

An Analysis of Language Styles in the Movie “Instant Family”

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Abstract-This study analyzes the language styles in the movie "Instant Family," a drama directed by Sean Anders and released on Netflix on January 19, 2019. Language style variation is a natural aspect of communication, influenced by social contexts and interlocutors. In "Instant Family," these variations are explored to understand how writers and speakers use language choices, sentence structures, and situational contexts to convey meaning. The research employs a qualitative content analysis approach, involving repeated viewings of the film to identify and categorize language styles based on Martin Joos' theory: frozen, formal, consultative, informal, and intimate. Each dialogue instance is analyzed in relation to its context and character relationships to illustrate the use of different language styles in character development and emotional expression. The study's descriptive qualitative design reveals five distinct language styles. Analysis identifies thirty instances of these styles within the movie's dialogues, with formal style being the most prevalent, appearing eleven times. This predominance is attributed to the numerous public exchanges led by the protagonist, particularly in scenes involving interactions between the presiding officer and the accused. The study suggests that English Department students further investigate language styles across various sources, including movies, novels, social media, and articles. Analyzing linguistic styles in "Instant Family" is crucial for understanding how language choices shape character development and thematic expression. This research serves as a foundation for future studies in film and communication, exploring the impact of linguistic styles on audiences and narratives.

Keywords: Language Style, Movie, Instant Family.

I. INTRODUCTION

Language serves as the cornerstone of human interaction, enabling communication through spoken or written words. As asserted by Hutajulu & Herman (2019), effective communication heavily relies on language as a primary tool. It not only constitutes a fundamental aspect of verbal interaction but also adheres to specific rules shaped by social and situational contexts, as highlighted by Khoimah (2019). Hence, language stands as an indispensable element of human existence, facilitating the expression of ideas, emotions, and

desires through deliberately constructed symbols, as elucidated by Sapir (1921). Without language, interpersonal connections would be severely hindered, making it arduous for individuals to engage meaningfully with others. Moreover, language usage varies based on the communicative partners, setting, and timing, underscoring the significance of employing appropriate language styles.

Language style, a pivotal component of narrative construction, plays a crucial role in shaping fictional characters' portrayal. Josiah (2016) posits language as an intrinsic mechanism

for articulating thoughts, emotions, and needs through symbolic representation. This view is echoed by Trioktaviani (2019), who positions language style as a distinct category within the broader spectrum of language varieties, extensively examined within the domain of sociolinguistics. Notably, language style entails the selective adoption of linguistic alternatives, as emphasized by Ducrot (1981). Within the realm of entertainment, particularly in movies, language style assumes significance in delineating character traits and narrative progression. For instance, the film "Instant Family" garnered public attention for its heartwarming storyline, with Mark Wahlberg's portrayal exemplifying an essential aspect of the movie's language style.

Sociolinguistics, a subfield of linguistics, delves into the intricate interplay between language and societal dynamics. Holmes & Wilson (2017) assert that sociolinguistics explores the multifaceted relationship between language and social processes. Deckert (2011) elucidates the term "socio" within "sociolinguistics," referring to the examination of language use in diverse social contexts. This encompasses interpersonal interactions as well as broader cultural, national, and international dimensions. Sociolinguistic inquiry encompasses diverse facets, including the examination of language's role in social systems, analyses of diachronic and synchronic changes, investigations into dialectal variations, exploration of age-related linguistic shifts, and examinations of gender-dependent language variations, as articulated by Salsabila & Permanasari (2022).

Deleuze (1986) introduces a conceptual framework for analyzing language style in movies, delineating between two distinct types: movement-image and time-image. The former accentuates action and movement on screen, while the latter emphasizes a film's temporal dimension, often characterized by non-linear narrative structures and subjective character experiences. Furthermore, language, as a fundamental tool of human communication, serves as a conduit for mutual understanding. Its absence would pose considerable challenges to interpersonal interaction, as noted by Febriani et al. (2019). Within cinematic narratives, language style can be bifurcated into narrative and expressive styles, with the former focusing on straightforward storytelling and the latter imbuing language with ambiguity and

metaphorical richness.

Meyerhoff (2018) posits that language style extends beyond mere communication, offering insights into personality traits, cognitive processes, and emotional states. This observation holds particularly true in cinematic contexts, where character dialogues provide nuanced glimpses into their inner worlds. Movies, serving as visual mediums of communication, offer rich opportunities for studying language styles. According to Maraden (2016), movies tell stories through moving images and sound, with actors breathing life into dialogues scripted by writers.

