

**A COMPARATIVE ANALYSIS OF LANGUAGE STYLE BETWEEN  
“THE CONJURING 1 AND THE CONJURING 3” MOVIE DIRECTED BY  
JAMES WAN 2013 AND MICHAEL CAVES 2021**

**THESIS**

*Submitted in Partial Fulfillment for Bachelor Degree Requirement  
of English Department*



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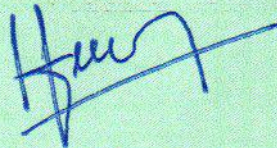
## HALAMAN PERSETUJUAN SKRIPSI

A Comparative Analysis of Language Style between The Conjuring 1 and The  
Conjuring 3 Movie Directed by James Wan 2013 and Michael Caves 2021

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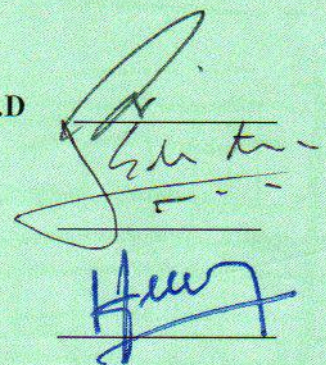
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## **ABSTRACT**

**Silpitri, Yulia. 2022 “A Comparative Analysis of Language Style between The Conjuring 1 and The Conjuring 3 Movie Directed by James Wan 2013 and Michael Caves 2021”. Thesis. English Department. Faculty of Language and Arts. Universitas Negeri Padang.**

The aim of this research is to compare the differences and similarities between The Conjuring 1 and The Conjuring 3 in three levels; 1) in the level of Field, 2) in the level of Tenor, and 3) in the level of Mode. This study was analyzed using Halliday's systemic functional linguistics theory. This study is a descriptive research. According to the study findings, both of Conjuring 1 and Conjuring 3 have four similarities and four differences in the level of Field. At the Tenor level, there are four similarities and five differences. Meanwhile, the Mode level has four similarities and two differences. The findings lead to the conclusion that both of Conjuring 1 and Conjuring 3 are more similar than different. The similarities and differences discovered are caused by the influence of the scriptwriter's word selection in the three levels of context situation.

**Key words:** Language style, horror movies, three level of context situation, The Conjuring 1, The Conjuring 3

## ABSTRAK

**Silpitri, Yulia. 2022 “A Comparative Analysis of Language Style between The Conjuring 1 and The Conjuring 3 Movie Directed by James Wan 2013 and Michael Caves 2021”. Thesis. English Department. Faculty of Language and Arts. Universitas Negeri Padang.**

Tujuan dari penelitian ini adalah untuk membandingkan perbedaan dan persamaan antara dua film horror Amerika melalui tiga level konteks situasional. Ketiganya berada pada 1) level Field, 2) level Tenor dan 3) level Mode. Teori bahasa fungsional sistematis Halliday digunakan untuk menganalisis penelitian ini. Metode yang digunakan dalam penelitian ini adalah metode penelitian deskriptif. Data untuk penelitian ini adalah dialog dan naskah dari dua film tersebut. Hasil penelitian menunjukkan bahwa kedua film ini memiliki empat kesamaan dan empat perbedaan tingkat Field. Kemudian ada empat persamaan dan lima perbedaan pada tingkat Tenor. Ada empat persamaan dan dua perbedaan pada level Mode. Temuan ini mengarah pada kesimpulan bahwa Conjuring 1 dan 3 lebih serupa daripada berbeda. Persamaan dan perbedaan yang ditemukan disebabkan oleh pengaruh pemilihan kata yang dipilih penulis dalam tiga tingkat konteks situasi.

**Kata Kunci:** Language style, horror movies, three level of context situation, The Conjuring 1, The Conjuring 3

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Padang, October 2022

The researcher

## TABLE OF CONTENTS

ABSTRACT.....	i
ABSTRAK.....	ii
ACKNOWLEDGEMENT.....	iii
TABLE OF CONTENTS.....	iv
LIST OF TABLES.....	vii
LIST OF FIGURE.....	viii
CHAPTER 1.....	1
INTRODUCTION.....	1
1.1    Background of Research Problem.....	1
1.2    Identification of Research problem.....	6
1.3    Limitation of Research Problem.....	7
1.4    Formulation of Research Problem.....	7
1.5    Research Questions.....	8
1.6    Purposes of the Research.....	8
1.7    Significances of the Research.....	8
1.8    Definition of Key Terms.....	9
CHAPTER II.....	11
REVIEW OF RELATED LITERARURE.....	11
2.1    Review of Related Theories.....	11
2.1.1    Stylistics.....	11
2.1.2    Language style.....	14
2.1.3    Systemic Functional Linguistics (SFL).....	15
2.1.4    Style and Register.....	18
2.1.4.1    Field.....	21
2.1.4.2    Tenor.....	26
2.1.4.2.1    Types of Mood.....	28
2.1.4.2.2    Types of Attitudes.....	30
2.1.4.2.3    Types of Graduation.....	35



2.1.4.2.4 Types of involvement.....	37
2.1.4.2.5 Types of modality.....	39
2.1.4.3 Mode.....	41
2.1.5 Definition of movie.....	43
2.1.6 Stylistics of film.....	45
2.1.7 Review of related studies.....	46
2.1.8 Conceptual framework.....	64
CHAPTER III.....	65
RESEARCH METHOD.....	65
3.1 Type Of The Research.....	65
3.2 Data and Sources of Data.....	65
3.3 Instruments of the Research.....	66
3.4 Method and Technique of Data Collection.....	68
3.5 Method and Techniques of Data Analysis.....	69
CHAPTER IV.....	72
FINDINGS AND DISCUSSION.....	72
4.1 Data Description and Analysis.....	72
4.1.1. Field.....	73
4.1.1.1. Material Process in The Conjuring 1 and The Conjuring 3 Movie...	73
4.1.1.2. Mental process in The Conjuring 1 and The Conjuring 3 Movie.....	74
4.1.1.3. Behavioural process in The Conjuring 1 and The Conjuring 3 Movie .....	76
4.1.1.4. Verbal process in The Conjuring 1 and The Conjuring 3 Movie.....	77
4.1.1.5 Relational process occurrences in The Conjuring 1 and The Conjuring 3.....	78
4.1.1.6 Existential process in The Conjuring 1 and The Conjuring 3 Movie.	81
4.1.1.7 Meteorological process in The Conjuring 1 and The Conjuring 3 Movie 82	
4.1.1.8 Participants in The Conjuring 1 and The Conjuring 3 Movie.....	82
4.1.1.9 Circumstance in The Conjuring 1 and The Conjuring 3 Movie.....	85
4.2 Findings.....	87

4.2.1 Comparison between The Conjuring 1 and The Conjuring 3 Movie in the level of Field.....	87
4.3 Discussion.....	91
CHAPTER V.....	94
CONCLUSION AND SUGGESTION.....	94
5.1 Conclusion.....	94
5.2 Suggestion.....	95
REFERENCES.....	96
Appendix 1 Field Analysis of The Conjuring 1 Movie.....	104



## LIST OF TABLES

Table 2.1 Participant types.....	25
Table. 2.2 Affect difference in grammatical structure.....	31
Table. 2.3 Affect differences in emotional categories.....	32
Table. 2.4 Social esteem.....	33
Table. 2.5 Social sanction.....	34
Table. 2.6 Types of appreciation.....	34
Table. 2.7 Graduation scale on attitude.....	36
Table 4.1 the comparison of mental process occurrences between The Conjuring 1 and The Conjuring 3 Movie.....	75
Table 4.2 the comparison of Participants occurrences between The Conjuring 1 and The Conjuring 3 Movie.....	82
Table 4.3 the comparison of Circumstance occurrences between The Conjuring 1 and The Conjuring 3 Movie.....	85
Table 4.10 the comparison of process occurrences between The Conjuring 1 and The Conjuring 3 Movie.....	87
Table 4.11 the comparison of participant occurrences between The Conjuring 1 and The Conjuring 3 Movie.....	88
Table 4.12 the comparison of circumstances occurrences between The Conjuring 1 and The Conjuring 3 Movie.....	90

## **LIST OF FIGURE**

Figure 1: Realization of contexts into language.....	17
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# **CHAPTER 1**

## **INTRODUCTION**

### **1.1 Background of Research Problem**

Humans have a unique way of communicating. They may be discussing the same topic, but they do not have the same language style. When it comes to speaking or writing, everyone each have their own style. This enables people to communicate or receive information. Despite the fact that there are several factors that distinguish each person's language style, as Holmes (1992) states, variation is a specific that includes different language forms, accents, dialects, and languages due to social reasons that contradict others. As a result, it is possible to conclude that language form, accent, dialect, and environment can all be factors in how someone's language style differs.

Language style, according to Ducrot and Todorov (in Sapriyani: 58), is one alternative method of using language. It can be seen in the way that the same information is conveyed using different expressions due to variations in language in different situations and conditions. However, Akamajian et al. (2001) claim that there is a link between language styles and language variations because they are almost the same language variety when discussing language variations. Language variation is also used to express and reflect social factors. Thus, language variation is a type of linguistic variation that refers to the wide range of differences between languages all over the world.

