demonstrate the use of formal style in the film *Uglies* which is motivated by setting as its social factor.

Extract 4

Dr. Cable : “Hello, Tally. I’m Dr. Cable. Please come in.”

Tally : “You know who I am?”

The dialogue in Extract 4 is an obvious example of formal language style. It begins with “Hello,” a standard and polite greeting used in formal communication, rather than a familiar greeting like “hey,” which often appears casually. Then, Dr. Cable introduces herself by saying, “I’m Dr. Cable.” The title “Dr.” shows that the speaker is asserting her professional position or identity, rather than introducing herself as a friend or equal colleague. In informal communication, mentioning the name without a title is usually sufficient, but in formal style, mentioning a title is vital to show position or authority. The following sentence, “Please come in,” is a polite invitation but also contains an order. The word “please” is used

to maintain the impression of politeness, but the context still shows that the person being spoken to is expected to follow the instructions. Meanwhile, although more expressive and emotional, Tally's response, "You know who I am?" falls into formal style. This sentence has the correct grammatical structure and does not use informal expressions such as "You know me, right?" or contractions. In the context of a serious and tense conversation, this sentence still maintains the formal structure and shows social distance, so it still fits the formal style.

The use of formal style in Extract 4 is strongly influenced by the social factor of setting. The conversation takes place within an institutional context, where Dr. Cable represents an official figure likely holding authority over Tally. The initial interaction resembles a professional introduction, with clear social distance and an emphasis on roles rather than personal connection. The setting, which is expressed through a controlled, likely government or medical facility, demands a tone of professionalism and hierarchy. This is reinforced by Dr. Cable's use of a title and structured language, which serve to establish dominance and formality from the outset.

4.2 Discussion

The results of this study indicate that the interaction in the film is dominated by informal situations and close emotional relationships, in line with the main characters, mostly teenagers and peers. Joos' (1967) language style theory is very relevant in this study because it systematically classifies language varieties based on social context and relationships between participants in the dialogue. These results are in line with several previous studies, such as those conducted by Salsabila et al. (2023) in *Hala* movie, Safitri & Pramudyawardhani (2024) in *Pinocchio* movie, Hia et al. (2025) in *Battleship* movie, in *Red Shoes and the Seven Dwarfs* movie, and Rahmi & Fanani (2024) in *Barbie* movie, who also found that casual style was the most dominant type of language style.

In contrast, other studies have emphasized consultative and formal styles, especially in films featuring adult professionals or institutional settings. For example, Kadek et al. (2024) in *Instant Family* movie, Indahsari et al. (2023) in *The Great Debaters* movie, and Sopacuaperu et al. (2024) in *Top Gun: Maverick* movie found consultative and formal styles more prevalent, reflecting the more serious, structured, or authoritative tone of those narratives. Compared to *Uglies*, these films depict interactions in educational, political, or military contexts—where greater social distance or institutional formality shapes communication.

Nevertheless, frozen style did not appear in *Uglies*, unlike in other studies where this style was detected in specific formal or sacred settings. For example, Putri et al. (2022) in *Miracle from Heaven* movie identified frozen style in religious prayers and church sermons—moments marked by solemnity and ritualistic language. Likewise, Hummaira et al. (2022) in the *Green Book* movie found the frozen style used by Dr. Shirley during public, ceremonial, or elite social events to require formal, fixed expressions. Similarly, Nabilah and Candria (2023), in their study on *Miracle from Heaven* movie, identified frozen style in royal protocol expressions such as "Your Majesty," which are institutionally bound and cannot be altered. The absence of a frozen style in *Uglies* can be attributed to the lack of formal, ceremonial, or religious contexts. The film's focus on teenage dynamics, rebellion, and personal discovery makes this rigid language style linguistically and contextually irrelevant. Thus, Joos' language style theory has been proven to apply in analyzing language style in various types of films,

and the results of this study strengthen previous findings that social relationships and situations greatly influence the choice of language style used.

In terms of the social factors that influence the use of language styles, the findings of this study confirm Holmes' (2013) theory that interpersonal relationships, such as familiarity, hierarchy, and social distance, are the most significant determinants of language style. More recent film-based research confirms this trend (Hidayati, 2022; Salsabila et al., 2023; Simamora & Sherina, 2022). For example, a study analyzing dialogues in the Business Proposal series observed frequent style shifts (formal, casual, consultative) triggered by changes in interlocutor roles or familiarity (Simamora & Sherina, 2022). Similarly, Salsabila et al. (2023) found that the participant is the main social factor that influences the characters' choice of language style in Hala movie.

Furthermore, the results of this study also indicate that topic and function also serve as the influential factors in the characters' choice of language style. These findings align with several previous studies finding how topics drive shifts toward casual or formal registers. For example, analyses of film scripts like Papillon reveal that the purpose behind dialogue acts, whether expressive, directive, or referential, correlates with distinct types of language style (Purba et al., 2021). Although their frequencies are lower than the participant, the results indicate that function and topic are still significant to influence the choice of language styles.