Joos (1967) categorizes language style into five distinct styles: frozen, formal, consultative, casual, and intimate. Each style corresponds to specific communicative contexts, ranging from ceremonial occasions to informal interactions among friends and family. This classification system offers a framework for understanding the varied linguistic registers employed in different social settings. Kirsznner & Mandell (2003) further delineate language styles into formal, informal, colloquial, and slang, providing additional insights into linguistic variation.

Language variety, as elucidated by Juliana Dewi et al. (2020), stems from social interaction activities within distinct communities, manifesting at various linguistic levels under diverse circumstances. Recognizing language variance allows for a deeper understanding of sociocultural dynamics and linguistic diversity. Simamora & Sherina (2022) emphasize the reciprocal relationship between language and social interaction, wherein language shapes social interactions and vice versa. This reciprocal influence underscores the pivotal role of language in interpersonal communication and societal cohesion.

Analyzing language style in movies like "Instant Family" provides a rich avenue for understanding linguistic diversity and narrative portrayal. Central to this analysis is Joos (1967), which categorizes language styles into five main categories: frozen, formal, consultative, casual, and intimate. These styles represent varying degrees of formality and are employed in different social contexts. Frozen style, for instance, is characterized by highly formal language used in ceremonial occasions, while casual style is more relaxed and suitable for informal conversations among friends. By applying Martin Joos' theory, researchers can dissect the intricacies of language usage within cinematic narratives, shedding light on how

language shapes characters and their interactions, thus deepening our comprehension of both language and society.

The research problem in this analysis is to understand and analyze the language style used in the film "Instant Family", with a focus on character characterization and narrative progression. This research aims to apply Martin Joos theoretical framework in classifying language styles in the film, as well as to investigate how the use of language styles influences the way the characters in it interact and develop. The significance of this research lies in its contribution to the understanding of the relationship between language, character and narrative in a cinematic context, as well as its implications for sociolinguistic and literary analysis.

II. METHODS

This research uses a qualitative research design with a content analysis approach to analyze the language style in the film "Instant Family." Data was collected through systematic observation of dialogue and narration in films. The data collection process consists of several important steps. First, researchers watched the film "Instant Family" repeatedly to thoroughly understand the storyline and the context of communication between characters. Second, researchers noted the various types of language used in films, focusing on variations in language style.

After the data is collected, the next step is data classification based on Martin Joos linguistic style theory. This theory identifies five language styles: frozen, formal, consultative, informal, and intimate. Each relevant dialogue or narrative excerpt is recorded and broken down according to the definition of each language style (Joos, 1967).

The use of Martin Martin Joos' framework in the analysis is carried out by comparing examples of dialogue from films with the characteristics of each language style that has been defined. Frozen language style, for example, is mixed with stiff sentence structures and high formality, while informal style is more relaxed and uses everyday language. In this analysis process, researchers not only look at word choice, but also at the context of the conversation and the relationships between characters to determine the appropriate category.

With this approach, the research aims to identify and analyze how various language styles

are used in "Instant Family" to develop characters, build narratives, and convey emotional messages. The results of the analysis are expected to provide in-depth insight into the dynamics of communication in the film as well as the application of Martin Martin Joos' theory in a cinematic context.

III. RESULT AND DISCUSSION

Result

The research outcomes reveal the presence of four language styles in the film. These styles, along with their corresponding frequencies, are as follows: formal style, the most frequently occurring, with eleven instances; consultative style, observed two times; casual style, present in eight instances; and intimate style, found in nine instances. The cumulative data identified in this study amounts to thirty instances.

Table 1. The Percentage of Language Style Types in "Instant Family" Movie

No	Language Style	Frequency of Data	Percentage
1	Frozen Style	0	0 %
2	Formal Style	11	36,6%
3	Consultative Style	2	6,7%
4	Casual Style	8	26,6%
5	Intimate Style	9	30%
Total Data		30	100%

Frozen Style

In the analysis of language styles in the film "Instant Family," frozen style was not found in the context of dialogue and interactions between characters. Frozen style generally refers to the use of very formal and structured language, often found in formal or ceremonial situations. Examples are official speeches, public presentations, or situations where formal politeness and propriety are required. However, in the narrative context of the film "Instant Family," where the story focuses on the dynamics of a growing family and the relationships between characters that develop, there is no need to use highly formal language such as frozen style.