There are two types of language styles: spoken language style and written language style. Spoken style is frequently associated with popular

style (Carter, 1997), which is obviously easier for readers to understand. On the other hand, written style is commonly associated with high technicality; the use of abstract nouns, and other characteristics that make it difficult for readers to understand (Santosa, 2011). The movie as the subject of this research can be divided into two categories: spoken style and written style, based on the dialogues in the movie (spoken style) and the script of the movie (written style). In this study, the researcher uses a functional grammar approach to analyze the written script, which is considered as the movie's text. The social configuration of a text is automatically figured out by determining its style (Simpson, 2004), which allows us to determine the people involved in the text (tenor), the topic being discussed (field), and the medium used (mode) such as emotions (Suhandang, 2004) and (Passante, 2008).

The researcher analyses horror movies focuses on context of situation by applying Halliday's Systemic Functional Linguistics theory in this study. This study analyze context of situation analysis in Horror movies. The researcher used The Conjuring 1 and 3 movies. The researcher chose Horror movies as the object of research because of some reason. First, these movies were interesting to analyze because the language style in a horror movie is quite different from that of another genre of movie. In a horror movie, a simple sentence like "behind you" or "I saw it" can frighten the audience. The power of a simple sentence in a horror movie may pique the audience's interest in the scriptwriter's choice of language. Second, the researcher wants to know if there were any similarities and differences between The Conjuring



1 and The Conjuring 3 movies in the context of the situation because the researcher assumes that there is language development from year to year through literary works such as horror movies. Last, there were very few studies that focus on comparison with two objects of horror movies series.

Language style could indeed change from year to year because it evolves over time, whether it's spoken or written language. Language style may evolve in media such as movies. The Conjuring 1 script, for example, made extensive use of compound sentences, whereas The Conjuring 3 makes more frequent use of simple sentences, with short dialogue and some informal words such as idioms. Using functional grammar, language style can be analyzed in three ways: field, tenor, and mode. As a result, this study is important to conduct as a comparison and evidence to see the evolution of language style over time from movies with the same title but different series and years.

When it comes to movies, there are many genres to choose from. Before discussing what genres are contained in a movie, it would be nice to know what genre is in a movie. In film studies and film theory, genre is used to describe similarities between groups of movies based on aesthetics or broader social, institutional, cultural, and psychological aspects. Form and style, theme, and communicative function are all shared by movie genres. Thus, a movie genre is based on a set of conventions that influence both the production of individual works within that genre as well as audience expectations and experiences. Genres are used by the movie industry in the

production and marketing of movies, by movie analysts and critics in the historical analysis of movies, and by audiences in the selection and experience of movies (Bondebjerg, 2015).

The main movie genre to be discussed is horror movie. Horror movies are intended to frighten and arouse our worst fears. Horror movies frequently provide a cathartic experience, and the use of a terrifying and/or shocking ending is essential to this. The horror movie as a genre is defined by its recurring elements (such as undeath, witches, or gross, bloody violence), attitudes toward those elements (such as that pushing boundaries is dangerous), and goal: to frighten and revolt the audience (Kawin 2012, 4).

There are some researchers who have conducted the study in horror movies; they are Zaimar (2017), Umar (2018), and Saputri (2021). Zaimar (2017) conducts a semiotic analysis of Valak and Lorraine in the movie *The Conjuring 2*. She focuses on the main characters, Valak and Lorraine, who drive the horror in this movie. This study is the result of an investigation into literary reviews of the contemporary horror genre as well as a semiotic analysis of a paranormal. Using signified and signifier theory, this study investigated the presence of material bodies in the performance of sign and code of binary opposition. The findings indicate that there are a few ethical and semiotic issues related to reality's ability to occur within and break through fictional representations identified by signs.

Umar (2018) investigates the various types of presuppositions and interprets the implied meaning of the presuppositions through the utterances

of characters in the movie *The Conjuring*. To answer the research question, he employs Yule's theory of presupposition and context. The findings revealed that all types of presuppositions were discovered, and the implied meaning for each type of presupposition can be interpreted by taking the context into account. In this study, lexical presupposition was most common because using this presupposition could reveal two assumptions in one utterance, and counterfactual presupposition was rare because counterfactual conditionals were rarely found in this movie situation.

Saputri (2021) investigated the language style used by the main character in Scott Derrickson's movie "*The Exorcism of Emily Rose*." She focuses on representing the main character's language style in *The Exorcism of Emily Rose* movie and discovering the social factors that affect the main character through the conversation. She analyzes the data using Martin Joos' (1976) theory. The results revealed that there were 91 data discovered with four types of language styles: frozen, formal, consultative, and casual; the most dominant style used is formal. Through the use of the speaking component, there are also social aspects that have an impact on the main character, which include Setting, Topic, Participant, and Function.

In general, some of the preceding studies are in the same field as the researcher has discussed. This study, on the other hand, is unique in that it examined the language style of the movies *The Conjuring 1* and *The Conjuring 3*. In addition, the researcher used three context situation parameters: field, tenor and mode to analyze the movie script. In contrast to



previous studies, which generally only discuss one object in their research, this research on comparative analysis of language style between the conjuring 1 and the conjuring 3 compares two objects, namely the conjuring 1 and the conjuring 3. Furthermore, most research on language style is conducted using a sociolinguistics approach, and a lot of theory from Martin Joos (1967) was used, whereas the researcher in this study uses a functional grammar approach and the Halliday systemic functional linguistic theory to conduct this research. The context of situation will be examined using lexicogrammatical terms such as transitivity process, mood, and theme. The researcher also examined the appraisal systems found in the movie script, such as attitude, judgment, and appreciation.

There are several research gaps that researchers can discover. First, it is rare to find previous research in the horror movie genre that employs a functional grammar approach and incorporates situational contexts such as field, tenor, and mode into their research. Second, none of the preceding studies compared the style of one genre to another, or two subgenres within the same genre, or styles historically. So, on this occasion, the researcher will use a functional grammar approach to compare two movies from the same genre which is horror movie genre and analyze three aspects of context situation in the form of field, tenor, and mode.

## **1.2 Identification of Research problem**

Based on the research gap identified above, the researcher can see that research on language style can be conducted in other discourses besides

sociolinguistics and pragmatics. For example, research on language style can be investigated using functional grammar and context of situation approaches such as field, tenor, and mode.

Furthermore, based on previous studies that have been discussed, the researcher can see that the majority of the researchers only focused on one object of research and also only on the specific aspects of functional grammar if they are analyzed functional grammar. For example, in a previous study, researchers conducted the study in a fantasy movie such as Frozen and only used transitivity to analyze the data. As a result, the researcher decided to investigate the language style using a comparative method by comparing two objects of horror movie with functional grammar approach and analyze the situation's context: field, tenor, and mode as a complete aspect from functional grammar.

### **1.3 Limitation of Research Problem**

Based on the above-mentioned problem identification, the researcher choose a functional grammar approach by analyzing three aspects of the situation's context which are field, tenor and mode in the two horror movies with scope restrictions on the type of process, the type of mood-residue relationship, appraisal, modalization-modulation relationship, graduation, involvement, and the type of theme used by the two movies as a result of their cultural backgrounds.

### **1.4 Formulation of Research Problem**

In order to address the aforementioned limitation, the problem formulation was written as follows: What are the differences and similarities

in The Conjuring 1 and The Conjuring 3 horror movies in the level of Field, Tenor and Mode?

### **1.5 Research Questions**

In relation to the aforementioned research problem, the researcher deduces three research questions as follows:

1. What are The Conjuring 1 and The Conjuring 3 movies differences and similarities in the level of Field?
2. What are The Conjuring 1 and The Conjuring 3 movies differences and similarities in the level of Tenor?
3. What are The Conjuring 1 and The Conjuring 3 movies differences and similarities in the level of Mode?

### **1.6 Purposes of the Research**

The following objectives had to be elaborated in order to have a consistent goal of the study:

1. To find out the differences and similarities between language styles used in The Conjuring 1 and The Conjuring 3 Movie in the level of Field.
2. To find out the differences and similarities between language styles used in The Conjuring 1 and The Conjuring 3 Movie in the level of Tenor.
3. To find out the differences and similarities between language styles used in The Conjuring 1 and The Conjuring 3 Movie in the level of Mode.

### **1.7 Significances of the Research**

Theoretically, this study is expected to contribute to language, particularly in the areas of language style and context of situation.



Furthermore, it can serve as a reference for other linguistics researchers. This study is also expected to broaden readers' understanding of stylistics, particularly in spoken language styles such as movies. This study is also likely to help other researchers who are interested in researching this topic from a different perspective. In practice, readers understand the taste of horror movies written by an American writer.