Taken together, the results both confirm and extend existing theories. Joos' (1967) classification remains effective for identifying stylistic variation, but the absence of frozen style and the prominence of informal registers in the film Uglies highlight genre-specific deviations. Similarly, Holmes' (2013) model of social factors is supported, yet the dystopian framework illustrates how participants, topics, and functions not only shape stylistic choices but also carry ideological significance. This critical synthesis suggests that the study of language styles in dystopian films can contribute to a more nuanced understanding of how social context and power relations are linguistically constructed in fictional worlds.

5. Conclusion

The dominance of casual and intimate styles used in the film Uglies aligns with the characters' social context, as most are teenagers and peers, making the communication more relaxed, personal, and emotionally expressive. The film also portrays emotional closeness, personal conflicts, and strong friendships, which contribute to the informal nature of the language used. These findings indicate that the relationships between participants, their social background, and the communicative goals in each interaction play a significant role in determining the language style chosen. Furthermore, it is concluded that the participant plays the most important role in influencing the characters' choice of language style in the film Uglies. In other words, the relationship between the characters in the film strongly determines the choice of language style. Nevertheless, it should also be considered that other factors, such as topic, function, and setting also have an influence on the choice of language style.

The study focuses only on one film, Uglies, which may not provide a fully comprehensive representation of language style variation across broader media or genres. As a result, the findings may be specific to the studied context, and cannot be generalized to other films, series, or real-life conversations. We recommend future studies comparing films across genres with differing narrative structures to investigate shifts in dominant language

styles. Furthermore, it is suggested that other researchers to examine how sociolinguistic factors like age, gender, or power are related to language style to provide a more holistic understanding of character interactions. Besides, a comparative study involving real-life speech or interviews could also enrich the interpretation of how language style in fiction reflects or differs from actual communication behavior.

References

- Agosta, K. T. A., & Skolastika, I. M. P. (2024). A language style analysis of the main character in the “Keeping Mum” movie. *BULLET: Jurnal Multidisiplin Ilmu*, 2(6), 1347–1352. <https://journal.mediapublikasi.id/index.php/bullet/article/view/3985>
- Ali, A. A. (2022). Analyzing social factors which explain how the social context affects our choice of a code or a variety, whether language, dialect, or style, with examples from English- other languages, and Libyan Arabic. *Journal of Literature, Languages and Linguistics*, 93, 1-9. <http://dx.doi.org/10.7176/JLLL/93-01>
- Cojocaru, S., Bragaru, C., & Ciuchi, O. M. (2012). The role of language in constructing social realities. The Appreciative Inquiry and the reconstruction of organisational ideology. *Revista de Cercetare si Interventie Sociala*, 36, 31-43. https://stefancojocaru.ro/wp-content/uploads/2012/07/rcis36_02.pdf
- Eckert, Penelope and Rickford, John, R. (2001). *Style and Sociolinguistic Variation*. Cambridge University Press. https://assets.cambridge.org/97805215/91911/frontmatter/9780521591911_frontmatter.pdf
- Fatah, S. M., & Muhammed, A. A. (2025). A sociolinguistic study of gendered language in Jamaica Kincaid’s ‘girl’ using speech act theory and deficit model. *Language Literacy: Journal of Linguistics, Literature, and Language Teaching*, 9(1), 11-26. <https://doi.org/10.30743/ll.v9i1.10654>
- Gumperz, J. & Cook-Gumperz, J. (2007). A postscript: Style and identity in interactional sociolinguistics. In P. Auer (Ed.), *Style and social identities: Alternative approaches to linguistic heterogeneity* (pp. 477-502). De Gruyter Mouton.
- Hendriks, M. (2019). ‘My life is like a movie’: Making a fiction film as a route to knowledge production on Gang Political Performances in Goma, DR Congo. *Journal of Extreme Anthropology*, 3(1), 57-76. <http://dx.doi.org/10.5617/jea.6695>
- Hia, L. A., Sembiring, R. A., & Sihite, J. (2025). An analysis of language style in Battleship movie. *Journal Scientific of Mandalika*, 6(4), 779–786. <https://doi.org/10.36312/10.36312/vol6iss4pp779-786>
- Hidayati, D. H. (2022). How are the sociolinguistic competences applied in the English textbook? *SALEE: Study of Applied Linguistics and English Education*, 3(1), 1-12. <https://doi.org/10.35961/salee.v3i1.385>
- Holmes, J. (2013). *An introduction to sociolinguistics* (4th ed). Routledge.
- Hummaira, H., Fitriasia, D., & Muthalib, K. A. (2022). An analysis of speech styles used by two characters in the movie Green Book. *English Education Journal*, 13(2), 255-266. <https://doi.org/10.24815/eej.v13i2.25912>
- Indahsari, F. E., Rezeki, Y. S., & Rahmani, E. F. (2023). An analysis of language styles used by the main character in “The Great Debaters” movie. *Journal of Scientific Research, Education, and Technology (JSRET)*, 2(4), 1710- 1718. <https://doi.org/10.58526/jsret.v2i4.287>