This film tends to depict more relaxed and intimate situations, because it follows the daily lives of a group of people who suddenly become a family. Most of the dialogue in this film occurs in the context of more informal social

interactions, where the characters speak in a more relaxed and familiar language style. They use everyday language that reflects their emotions, relationships and circumstances in a natural and authentic way.

Thus, the absence of a frozen style in the film "Instant Family" reflects a more up-close and personal narrative approach to a complex and diverse family story. The audience is invited to feel close to the characters through dialogue which tends to be more relaxed and natural, rather than through formal situations which can sometimes create emotional distance between the audience and the characters.

In this context, the emphasis on a more relaxed and familiar language style may aim to build the audience's closeness and emotional involvement with the story and its characters. Thus, the use of more relaxed and familiar language in the film "Instant Family" not only reflects the reality of everyday life, but also aims to create emotional depth and audience involvement in the viewing experience.

Formal Style

Formal language style is associated with one-way interaction and is employed in formal settings. It is mainly employed in significant or severe contexts, such as socializing, classroom interactions, formal presentations, and teacher or lecturer meetings.

Data 1. In the courtroom

Judge: And you are Elizabeth?

Lizzy: It's Lizzy, Sir. I mean, your honor.

Judge: And, Lizzy, I understand you have submitted a statement. And the foster parents, Mr. and Mrs. Wagner, are they present as well?

Pete and Ellie: Yes, your honor.

Judge: And, Mr. and Mrs. Wagner, is it accurate that you left Juan and Lita alone in your car while you were being arrested for aggravated assault?

Ellie: Yes, your honor, but in our defense... Sir, all I need to know is whether or not Lizzy is lying.

Judge: No, she's not lying.

The data mentioned above is categorized as a formal language style due to the severe setting of a trial. This situation unfolds during a court hearing where Lizzy, the first adopted child, reports her adoptive parents. The courtroom context suggests that people participating in formal activities often exhibit a certain formality. In the data that the author found, the adoptive parents were angry because Lizzy sent an

inappropriate photo to a boy named Jacob. Ellie's mother found out about it and was very angry, and Lizzy and Ellie had a big fight. The following day, Lizzy was taken to school by Pete, Ellie, and her two younger siblings, Juan and Lita. When Lizzy entered her school, Pete and Ellie, her adoptive parents, were looking for a boy named Jacob. When they found Jacob, Pete and Ellie got into a fight at school when school officials saw it and they were reported to the police. Pete, Ellie, and Jacob were taken to the police station when Lizzy saw her and her siblings still in the car left by Pete and Ellie. Lizzy was angry with her adoptive parents and reported them to the court for Ellie and Pete leaving her younger siblings in the car. This suggests that their circumstances are official because the relationship between the judge and the defendant is classified as a formal relationship that arises because of the level of authority between the participants.

Explicitly related to Martin Joos' framework, it can be concluded that interactions in the courtroom match the formal language style. Formal language style, according to Martin Joos' theory, is most appropriate in significant or heavy contexts such as court. This is reflected in the use of very formal language, respect for authority, and maintenance of relevant social norms. In this situation, judges play a frozen role, enforcing rules and norms, while witnesses and impostors follow a consultative style that shows obedience and obedience to authority. Through the application of Martin Joos' theory, this analysis deepens understanding of how language shapes social interactions in formal contexts such as courtrooms, and how these linguistic norms help shape dynamics in society.

Data 2. In the courtroom

Judge: Pete and Ellie Wagner, do you wish to adopt Juan, Lita, and Lizzy into your family today?

Pete: Yes, your honor.

Ellie: Yes, your honor.

A deeper analysis using Joos theoretical framework allows us to better understand the use of language styles in certain situations, such as in the dialogue in the film "Instant Family". In Martin Joos' framework, formal language styles tend to be used in situations that require a high level of formality, such as in a courtroom. In this example, the dialogue between the Judge, Pete, and Ellie Wagner reflects the use of formal language with words such as "your honor"

indicating respect for the judge's authority. Pete and Ellie, as prospective adoptive parents, use formal language to emphasize their readiness and commitment to adopting Juan, Lita, and Lizzy. Through this approach, it can be seen how Martin Joos' framework helps understand language use in the narrative context of films, revealing more depth about the relationships between characters in formal situations such as courtrooms. Overall, this analysis provides deep insight into how language shapes character and interaction in cinematic narratives, as illustrated in the film "Instant Family," drawing on Martin Joos' framework as a useful analytical tool.

Consultative Style

The consultative style is a linguistic approach used in semi-formal situations. While it maintains a degree of formality, the language used in this style is moderately formal, as seen in contexts like business conversations and discussions between doctors and patients.