### **1.8 Definition of Key Terms**

The following are a few terms used by the researcher based on their function in the research:

1. Style: The manner in which language is used in a context created by someone for a specific purpose.
2. Context of situation:
  - a. Field; refers to what is going on including activity focus (nature of social activities) and object focus (subject of matter).
  - b. Tenor; refers to the social relationships between those taking part. These are specifiable in terms of: - Status or power (agent roles, peer or hierarchic relations), - Affect (degree of like, dislike or neutrality), - Contact (frequency, duration and intimacy of social contact).
  - c. Mode; refers to how language is being used, whether the channel is being used is spoken or written; language is being used as a mode of action or reflection.

3. Horror movie: Horror movies are designed to frighten and arouse our deepest fears. The use of a terrifying and/or shocking ending is essential to providing a cathartic experience in horror movies.
4. The Conjuring 1: The conjuring is a 2013 American supernatural horror movie directed by James Wan and written by Chad Hayes and Carey W. Hayes. This movie tells about Haunted farmhouse that has just been inhabited by the Roger family. Paranormal events continued to occur at night till hurting the new owner of the house. Rogers's wife asks the psychics Ed and Lorraine Warren to help them.
5. The Conjuring 3: The Conjuring 3 is a supernatural horror movie that released in 2021 and directed by Michael Chaves and written by Johnson McGoldrick and James Wan. This movie tells about the exorcism of 8-year-old boy named David Glatzel by 2 famous psychics Ed and Lorraine Warren, which ended tragically. This movie played by Vera Farmiga, Patrick Wilson, Ruairi O'Connor, Sarah Catherine Hook, and Julian Hilliard.

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

#### **2.1 Review of Related Theories**

##### **2.1.1 Stylistics**

Stylistics, often known as style and linguistics, is a subfield of general linguistics. According to Simpson (2004), stylistics is a method of textual interpretation in which language is given primacy of position. The primary goal of stylistics is to investigate and explain the distinctions in language style that are employed in written or spoken scientifically by the linguistics profession. According to Widdowson (2014), stylistics focuses on the analysis of grammar at the level of morphology, syntax, and meaning, which represent the user's experience of a language. Contrastingly, stylistics is concerned with the relationship between how readers or listeners define what is written or uttered, as well as the analysis of language style phenomena at the sentence level. It indicates that the manner in which the speakers or writers speak or write is the essential factor in causing the readers or listeners to form their own opinion. The goal of stylistic analysis is to investigate the distinction in language style.

Stylistics is a branch of linguistics that belongs to macro linguistics. According to Verdonk (2002: 4), stylistics investigates distinctive language expression and explains its intent and effect. As said by Verdonk, the meaning of function of stylistics as distinct uses of language expression from each writer or speaker differs. Stylistics frequently affects the influence that occurs



in the mind of the reader or listener on the target that the writer or speaker has achieved. To be more specific, stylistics is a branch of linguistics that focuses on the study of how language is used in specific ways.

According to Manggala (2017: 66), language is used and employed creatively by humans in their daily lives, such as in direct or indirect communication, advertising, politics, phatic communication, literary reading and writing, and public speaking, among other things. According to that remark, those who use spoken language (direct) may have a distinct style than those who utilize written language (indirect). It signifies that everyone has a unique language style. Crystal (1970) claims that stylistics can explain people's understanding of a language's speaking style in a given situation. This means that people who speak spoken language may differ from one another and create a new condition or meaning in their expression. As a result, each language individual has their unique style to distinguish the technique of representing.

Stylistics is a linguistic category that is immediately important for foreign language teaching. This refers to both linguistic and literary stylistics. Language learners must be aware of the language devices that native speakers prefer in various contexts. Communication errors can occur when communicating with native speakers without such linguo-stylistic competence, for instance, when using formal words in informal settings. The learner must also be proficient in text-typological awareness, which is required when

writing essays. In the case of literary texts, language learners should have a firm grasp on the levels of description where stylistic variation may occur.

Most stylistic studies aim to guide the reader through an examination of the linguistic organization of a literary text in order to achieve comprehension. It provides several benefits to the reader of a literary text by doing so, one of which is improving the traditional way of thinking about language. Furthermore, it reveals the function of specific aspects in a text and helps in understanding the role of these functions in assisting the text to achieve its goals. Moreover, stylistics aims to improve language skills as well as the traditional method of analyzing language. Besides that, stylistic analysis benefits second language learners by clarifying the function of a text, which aids in the interpretation of meanings.

Stylistic Analysis is a method of analyzing a text that looks at the language used and how it reflects power relations, inequality, dominance, and ideologies. Stylistics, on the other hand, is not limited to language alone because it includes other semiotic dimensions such as music, sounds, and gestures. Furthermore, it focuses on revealing hidden ideologies by revealing the hidden meanings of symbols in a discourse to reveal mental and social influences. Stylistics can be applied to a variety of literary genres, including poetry, short stories, novels, plays, movies, and animated movies.

There is a term for stylistics to link it with systemic functional grammar. It is known as functional stylistics. According to Liu and Song (2015, p. 278), functional stylistics can be broadly defined as encompassing the Prague

School functional approach to linguistic study, Halliday's systemic functional linguistics, and Bakhtin's theories of speech genre and style.

In its strictest sense, functional stylistics refers to studies that use systemic functional grammar as their theoretical framework. Functional stylistics can thus be referred to as "systemic functional stylistics." The social semiotic view of language (Halliday, 1978) and systemic functional grammar are the two major theoretical foundations of functional stylistics (Halliday, 1985).

### **2.1.2 Language style**

Ducrot and Todorov (in Sapriyani: 58) define language style as an alternative way to use language. It is evident in the manner in which the same information is expressed using various expressions under various circumstances and conditions. When speaking about language variations, however, Akamajian et al. (2001) assert that there is a connection between language styles and language variations because they are essentially the same language variety. Additionally, language variation is used to convey and reflect social factors. Language variation, a subset of linguistic variation, refers to the vast array of distinctions among languages spoken throughout the world.

There are two types of language styles. They are written style and spoken style. Spoken style is frequently associated with popular style (Carter, 1997), which is obviously easier for readers to understand (Santosa, 2011). On the other hand, written style is commonly associated with high technicality;

the use of abstract nouns and other characteristics that make it difficult for readers to understand. Furthermore, spoken language is not always linked with language that is used orally. It is incorrect to automatically assume that when two interlocutors are discussing a particular subject, their communication is in spoken style. Contrarily, when reading a movie script, for example, it does not imply that the text is written in a particular style.

According to Saputri (2016), a movie script is a written work by screenwriters for a movie, video game, or television program. These scripts can be original works or adaptations of existing works. As previously stated, a script, even in written form, cannot be said to be written because it is one of the literary works with structural similarities to drama. It denotes that the script is a screenplay with background, plot, characterization, and themes.

Moreover, learning to what style a text belongs is interesting. The social structure of a text can be automatically determined by determining its style (Simpson, 2004), which allows us to identify the participants in the text (tenor), the subject under discussion (field), and the mode of expression (such as emotions, Suhandang, 2004). (Passante, 2008).

### **2.1.3 Systemic Functional Linguistics (SFL)**

SFL was established by Halliday (1985), a linguistics professor at the University of Sydney in Australia. Systemic Functional Linguistics, the fundamental study of language, can be defined as the investigation of the relationship between language and its functions in social contexts. It signifies that the language is functional according to Systemic Functional Linguistics

(SFL). SFL, according to Emilia (2014: 63), views language as a meaning-making resource through which individuals engage with one another in a specific situational and cultural context.

Systemic Functional Linguistics (SFL) is a language approach that investigates how language is used in context and how it is structured for use as a semiotic system (Eggins, 1994). It considers language to be a system of choice (Halliday, 1994). O'Donnell (1999) adds to Halliday's argument that context is dynamic and ever-changing depending on what has come before. Moreover, language choice is influenced by what comes before it. In other words, a speaker's or writer's intentions can be expressed in a variety of ways, depending on the context and the purpose for using language (Butt, Fahey, Feez, & Spinks, 2012). SFL, rather than simply representing grammatical form, documents its appropriateness for a specific context and as a function of meaning (Lock, 1996). Furthermore, language is viewed as the realization of cultural context (genre) and situational context (register) (Eggins, 1994; Halliday, 1994; Hasan 1985).

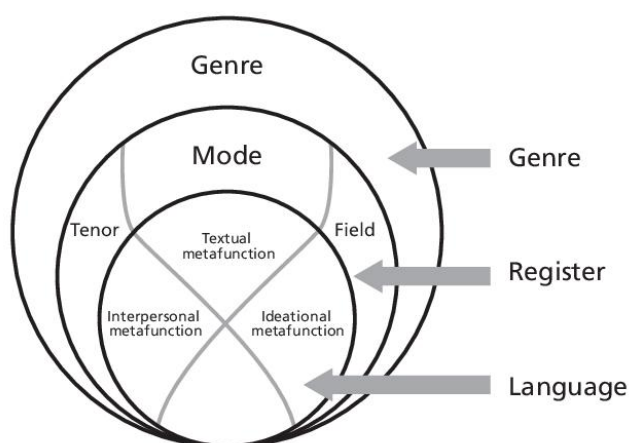
Language choice in SFL is influenced by the situation or time and place where the language is produced, as well as the cultural context. As previously stated, the context of the situation has three variables: Field, Tenor, and Mode (Hassan, 1985). Field is associated with actual experience. Tenor is related to interaction attitudes. Textual mode is related to logical structure (Butt, Fahey, Spinks & Yallop, 1995; Eggins, 1994). As a result Field, Tenor, and Mode work together to realize the situation's context.