- Irwan, A. A., Iskandar, & Mustikawati, Y. (2023). An analysis of language styles used in Hong's movie "Red Shoes and the Seven Dwarfs" movie. *English Education Journal*, 2(2), 177-184. <https://ojs.unsamakassar.ac.id/edj/article/view/305>
- Joos, M. (1967). *The five clocks: A linguistic excursion into the five styles of English usage*. Harcourt Brace World. https://openlibrary.org/books/OL32993557M/The_five_clocks
- Kadek, N., Siska, A., Dewi, S., Made, I., & Skolastika, P. (2024). An analysis of language styles in the movie "Instant Family." *RETORIKA: Jurnal Ilmu Bahasa*, 10(2), 360-367. <https://doi.org/10.55637/jr.10.2.8109.360-367>
- Keraf, G. (2010). *Diksi dan Gaya Bahasa*: Gramedia Pustaka Utama.
- Krippendorff, K. (2004). *Content analysis: An introduction to its methodology* (2nd ed.). Sage Publications.
- Kurniawan, F. A., & Firda, T. (2023). Analisis konten film "Mak Cepluk" sebagai pelestarian permainan tradisional Indonesia. *Mu'ashir: Jurnal Dakwah dan Komunikasi Islam*, 1(1), 59-82. <https://doi.org/https://doi.org/10.35878/muashir.v1i1.760>
- Lu, Z. (2023). How do films reflect our societies today? An analysis of films and film genres. *Communication Society and Media*, 6(4), 69-75. <http://dx.doi.org/10.22158/csm.v6n4p69>
- Miles, M. B., Huberman, A. M., & Saldana, J. (2014). *Qualitative data analysis: A methods sourcebook*. Sage Publication.
- Nabilah, H., & Candria, M. (2023). Charlotte's language style in Queen Charlotte: A Bridgerton story series (2023). *Culturalistics: Journal of Cultural, Literary, and Linguistic Studies*, 7(2), 33-42. <https://doi.org/10.14710/ca.v7i2.20823>
- Purba, D., Sulistia, F., Br. Manurung, V. L., & Herman. (2021). Sociolinguistics analysis on language style form at the movie script of Papillon. *Trends Journal of Sciences Research*, 1(1), 37-45. <https://doi.org/10.31586/ujssh.2021.110>
- Putri R. A. A., Halim, A., & Abdullah, A. (2022). Language style in Miracle from Heaven movie: A sociolinguistic study. *Performance*, 1(1), 1-13. <https://doi.org/10.26858/performance.v1i1%20August.36749>
- Rahmi, A., & Fanani, A. (2024). The analysis of language style used in Barbie movie (2023). *Proceedings of National English Undergraduate Student Conference (NEUSCO)*, pp. 234-243. <https://proceedings.uinsa.ac.id/index.php/neusco/article/view/2683>
- Safitri, E. I. N., & Pramudyawardhani, S. R. (2024). The language styles in Walt Disney Pinocchio movie (2022). *Jurnal Dialektika*, 12(1), 1-11. <https://journal.peradaban.ac.id/index.php/jdpbi/article/view/1920>
- Salsabila, J., Lestari, K., & Fiscarina, C. V. (2023). Language style used by the main character in Hala: A Sociolinguistic study. *Ideas: Journal on Language Teaching and Learning, Linguistics and Literature*, 11(2), 167-167. <https://doi.org/10.24256/ideas.v11i2.4723>
- Silta, P. P., Geroda, G. B., & Pane, W. S. (2023). An analysis language style based on the level of formality according to Martin Joos theory. *Inquest Journal*, 1(2), 164-174. <https://doi.org/10.53622/ij.v1i02.183>
- Simamora, R. M. P., & Sherina, S. A. (2022). An analysis of language styles used by the main characters in the dialogues in Business Proposal Series. *Bahasa: Jurnal Keilmuan Pendidikan Bahasa dan Sastra Indonesia*, 4(2), 79-87. <https://doi.org/10.26499/bahasa.v4i2.291>

- Sopacuaperu, J. H., Setyawan, A. H., & Hartati, E. (2024). Language style analysis of *Top Gun: Maverick* (2022). *Jurnal Pendidikan Ilmiah Transformatif*, 8(8), 42–48. <https://oaj.jurnalhst.com/index.php/jpit/article/view/3748>
- Swantara, M., Suastini, N. W., & Santika, I. D. A. D. M. (2024). An analysis of language style in *Little Buddha* movie. *Journal of Language and Applied Linguistics*, 5(1), 84–91. <https://doi.org/10.22334/traverse.v5i1.136>
- Trudgill, P. (2000). *Sociolinguistics: An introduction to language and society*. Penguin Books Limited.
- Ugondo, P. L. (2021). *Film, cinema, and literature*. National Open University of Nigeria Press.
- Wardhaugh, R. & Fuller, J. M. (2015). *An Introduction to Sociolinguistics*: Basil Blackwell Ltd. https://mrdowoportal.weebly.com/uploads/1/0/1/8/10183165/wardhaugh-fuller2015-an_introduction_to_sociolinguistics.pdf