Data 1. At the orphanage

Karen: But we can take you through the eight-weeks foster parenting course, and you can get your certification.

Sharon: Then we can pair you with some kids you can foster until they become adoptable.

A deeper analysis of the above conversation reveals the use of a consultative style in a semi-formal situation in the orphanage, in line with Martin Joos' framework. In this dialogue, there are language characteristics that reflect a consultative style, which shows a sufficient level of formality, but still allows for relatively relaxed interaction. For example, the use of words such as "We can take you through that eight weeks of parenting" indicates a tendency to provide advice or recommendations in situations that require deliberation and decision making, consistent with the semi-formal nature of the conversation. Additionally, the phrase "You can get your certification" demonstrated politeness in providing information about the adoption process, reflecting awareness of the need for participants to clearly understand the necessary steps. The use of the words "We can pair you with some kids" also includes a collaborative approach and giving participants options, which is characteristic of the consultative style in Martin Joos' framework. Thus, this analysis not only describes the use of language in the context of the film "Instant

Family," but also connects it directly to Martin Joos' theory, which deepens the understanding of how language styles reflect social relations and the dynamics of interaction in society.

Casual Style

Casual style is a linguistic mode commonly employed in informal settings, illustrating a close relationship between two speakers. This style typically does not place significant emphasis on grammatical precision in sentences.

Data 1. At the house, Pete

Russ: We're all smelling this, right?

Kimmy: Yeah, it smells like I'm breathing piss.

Pete: Okay. Not a good fit. So, we will go.

In the dialogue that occurs at Pete's house between Russ, Kimmy, and Pete in the film "Instant Family," we can see the application of a casual language style that fits Martin Joos' framework. First, this language style can be categorized as a relaxed style in the context of Martin Joos' theory. Pete uses the phrase "Okay. Not a good fit. So, off we go" which indicates a low level of formality and a greater emphasis on intimacy in the interaction. Pete uses the word "not suitable" informally to express disapproval of the situation, while the use of the word "go" instead of "go" shows an emphasis on practicality and cheerfulness in everyday communication between friends. This analysis illustrates how the casual language style in this film's dialogue creates a nuance of intimacy between characters, while deepening our understanding of how language shapes social dynamics in cinematic narratives by referring to Martin Joos' framework which categorizes language styles based on the level of formality and social context of their use.

Data 2. At the house, Pete

Ellie: Please, Kimmy. You just got here.

Russ: Sorry, Pete. Have a good fight.

Pete: See you later, Russ.

In the dialogue from the film "Instant Family," the use of casual language style can be analyzed more deeply by referring to Martin Joos theoretical framework. Russ saying "Sorry, Pete" is a prominent example of a casual language style that fits the category of casual style in Martin Joos' theory. This relaxed style tends to be used in informal situations, where conversation tends to be free and not bound by formal grammar rules. Russ, who uses this informal expression,

shows that the interaction between the characters in this situation is in a relaxed and familiar environment. By referring to Martin Joos' theory, we can understand that the language style chosen in this conversation is reflected in the level of formality and social closeness between the speakers. This analysis illustrates how the choice of language style not only influences communication between characters in a film context, but also deepens understanding of the interpersonal and social dynamics that occur in cinematic narratives. Through this approach, one can see how language is not only a means of communication, but also a powerful marker of social relationships and character in a narrative setting.

Intimate style

A personal language style known as intimate style is employed in close connections, including those with friends, relatives, and younger and elder siblings. This style maintains certain language norms, excluding elements like slang and detailed background information found in other styles.

Data 1. At the home

Pete: Okay, I love you.

Ellie: I love you too.

An in-depth analysis of the intimate conversation between Pete and Ellie in the film "Instant Family" illustrates the use of language styles that are categorized as intimate in Martin Joos' theory. In this conversation, Pete and Ellie expressed their personal feelings in simple but deep words. Pete begins with the phrase "*Okay, I like you*" expressing his feelings directly for Ellie. This phrase reflects the emotional closeness between them, highlighting the intimacy they share. Ellie responds with a similar phrase, "*I love you too*" affirming the same feeling in a warm and intimate way. This exchange of words not only expresses their feelings for each other, but also creates a deeply personal moment, marked by the kiss that follows. By applying Martin Joos' framework, this analysis illustrates how intimate language styles are used in conversational contexts involving emotional expression and personal closeness. This deepens understanding of how language shapes and reflects interpersonal relationships in social contexts and cinematic narratives.