According to Hasan (1985) and Halliday (1994), the context dimensions of Field, Tenor, and Mode are realized within language via three metafunctions: ideational or experiential, interpersonal, and textual. The ideational or experiential metafunction is the representation of experience (Field) in the world (for example, informing friends that you were hit by a car or went on vacation) (i.e., content). The language used to encode attitudes or emotions (Tenor) for interactions and interrelationships is known as the interpersonal metafunction. (For example, yelling angrily or displaying an empathic demeanor during an interaction).

The language that functions to shape one's experience and attitudes into a logical structure in text is known as the textual metafunction (Mode). That is, in order for others to understand one's experience, it must be expressed in a specific way and in the appropriate style for the intended audience.

To summarize, SFL considers language to be the realization of a variety of contexts, which in turn affect the type of language used. Figure 1 depicts this point of view.



**Figure 1: Realization of contexts into language**  
(Adapted from Martin, 2002).

Figure 1 shows how language choice (inner circle) is influenced by register/situational context (middle circle), which operates within the context of culture/genre (outer circle). The diagonal lines separate one context dimension from the others (Field, Tenor, and Mode) and one meaning from the others (ideational, interpersonal, and textual). The lines also show how a specific situation's context influences language choice: Field influences ideational meaning, Tenor influences interpersonal meaning, and Mode influences textual meaning.

As a result, in order to connect Systemic Functional Grammar with Register, According to Coffin (2001, p.94), "unlike other linguistic theories, the social and cultural role of language is a central concern in systematic functional linguistics." That is, the central concern of systemic functional linguistics is how language is structured to achieve socio-cultural meanings and how people use language with one another to accomplish daily social life. As an outcome, it is clear that one of the most important aspects of SFL is that it is intended to explain the interrelationships between culture, society, and language use. To explain this relationship, systemics employs the concepts of "cultural context," "context of situation," and "register" (Coffin, 2001, P. 95). However, register will be discussed in the following section.

#### **2.1.4 Style and Register**

Both Style and Register investigate language choice. The choice of language based on the situational context is referred to as style. Style is defined broadly as the manner in which language is used in a given context,

by a given person, for a given purpose, and so on (Leech, 1981: 10). The context-based language choice can be analyzed in two ways: first with traditional grammar or syntax level in stylistics, and then with Functional Grammar in an approach to Register. Stylistics examines lexico-grammatical structures at the syntax level. Morley (2000: 21) stated that syntax can be related to grammar and is referred to as lexico-grammatical. In the other hand, language choice is known as Register in Systemic Functional Grammar. Halliday defined Register as "Variation according to use" in the process of investigating the interaction of language and the social system (Halliday & Hasan, 1985, p.89). It is a language variety that is associated with the different use in different situations.

Register theory in systemic functional linguistics indicated the socio-semiotic relationships between context and language. A text is created in a specific situational context. According to Halliday, "context of situation is the contextual variables of Field, Tenor, and Mode" (1985, p.12).

The concept "context of situation" refers to what is going on in the world outside the text that makes the text meaningful as what the speakers and writers mean. The relationship between language and context is very important to functional linguists. The main point here is that understanding the meaning of what someone has said or written requires knowledge of the context surrounding the text. And the converse is also true: if we can understand what our interlocutor writes or says, we can draw conclusions about the situation's context (Martin, 2001).

Register variables can be used to specify the context of situation (Gerot and Wignell, 1995:11). Context of situations can be specified using three variables or modes of discourse: "field," which refers to what the speakers are saying or what is happening; "tenor," which refers to the relationship of those who participate, the nature of the participants, their statuses, and roles; and "mode," which refers to how language is being used (Halliday, Hasan, & Christie, 1989:12).

According to (Martin, 2001:157) there are two ways to make us realized there's a register pattern in a text since the three register variables (field, tenor, and mode) lack their own forms of expression (words or structures), they must rely on lexicogrammatical structures from language. First, by making certain linguistic choices much more likely than others, so that when we read or hear a text, certain patterns begin to emerge in a non-random manner, in what Martin refers to as 'probabilistic realization': "these patterns represent a particula (Martin, 2001: 157). Second, the register categories adopt a small number of linguistic choices as their own, a process Martin refers to as "indexical realization," in which certain linguistic choices made by the text producer immediately lead the hearer/reader to identify the register in which the text is produced. Linguistic realizations, on the other hand, should not be considered as register variables. Register categories include field, tenor, and mode, whereas lexico-grammatical items are linguistic categories that enable register to be realized.

According to Halliday (1994:35), "Register is a variant of language that differs according on the sort of occasion." It is concerned with the field, tenor, and mode variables. These three variables, when combined, define the meanings that are chosen and the forms that are employed for an expression. To put it another way, they determine the register."

As a result, the writer concludes that the register is a type of language that varies depending on the situation and has three variables. Those are field, which is about what is going on, tenor, which is about the social relationship between those involved, and mode, which is about how language is used, whether written or spoken. Furthermore, because they lack word expression, the register must be realized through lexicogrammatical structures.

#### **2.1.4.1 Field**

The field refers to the content or subject matter. Field is concerned with what is happening, who is doing what, and how, why, when and where they are doing it, in addition to defining the basic nature of the subject matter or topic area. That field, according to Martin (1992:404), is also known as social action, which is what is actually taking place. It refers to the current situation and the type of the social action taking place. It describes the activities that the individuals are involved in, with language playing a key role. Furthermore, Martin (1992:536) defines field as a series of activities geared to some overarching institutional goal, or, to put it another way, field supplies the semiotic interpretation of what counts as a response to the query /What do you do?/.



The field is viewed as the context that motivates the production of ideational or experiential meanings in a text. Field is defined differently by different people. Halliday (1985, p. 12) defines it as "what is happening to the nature of the social action that is taking place: what is it that the participants are engaged in." Another definition of Field is "what the language is being used to talk about" (Eggins, 1994, p. 52). Field is defined as "socially significant action" by Mathiesen and Bateman (1991, p. 72). Another definition of Field is "what is to be discussed or written about" (Butt, Fahey, Feez, & Spinks, 2012, p. 23).

Butt et al., go on to say that the subject matter or Field not only offers the goal for making a text, but also determines the grammar used in that text, whether written or spoken. The concept of Field is amorphous. Field must be realized in linguistics forms in a text in order for it to be quantified using the transitivity systems (Halliday, 1994).

According to Gerot and Wignell (1994:52), transitivity is classified into three semantic types. There are process forms, participants, and circumstances. Interconnected options are to represent different types of processor experience investigated from above, below, and around the process consisting participants with various label such as Actor, Goal; Senser, Phenomenon; Carrier, Attribute; and circumstances such as Clause, Location, Time, Accompaniment, Role, Manner, and Mater. Process refers to a semantic verb (doing, happening, feeling, saying, acting, and existing) and whatever it expresses, such as an event, relationship, physical, mental, or

emotional state; when sorted into semantic, the clause system is classified into material, relational, mental, verbal, behavioral, and existential process.

The transitivity process is centered on process. This is done using a verb. Word-making has been used to describe modern verbs. Halliday defines seven basic sorts of process (1994). There are two types of process: material process and mental process. Behavioral process, verbal process, relational process, existential process and meteorological process are all examples of process. The first is a Material process, which could be described as “doing words.” They express the idea that one entity physically does something that another entity may do. As a result, claims involving a material process must include a doing (process) and a doer (participant).

The second process is mental process which Halliday (1994, p. 118) divides into three categories; cognition (verbs of thinking, awareness, and understanding), affection (verbs of love, fear), and perception (verbs of sight, hearing). There is always one conscious human being in a mental process clause; one hears, feels, or perceives.

The Behavioral process is the third process type to consider. Behavioral processes are typically physiological and psychological process. The vast majority of Behavioral involve only one participant. Behavioral participants are known as behavers. Behavioral expressions thus express a type of action that does not typically extend to another participant.

The fourth is Verbal process. According to Eggins (2004), a verbal process has three participants: the Sayer, the Receiver, and the Verbiage. The

Sayer, or participant in charge of the verbal process, does not have to be a conscious participant (though it usually is), but can be anything capable of emitting a signal. A receiver is a person to whom the verbal process is directed: Depending on the position in the clause, the receiver of the verbal message appears with or without prepositions. A noun expresses some verbal behavior, and the verbiage is a nominal statement of the verbal process.

The fifth process is the relational process. The category of relational process encompasses a wide range of ways to express being in English clauses. The fundamental structural difference between Attributive and identifying processes is clarified by Eggins (2004). Possessives and Circumstantials are two other types of relational process. Possessives encode ownership and possession meanings between clausal participants. Be, look, include, have, become, taste, seem, call, and etc. are the other relational Process verbs. Since it can be interpreted as one of class membership, capital is an attribute of that clause. In identifying clauses, a general symbolization relationship is formed between two participants, the identified and the identifier.

The sixth category is Existential. This is easy to spot because the structure includes the word “there”. According to Eggins (2004:214), “there has no representational meaning in existential processes: it does not refer to location.” Existential processes are commonly expressed using the verb “be” or synonyms such as “exist, arise, or occur.” The Existent is the only obligatory participant in an existential process who receives a functional label.

The final process is a meteorological one. As an example, when someone says “it is raining,” the “it” has no representational function but does provide a subject. The meteorological process is referred to by terms such as hot, windy, rainy, or anything else that refers to weather phenomena.

A participant is something that is a part of the action. Participants are generally classified into two types: First, as the actor controller action, participant I, the leading participant. Second, participant II suffers or is controlled by participant 1. Halliday proposed types of participants as shown in the table:

**Table 2.1 Participant types**

Process type	Participant 1	Participant II
Material	Actor, Goal	Recipient, Client
Behavioral	Behaver	Behavior
Mental	Senser, Phenomena	Inducer
Verbal	Sayer, Target	Receiver, Verbiage
Relational	Attributing: Carrier, Attribute Identifying: identified, identifier	Attributor, Beneficiary Assigner
Existential	Existent	

The circumstance is linked to elements with a process, which is primarily realized by adverbial groups or prepositional phrases. Circumstances are the details that explain when, where, and why an action is carried out. Time, place, manner, cause, accompaniment, matter, reason, and role are the circumstances.

Based on seven types of processes listed above, it is assumed that the roles of the verb take precedence in determining the type of information

obtained through processes. Different process selections will result in different information representations. This indicates that an utterance or a clause requires the verb as the primary source of information. Furthermore, because it is diverse in its selection of processes such as drive a hard bargain and bargain itself, which demonstrate the flexibility in using a language, it has been one of the better devices for discovering variation in language uses.

#### **2.1.4.2 Tenor**

Tenor refers to a discourse participant, their relationship with one another, and their goals. Tenor expresses the relationship between the text participants (for example, writer and reader) (Halliday, 1985; Eggins, 1994; Mathiesen & Bateman, 1991; Butt, Fahey, Geez & Spinks, 2012). Furthermore, tenor is related to Stance (Reilly, Zamora, McGivern, 2005), which involves opinion and feeling. Tenor is also related to what Thompson and Hunston (2006) refer to as evaluation. In this way, it incorporates the writers' perspective on the topic at concern.

Tenor is defined by Martin and White (2005, p. 7) as "how people interact, including the feelings they try to share." Finally, writers use Tenor to sway readers' opinions about the content (Butt, Fahey, Feez, & Spinks, 2012, p. 165). Tenor, according to these definitions, encompasses those opinions, feelings, and relationships that are expressed through language, such as being angry, happy, engaged, polite, enthusiastic, pessimistic, supportive, or unsupportive of an idea. Tenor is defined in this study as the writers' attitude expressed through language.



According to Halliday and Hasan (1985), tenor is the realization of interpersonal meaning. Interpersonal meaning examines a text through the lens of its function in the process of social interaction. The text is both a reflection of reality and an interaction between the speaker or writer and the listener or reader (p.20). Tenor, along with field and mode, is referred to as a register variable. Tenor is the projection of interpersonal meaning realized through language's interpersonal metafunction. Meanwhile, field and mode are the projections of ideational and textual meaning, respectively.

Tenor constructs meaning through language use that reflects the interpersonal metafunction based on the register concept. Interpersonal meaning can be defined in terms of inter-relationships among participants, which can be represented by the relationship between the speaker or writer and the audience in the negotiation of meaning exchange. According to Halliday, interpersonal meaning is meaning as a form of action, that is, the way the speaker or writer uses language to do something to the listener or reader (1985, p.53).

Modality can be used to examine the degree of intimacy or distance, as well as the type of relationship between the author and the reader or text participants in Tenor; additionally, the method of pronominal determination explains how the connection may identify the speaker and the listener. The mood of a clause as a vocal group is determined by the Mood variable, which is made up of the Subject, the Finite (auxiliary or lexical verb), and the remainder of the clause as the Residue. As a result, the order Subject+Finite

establishes mood as declarative, whereas the order Finite+Subject establishes mood as interrogatory. A clause with the white or yes-no format in a framework network, including content, emotional, verbal, relational, or existential processes maybe declarative or questionable. In the following paragraphs, we will discuss and review these five elements of Tenor.

#### **2.1.4.2.1 Types of Mood**

Mood, the role of contact, remains an essential part of the clause for interpersonal communication in English, this section is known as Mood (Thompson 2000:41) and it is made up of subjected and endless. The Finite refers to the first functional dimension of the verbal group. The most important goals in any discussion are the provision or exercise of information, goods, and services concerning the roles of addresses and audiences.

According to Halliday (2014:97), mood is the major interpersonal system of the clause; it provides interactants involved in dialogue with the resources for giving or demanding a commodity, either information or goods-and-services – in other words, with the resources for enacting speech functions through the grammar of the clause: statements (giving information), questions (demanding information), offers (giving goods-and-services), and commands (demanding goods-&-services).

According to Halliday (1994: 38), the four mood forms found in the provision, depending on the goal, are as follows:

- a. Declarative Mood

One of the indicative moods is the declarative mood. It is used to provide new information, inform and conclude the exchange of information. The subject+finite arrangement denotes it for an unmarked one, whereas it could be finite subject for a marked one. Only one of them is marked in the system because it appears different from the systemic assumption that attracts attention and marks an abstract mark in the system.

b. Interrogative

The interrogative mood is used to seek information, despite the fact that it is structured in the sequence of “finite subject” as a declarative one. There are two types of questioning mood; yes-or-no questions and WH questions. A yes-or-no question, also known as a polar question, places finite in the initial position to request information.

c. Exclamative

An exclamation is the third type of mood. This is used to supplement or highlight the argument by conveying details in exclamation form. It includes the dimension WH-, but it is not applicable to interrogation. The distinction between exclamatory and interrogative moods has a finite structure. To avoid ambiguity, the finite should come after the subject.

d. Imperative mood

An imperative mood is the final type of mood. This attitude entails passing on knowledge to other participants in the form of orders. That mood is very different from the other styles discussed previously. This mood can be created by the Finite+subject structure, the occurrence of subject only, finite only or without subject and finite. If only a finite, only a subject, or

none of them occur, they are classified as clauses without mood, but they are included in the mood system.

In the clause's interpersonal structure, the WH- element is distinct. The WH- element is always associated with one of the three functions subject, complement, or adjunct. If it is conflated with the Subject, it becomes a part of the Mood element, and the order within the Mood element must thus be Subject Finite. If, on the other hand, the WH- element is conflated with a Complement or Adjunct, it becomes part of the Residue; in this case, the typical interrogative ordering within the Mood element returns, and we have Finite preceding Subject.

So it can be conclude that every mood serves a specific purpose. Declarative functions include making a statement, declaring an idea, or providing information. The exclamative function is to highlight the statement or argument. The interrogative function is to ask a question or provide information. Meanwhile, the imperative function is to issue a command.

#### **2.1.4.2.2 Types of Attitudes**

Attitude refers to how feelings are perceived as a system of meanings. According to Martin and White (2005: 42), this system has three semantic areas: emotions (affect), which deal with the expression of positive and negative feelings; ethics (judgment), which deals with attitudes toward behavior (to admire or criticize, praise or condemn); and aesthetics (appreciation), which involves evaluations of semiotic and natural phenomena based on how they are valued or not in a given field.

Due to the obvious relationship with the research, above the clause structure, attitude lives in the text, which can also be referred to as transcribed text. It is about how language is used to carry out the assessment. According Martin and White (2005:9), assessment is a means of defining, amplifying, aiming, and sourcing the assessment. The appraisal may clarify the deviation of grammatical features by emphasizing the speaker's emotion in the voice. It is well known that attitude entails judging people or things based on their emotions, judgment, or appreciation.