Data 2. At the field

Pete: What happened?

Lita: Juan broke Potato Chips.

Pete: Calm down! I'm fix her, okay? Here you go. See?

Lita: Thanks, Daddy.

Pete: Did you going to hear that? I just got my first "Daddy"!

Ellie: That's... You suck! No fair! I want some of that.

In the conversation between Pete, Lita, and Ellie in the film "Instant Family," we can find the use of language that reflects an intimate style, as categorized in Martin Joos' framework. First of all, when Lita seeks help from Pete by revealing that Juan went bankrupt with his potato chip business, this shows that she feels close and comfortable enough with Pete to share such personal information. When Pete offers support by saying that he will help Juan, he uses language that conveys concern and care, indicating an emotional closeness between them. Lita's use of the word "*Daddy*" to refer to Pete also emphasizes the intimate relationship between them, signifying Pete's adoption of a fatherly role in Lita's life. Ellie's jealous response to the relationship between Pete and Lita adds a deeper emotional dimension to this conversation, reflecting the complex relationship dynamics within the family. By analyzing these conversations through Martin Joos' framework, we can see how language is used to express closeness, care, and emotion in the context of interpersonal relationships, providing a deeper understanding of how characters connect and interact within the film's narrative.

Discussion

Instant Family tells the story of a childless couple who wants to adopt three children from an orphanage. This movie is 1 hour 59 minutes long. Using the data analysis results as a guide, Sean Anders and John Morris' "Instant Family" is a domestic conflict film that falls within the research topic category. Within this research object, four types of language styles were identified: formal language style, occurring 11 times; consultative language style, appearing twice; casual language style, found in 8 instances; and intimate language style, present in 9 instances. The two data appearing in the formal language style show that each speaker only communicates in one direction and does not require feedback from the listener. Consultative

style in the movie, with a total of 2 data because conversations occur in semiformal situations, which are not too formal but not included in the casual category. For casual style, there are 8 data used in the movie, and most of them are spoken by her friend in a more relaxed situation. The Intimate style in this movie is utilized nine times, primarily in interactions between the husband and wife and their adopted children. The movie's settings encompass various locations such as the house, orphanage, court, school, and field.

Based on these results, the author tends to compare the findings with other studies, particularly the language style analysis of Joos language style theory applied to the "To All the Boys I've Loved Before Movie". Both studies point out that formal and intimate language styles are more frequently used in the related movie. The assertion is supported by the hypothesis used in this investigation. The author comes to the conclusion that, depending on a number of factors, including the context, language style may be able to identify which circumstance arises in a discussion.

IV. CONCLUSION

In this research, the main objective is to analyze the language style used in the film "Instant Family" using Martin Martin Joos' theory as a framework. This research aims to understand how various language styles influence cinematic narratives and deepen understanding of how language shapes characters and interactions in film contexts. In the analysis of the language styles of the film "Instant Family," four main types of language styles were found, namely Formal, Consultative, Casual and Intimate. The Formal Style is the one that appears most frequently, occurring eleven times, especially in contexts such as trials. The Consultative Style appears twice, indicating semi-formal situations such as conversations in orphanages. Casual Style, occurring eight times, tends to be used in informal situations such as conversations between friends. Meanwhile, the Intimate Style was found nine times, mainly in interactions between family members who had been adopted. These findings provide an overview of how language is used in various contexts in the film, showing the use of language appropriate to the situation and relationships between characters.

The implications of the findings in the context of language use in the film "Instant Family" underscore the importance of matching

language style to the situation and relationships between characters in building a strong and convincing narrative. By understanding how various language styles influence interactions between characters and shape the atmosphere in a film, filmmakers can create a more authentic and engaging experience for audiences. The appropriate use of language style allows the audience to feel connected to the characters and story emotionally, deepening their experience in capturing the message the film conveys. This highlights the importance of a deep understanding of language and communication in forming effective narratives in visual media such as film.

Limitations of this study include data coverage being limited to one particular film, "Instant Family," so the findings may not be directly applicable to different film contexts. In addition, the analysis focuses only on the language styles identified in Martin Martin Joos' theory, which may not cover all the nuances and variations in language use in films. For future research, it is recommended to expand the scope of the sample of films analyzed as well as consider the use of additional theoretical frameworks that can enrich the understanding of language use in cinematic contexts. Additionally, integrating deeper qualitative analysis methods can provide richer insight into how language styles shape narratives in films.

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