The distinction between them is solely based on the intent of any attitude and on which they are guided. For example, affect is used to create empathy and suspense by expressing feelings in a clause: judgment is used to judge people and their behavior, whereas appreciation is used to judge a thing. They are classified as follows by Martin and White (2005):

**Table. 2.2 Affect difference in grammatical structure**

Grammatical Structure	Examples
Quality/adjective	A happy captain The captain was happy
Verb/process	The departure upset me He missed me
Noun	The contrast in style of considerable Interest
Adverb/adjunct	The captain left sadly

(Martin & White 2005: 46)

As shown in the table above, the words that show the emotional reactions can be altered into different grammatical structures. It is possible to do so without losing the emotion in affective language. Most affective words (but not all) can be changed by matching the meaning to the components



around them. Consider the following attitude “affect” subtypes based on emotional categories:

**Table. 2.3 Affect differences in emotional categories**

Emotional categories	Examples
Happiness	Love (mental), hug (behavior)
Unhappiness	Sad (mental), wept (behavior) Hate (mental), abuse (behavior) Adore (mental), embrace (behavior)
Security	Trusting (mental), entrusting (behavioral) Confident (mental), assert (behavioral) Confident in (mental), commit (behavioral)
Insecurity	Anxious (mental), twitching (behavioral), shake out (mental), shaking (behavioral)
Satisfaction	Impressed (mental), charmed (mental) Compliment (behavioral)
Dissatisfaction	Bored (mental), caution (behavioral), furious (mental), castigate (behavioral)

(Martin & White 2005: 49)

It is demonstrated that affect in emotional categories exhibits a polar relationship. It denotes the positive and negative aspects of feelings. It is also demonstrated that these emotional feelings can be expressed in two ways: mentally and behaviorally. One is directly expressed through feelings (mental), while the other is expressed through the doer’s behavior. However, in terms of the research, the analysis of effect will be limited to the frequencies of occurrence in the text, so the mode’s polarity will be ignored.

The semantic domain of judgment can be assumed of as the institutionalization of feelings in the form of proposals or norms about how people should and should not behave. This subsystem, which has both positive and negative aspects, can be inscribed or evoked in the discourse. Following the media research of Iedema et al. (1994), Martin and White (2005) propose a division of judgment into two major groups: Social Esteem (values of normalcy, capacity, and tenacity) and Social Sanction (values of veracity and propriety). Social Esteem entails both admiration and criticism, whereas Social Sanction entails both praise and condemnation.

**Table. 2.4 Social esteem**

Social Esteem	Positive (admire)	Negative (criticize)
Normality 'How special?'	Lucky, fortunate, charmed.... Normal, natural, familiar.... Cool, stable, predictable....	Unlucky, hapless.... Odd, peculiar, eccentric... Erratic, unpredictable....
Capacity 'How capable?'	Powerful, vigorous Healthy, fit Literate, educated	Mild, weak Sick, crippled Illiterate, uneducated
Tenacity 'How dependable?'	Brave, heroic Reliable, dependable	Cowardly, gutless Unreliable, undependable

(Martin & White 2005: 53)

In Social esteems there are normality, capacity and tenacity. Normality is about how special someone is; for example she is lucky (positive) or she is unlucky (negative). The capacity is about how capable someone is; For instance: He is powerful (positive) or he is weak (negative). While the

tenacity talks about how resolute someone is; e.g. she is reliable (positive) or she is unreliable (negative).

**Table. 2.5 Social sanction**

Social sanction	Positive (praise)	Negative (condemn)
Veracity	Ruthful, honest, credible	Dishonest, deceitful, lying
‘How honest?’	Discrete, tactful	Blunt, blabbermouth
Propriety ‘How far beyond reproach?’	Good, moral, ethical Law abiding, fair, just	Bad, immoral, evil Corrupt, unfair, unjust

(Martin & White 2005: 53)

The social sanction is divided into two; Veracity and propriety. Veracity is about how truthful someone is. For example; he is honest (positive) or he is dishonest (negative). The propriety is about how ethical someone is e.g. she is humble (positive) or she is arrogant (negative).

The final component of attitude is *appreciation*, which is divided into three categories by Martin and White (2005:56): reaction, composition, and valuation. *Reaction* is concerned with the attraction of things to speakers; *composition* is concerned with the speaker’s evaluation of the balance and complexity of the things; and *valuation* is concerned with the values of the things.

**Table. 2.6 Types of appreciation**

Appreciation	Positive	Negative
<u>Reaction</u> Impact	Arresting, fascinating, exciting, lively, dramatic, remarkable...	Dull, boring, dry, predictable, flat, unremarkable...
<u>Reaction</u> Quality	Okay, fine, beautiful, lovely, enchanted, welcome	Nasty, plain, ugly, repulsive, revolting...
<u>Composition</u>	Balanced, symmetrical,	Unbalanced, irregular, flawed,

Balance	consistent, logical, shapely, curvaceous....	disorganized, shapeless, amorphous, distorted....
<u>Composition</u> Complexity	Simple, pure, clear, precise, detailed, intricate...	Extravagant, unclear, plain, monolithic...
<u>Valuation</u> Worthiness	Penetrating, original, creative, landmark, exceptional, real, genuine, priceless, worthwhile, effective...	Shallow, conventional, overdue, everyday, common, fake, worthless, ineffective, useless...

(Martin & White 2005: 56)

Some examples that can categories as the table above:

- a. Reactions (affection): The movie was captivating (positive)/The movie was boring (negative)
- b. Composition (perception): The argument was consistent (positive)/The argument was contradictory(negative)
- c. Valuation (cognition): The movie was creative (positive)/The movie was prosaic (negative)
- d. Worthiness: The lesson was effective (positive)/ The lesson was ineffective (negative).

#### 2.1.4.2.3 Types of Graduation

The graduation subsystem is concerned with the fact that the value of attitudes can be raised or lowered in the discourse. We can use words like 'sort of' or 'kind of' and 'real' or 'genuine' to intensify or diminish our meanings (Force), or we can 'sharpen' or 'soften' the boundaries of categorical meanings of an experiential phenomenon or attitudinal value (Focus). For example, to sharpen the experiential meaning, such as "real policeman" or


"exactly four," or to soften the experiential meaning, such as "policeman kind of," "about five" (Martin et al. 2013).

Graduation is inextricably linked to attitude. It is possible that graduation will provide a buffer between the positive and negative. In some cases such as when expressing happiness, attitude could only explain the situation as the relationship between "happy" and "sad." The only emphasis in this subchapter is on two types of graduation: focus and forced graduation.

Focus graduation concerns on non-scalable categories. It means that, despite its limitations, graduation is used to broaden the possibilities in the categories. Force graduation is the second type of graduation. It is concerned with the degree of intensity and quantity. The degree of intensity is used to scale the process and the quality. Meanwhile, by adding measuring numbers, the degree of quantity is used to scale the entities.

As a result, these two degrees of graduation influence the level of word meaning to be understated or exaggerated, as well as the graduation of focus.

**Table. 2.7 Graduation scale on attitude**

	Low Degree			High Degree
Judgment	Competent player	Good player		Brilliant player
	Reasonably good player	Quite good player	Very good player	Extremely good player

Affect	Contentedly	Happily	Joyously	Ecstatically
	Slightly upset	Somewhat upset	Very upset	Extremely upset
Appreciation	A bit untidy	Somewhat untidy	Very untidy	Completely untidy
	Attractive	Beautiful		Exquisite

Based on the above table, it is clear that, because graduation exists to provide graduation in attitude, graduation cannot be separated from occurrences of attitude. As a result, a speaker's choice of "graduation" expresses whether the speaker would exaggerate or understate the significance of phrase.

#### 2.1.4.2.4 Types of involvement

Concerns the occurrence of non-degradable elements that might assists in the exchange of interpersonal relationships. Since this aspect is explained as a "touch" in the relationship with Martin & White (2005:35), two types of participation can be used to evaluate 'speaker's touch' in movies. The first is naming, which is indicated by address terms or vocatives that appear in conjunction with his/her performances. Then there's swearing; the occurrences of a taboo word indicate that it was said by the speaker, along with his or her speech. Meanwhile, other components such as technicality, abstraction, and anti-language will not be contained because lexical choices

in public speaking should be general and well known so that the audience can understand the information.

The involvement system falls under the interpersonal variable of tenor, and the original SFL work in this area stems from Cate Poynton's (1985, 1990) study of Australian naming practices. Poynton (1985) introduces three aspects of tenor: (1) power, (2) contact, and (3) affect, the latter of which has been developed further within the appraisal framework (Martin & White 2005). Brown and Gilman's (1960) concepts of power and solidarity are closely related to power and contact. Power is a continuum in both of these models, ranging from equal to unequal, with the basis of which can be a variety of contextual factors such as force, authority, status, and expertise. Poynton defines 'status' as a matter of relative ranking with respect to some unevenly distributed but socially desirable object, standing, or achievement, such as wealth, professional/occupation, level of education, hereditary status, location of residence, and overseas travel.

The type of involvement refers to who is involved in the interaction. It is classified as either participant involvement or interlocutor involvement. Participant involvement refers to resources for negotiating relationships in the addressor's communication between the addressor and a represented participant or between the addressee and a represented participant. It refers to how the addressor negotiates the status of a represented participant. In contrast to participant involvement, interlocutor involvement refers to resources used to negotiate tenor relations between the addressor (i.e., the self)

and an addressee. In other words, how a person refers to an addressee or refers to himself or herself in relation to that addressee is at issue.

According to Martin and White (2005), involvement is more relevant to the development of interlocutors' solidarity because certain names, technical terms, antilanguage, and swearing are typically only available and used between people of a certain social distance.

However, social hierarchy has an impact on these language choices as well, because where one sits in the social hierarchy in relation to others influences the meaning options available. A parent and child, for example, would be close in terms of social distance but unequal in terms of social hierarchy, so the parent may be able to swear while the child may not be "allowed" to by their more senior parent.

#### **2.1.4.2.5 Types of modality**

A text's modality is an amalgamation of various meanings related to permission, ability, obligation, necessity, volition, and prediction. Modal verbs are commonly used to express modality. In English there are nine of them: "can," "could," "may," "might," "shall," "should," "will," "would," and "must." Semiotic modals, such as "had better," "have (got) to," "ought to," "be supposed to," and "be going to." A variety of lexical word classes express modality, such as the verbs "need to," "obligated to," the adjectives "definite," "possible," and the nouns "certainty," "likelihood." In modality, the speaker is flexible in choosing the level of "certainty" in his/her utterance. Modality offers "yes" and "no" choices such as "perhaps" or "probably".



According to Halliday, modality refers to the area of meaning that lies between yes and no. Modality refers to the speaker's assessment of the probability or obligation. According to Eggins in Emilia (2014, p. 131), modality refers to a complex area of English grammar that concerns the various ways in which a language user can intrude on his/her message, expressing various attitudes and judgments.

Modality is divided into two types: Modalization and Modulation. The proposition modality used in a clause that investigates the exchange of information is referred to as modalization. According to Halliday, the meaning of the positive and negative poles in a proposition is inserting and denying: positive “it is so”, negative “it isn't so.” There are two types of intermediate possibilities in modalization: i) probability (possibly/probably/certainly) and (ii) usuality (sometimes/usually/always). Probability and regularity can both be realized in three ways: It must be West Sumatera, a). by a finite modal operator in the verbal group, b). by a modal adjunct, e.g. That's probably West Sumatera, c). by both, e.g. That's certainly be West Sumatera.

In a clause that exchanges goods and services, modulation is the proposal modality used. The meaning of positive and negative poles in a proposal is prescribing and proscribing: positive “do it”, negative “don't do it.” Depending on the speech function of command or offer, modulation also has two types of intermediate possibilities. In a command, it is degrees of obligation (allowed to/ supposed to/ required to), whereas in an offer, it is

degrees of inclination (willing to/ anxious to/ determined to). Both obligation and inclination can be expressed in two ways: first by a Finite modal operator, e.g. Sarah will make you breakfast; and second by an expansion of the predicator: I by a passive verb, e.g. you are permitted to go; or (ii) by an adjective, e.g. I am eager to assist her.

In conclusion, tenor tell us about what kind of person the author is or is presenting himself/herself to be, who the expected audience consists of, what their relationship, or what the author's relationship is. Putting it forward as when all speakers are present and participating in a conversation, it is easiest to analyze the tenor. When the author is anonymous and the recipients are not present, analyzing the tenor of a written text becomes more difficult. The mood, modality, and appraisal systems could all be used to assess the tenor.

#### **2.1.4.3 Mode**

Mode can be defined as “what role language is playing,” and it refers to what role language is playing and what the participants expect the language to do for them in the situation: the symbolic of organization of the text, the text's status, and its function in the context, including the channel (is it spoken or written or some combination of the two). Halliday and Hasan (1985).

Language's mode is the type of role it plays in a text-creating social interaction. Hasan divides discourse-in-text mode into two dimensions: (1) channel and (2) medium (Halliday and Hasan, 1985). The concept of channel refers to whether the text is received by the participants through their eyes, or

through their ears, finger tips, or other body parts or senses. It is visual in the first case and non-visual in the second. The concept of medium, on the other hand, refers to whether the text is delivered participants while it is still being processed or created (already finished, still a process). It is spoken in the first instance, and written in the second.

Mode is an element of the textual metafunction of a text. Textual meaning refers to how a passage of language is organized in relation to its context. Tenor is the interpersonal component of the case, which can also be a continuum that shifts from casual to formal, close to distant, and beginner to expert or apprentice.

According to Halliday (1985, 1994; and Butt 2000), the message at the heart of the matter that concerns us must have a point of origin in the textual domain. Mark the theme; it appears at the start of each clause and incorporates any aspect of experiential sense up to and including the first individual. Process or Circumstance. When compared to unmarked, if this is not the subject of the clause, this theme is said to be marked, Butler (2003). Textual themes relate the clause to the context within. The remainder of the message, in which the theme is developed, is referred to as the rheme.

The text theme can be continuous, conjunctive, and conjectural. The distinction between conjunction and connective adjuncts may be useful. One distinction is that conjunctive adjuncts are freer to shift in a clause when conjunctures are mostly restricted to being at the beginning as well as, yeah,

well, yes, of course and other. In conclusion, mode is how the text is constructed whether it is spoken or written.

### **2.1.5 Definition of movie**

Movies, sometimes known as flicks, are a form of visual communication that employs moving images and sound to convey tales or provide information ((help people to learn). Movies are viewed as a form of entertainment and a method to have fun by people all over the world. A screenwriter writes a script, which tells the tale of the movie in words that the actors will say. Actors and directors read scripts to learn what they should say and do. The actors memorize the lines from the screenplay that they will deliver in the movie, as well as the actions that the script directs them to perform. Some movies have become worldwide sensations as a result of dubbing or subtitles that translate the dialogue into the viewer's native tongue. To be understood as a written text that is read aloud by an actor or performer in a movie utilizing a script. Script focuses on story, dialogue, formatting, character, storyline, subject, momentum, and the document itself, according to kooperman (2010).

According to Hornby (2006:950), a movie is a series of moving pictures recorded with sound that tells a story and is shown at a cinema/movie. The term "movie" or "film" refers to individual motion pictures, the field of movie as an art form, and the motion picture industry. Movies are made by either recording images from the outside world with cameras or by creating images using animation techniques or special effects.

The Conjuring 1 and The Conjuring 3 becomes an interesting object that can be used as the object for this study as the data taken from the movie. The Conjuring 1 begins with paranormal investigator and demonologists Ed and Lorraine Warren are summoned to the house of Carolyn and Roger Perron in 1970. The Perrons and their five kids have recently relocated to a remote farmhouse where a ghostly presence has manifested itself. Though the manifestations are initially benign, events quickly intensify in a terrifying manner, especially after the Warrens learn of house's macabre history.

The movie of The conjuring 3 begins with demonologists Ed and Lorraine Warren document the exorcism of 8-year-old David Glatzel in Brookfield, Connecticut, in 1981, in the presence of his family, his sister Debbie, Arne Johnson (Debbie's boyfriend), and Father Gordon (pastor). Arne invites the demon to enter his body rather than David's during the exorcism. Ed witnesses the demon transport itself from David's body to Arne's while he is suffering from a heart attack and is being taken to a hospital in a coma.

The next month, Ed awakens in the hospital and tells Lorraine that he saw the demon enter Arne's body. She dispatches the police to the Glatzel residence; warn them that a tragedy will occur there. During the tragedy, Ed and Lorraine found out that someone is controlling the demon in Arne's body who is none other than the daughter of a famous former priest. With all the struggles Ed and Lorraine finally managed to break the curse by destroying the table that was used to control the demon. For those who enjoy horror movies, these movies are a must-see. It has entertaining characters and is

suitable for any viewer looking for a family drama, a bittersweet love story, and supernatural elements.

### **2.1.6 Stylistics of film**

A new approach to stylistics known as "film stylistics" or "movie stylistics" has emerged as a result of the application of conventionally textual analysis tools to the study of movie and moving images. According to some stylistics experts, many of the frameworks used in textual analysis can be applied to explain formats other than printed text. Similar to textual stylistics, film stylistics seeks to analyze cinematic forms in a more retrievable manner using frameworks that have previously been successful in the study of textual forms (Nørgaard, Busse, & Montoro, 2010).

McIntyre (2008) asserts that this interest should lead to a better comprehension of the fundamental ways in which meaning is constructed across a range of formats. Additionally, stylisticians should find themselves more adept at describing and explaining specific textual effects as well as how readers' interpretations are developed and supported through analysis. By offering analyses of texts that contain significant multimodal components, some stylisticians have already started to address these issues (see, for instance, Boeriis and Nørgaard, 2008 [sic]). Still, there is a sizable amount of work that needs to be done in this area. (McIntyre, 2008, p. 310).

For movie analysts, fictional novel movie adaptations have proven to be a particularly fruitful area of study. The way that the original textual versions are translated into a new medium raises a number of issues for adaptation

scholars, including the latter's fidelity to the former (Nørgaard, Busse, & Montoro, 2010). For instance, McFarlane (1996, 2000), Thomas (2000), and Whelehan (1999) all discuss the relationship between the two forms, but as McFarlane (2000) notes, even the general public feels qualified to offer an opinion on this issue.

It is quite typical to hear remarks like "Why did they change the ending?" as you exit a theater after watching an adaptation or during a subsequent casual conversation about it. Or, almost always, "I think I liked the book better," "She was blonde in the book," or "She was in the book." (McFarlane, 2000, p. 165).

From the aforementioned, it is obvious that stylisticians are interested in studying movie from a stylistic perspective. Most of the movies under consideration are adaptations of stories found in books. The physical distinctions between fictional characters in the novel and those in movies are then compared by the readers. This is slightly different from the topic of this study because *The Conjuring* is based on a true story as opposed to being a book adaptation. The characters in the movie are still fictional because the story in the movie isn't entirely based on the original one.

#### **2.1.7 Review of related studies**

Several studies on language style have been conducted. This section will provide a brief overview of any previous research conducted by the researchers prior to this survey. The article will be quickly analyzed here.

Rosyda (2021) analyzed a language style used by main character in Wonder movie. Her study presents of language style used by main character “Augie” in Wonder movie. The analysis involved the analysis of types of language style of the various clause identified. The goal of her research was to learn about the different types of language style used by the main character “Augie” and the factor that affect “Augie” in the movie “Wonder,” as well as the factors that influence how “Augie” speak in different styles.

Saputri (2021) investigated the language style used by the main character in Scott Derrickson's movie "The Exorcism of Emily Rose." She focuses on representing the main character's language style in The Exorcism of Emily Rose movie and discovering the social factors that affect the main character through the conversation. She analyzes the data using Martin Joos' (1976) theory. The results revealed that there were 91 data discovered with four types of language styles: frozen, formal, consultative, and casual; the most dominant style used is formal. Through the use of the speaking component, there are also social aspects that have an impact on the main character, which include Setting, Topic, Participant, and Function.

Shofihara (2019) analyzed interpersonal meaning in the script movie “Smurfs: The Lost Village.” Her study presents the interpersonal meaning analysis which is used in the script movie. The research involved the mood analysis of the various clauses identified. The result of this research is The interpersonal meanings in the script movie are identified from the wordings



of the clauses using interpersonal meaning elements such as Subject, Finite, Predicator, Complement, and Adjunct. The moods are 367 declarative, 65 interrogative, and 44 imperative. Declarative mood is the dominant mood in the script movie "Smurfs: The Lost Village."

Syafri, Hamzah and Rosa (2018) analyzed the language style from stand-up comedian through three level metafunction. The researcher presents a language style analysis in stand-up comedy between Daiso Chaponda and Elon Gold. As shown in the findings of the study, there are more similarities than differences in three level metafunction, and the differences in style are influenced by different cultural ethnic backgrounds, which are represented through speech and lead to different ways of producing and selecting words in the three levels of metafunction.

Zaimar (2017) conducts a semiotic analysis of Valak and Lorraine in the movie *The Conjuring 2*. She focuses on the main characters, Valak and Lorraine, who drive the horror in this movie. This study is the result of an investigation into literary reviews of the contemporary horror genre as well as a semiotic analysis of a paranormal. Using signified and signifier theory, this study investigated the presence of material bodies in the performance of sign and code of binary opposition. The findings indicate that there are a few ethical and semiotic issues related to reality's ability to occur within and break through fictional representations identified by signs.

In order to give additional information about another genre and subgenre of the movie, the researcher provides the explanation and of genre and

subgenre complete with the previous study in each of the genre and subgenre of the movie as follow.

The following are some examples of movie genres that audiences can choose when watching a movie: comedy, action, adventure, animated, fantasy, drama, historical, horror movie, science fiction, thriller, and western. This study will cover five genres: comedy, action, drama, fantasy, and horror. As previously stated, there are other genres in the movie industry, but these five tend to be the most prominent in genre research. Researchers will also investigate the history of the research area (movies) from the aforementioned genres.

The first genre to be discussed will be comedy movies. Comedy movies are movies that are made with the intention of making the audience laugh (Colman, 2014). A comedy is a light drama created to entertain and provoke laughter. It can alleviate any weakness, self-dissatisfaction, and provide a brief respite from our daily lives. Despite the fact that many comedies contain serious or pessimistic elements, the majority of them have happy endings (McIntosh, Murray, Murray, & Manian, 2003).

Comedies have evolved and varied throughout movie history, and sub-genres include screwball, slapstick, spoofs and parodies, romantic comedies, absurdity, and body-swaps, among many others. The following are studies related comedy movies and stylistics, Dewi, Suastra, and Ediwan (2018), Baroudi (2021) and Pramita (2021). Dewi, Suastra, and Ediwan (2018), analyzed the language style of American slang found in the movie script

entitled “The Wolf of the Wall street.” They focus on the situation's context to determine the type and meaning of slang words used by the main character. To classify the types of meaning, this study employs Leech's (1981) theory, which states that there are seven types of meaning. The findings show that only three of the seven types of meaning exist: conceptual meaning, reflected meaning, and affective meaning. Furthermore, the main character employs a number of secondary slangs for stylistic purposes as well as to describe things in a cryptic manner. Each slang word used in the movie has a different meaning depending on the context.

Baroudi (2021) investigated the use of stylistics in communication in the television series *Seinfeld*. He focuses on the TV show's honest deception by identifying the use of hyperbole, litotes, and irony. The findings revealed that the dominant use of honest deception in the TV series is passed through hyperbole, irony, and sarcasm.

Pramita (2021) investigated the language and humour styles in the American Tv series *The Big Bang Theory*. She focuses on how the role and tendency of language style in dialogue constructs a story in such a way that it can hypnotize a large number of viewers. As shown in the findings, *The Big Bang Theory* is well packaged with hyperbolic and sarcastic language style, atmosphere, and diction, but it consistently contains elements of humor that are ridiculous, fascinating, strange synonymous with humor, and ultimately stimulate the audience to laugh.

The second genre is action movies. Action movies are known for their high-energy, physical stunts and chases, as well as their fast pacing, which is often achieved through fast editing. Rescues, battles, fights, escapes, and destruction are common themes in action movies. Characters in action movies typically have exceptional bodily skills and attributes that play an important role in the plot (Bordwell, 2006). In action movies, the action scenes are frequently elaborated and virtuous. They typically feature high-budget, cutting-edge special effects, athletic stunts, and explosions (Neale, 2000). Spy/espionage movies, superhero movies, martial arts movies, and disaster movies will all fall into this category.

There are some researchers who have conducted the study on stylistics in action movies; they are Nosa (2018), Situmorang, Herman (2021), and Sya'adah (2021). Nosa (2018) analyzed the stylistics study of the movie entitled "I FRANKESTAIN". She focuses on how pragma-stylistic analysis of speech acts can be used to characterize the main character's traits in the movie. Based on Searle's (1969) theory, various expressions of the most dominant type were discovered in the main character's utterances containing speech acts in the movie "I, Frankenstein," namely (1) direct complaints, (2) opposition, (3) expressions of sorrow and suffering, (4) wishes, (5) expressions of gratitude, and (6) expressions of apology. In this study, it was discovered that the direct expression of complaint is the dominant expression of all the main character's speech acts and takes on the character of the main character.

Situmorang and Herman (2021) investigated the slang language style in the Charlie's Angels movie. They are primarily concerned with determining the various slang language usage styles. This study employs Sumarsono's (2007) theory of slang language styles and Zhou and Fan's (2013) theory of slang language functions. The findings revealed that there were four different types of slang language styles among the six different types of slang language. They were clipping, creative, and used of existing words and metaphors. The creative type is the most dominant.

Sya'adah (2021) examined the use of language style in Mulan movie. The theories of Martin Joss (2007) and Mandel and Kiszner (2003) are used in this study. The results show that there five different language style used in Mulan movie. Styles include frozen, formal, consultative, casual, and colloquial. It has been discovered that the formal style is the most prevalent in conversation.

Drama movies are the third type of movie. Dramas are solemn movies. They are propelled by intense plots that aim to depict realistic characters, settings, situations, and stories involving intense character development. Drama elicits sympathy from viewers and has a therapeutic effect by depicting protagonists overcoming powerful forces that make them victims (Lipkin, 1988; Williams, 1998). Tragedy, melodrama, social problem movie, melodrama, male/female weepy, costume drama, family drama, and some romantic comedies are all sub-genres of the basic genre "drama."

There are some researchers who have conducted the study on stylistics in drama movies; they are Saja Nimer (2020), Shqairat (2021) and Purba, Sulistia & Manurung (2021). Saja and Nimer (2020) studied the stylistic characteristics as reflected in Francis Ford Coppola's Trilogy Movie *The Godfather*. They compared the trilogy of *The Godfather* works between the movies and written versions of *The Godfather* by the viewer who has already read the novel. One of the most noticeable differences is that some feelings and ideas were not adequately expressed in the written copy.

In other words, unless the viewer has already read the novel, he or she will be unable to notice them. These differences are due to the different techniques used in both works. The application of stylistic analysis theory in the novel and movie adaptation of *The Godfather* determined its ability to support people's thorough comprehension and grasping of literary work.

Shqairat (2021) examined the stylistics of the movie *From Homeless to Harvard* movie and the memoir *Breaking Night*. She analyzed using two theories: film stylistic theory and literary stylistic theory. She also examined the use of cinematic effects, camera, music, editing, and lighting in the movie. She has also examined the memoir from various perspectives, including stylistic and grammatical ones. The findings revealed that the memoir's author successfully used many stylistic devices in her memoir, and that the movie's director also used many stylistic devices to highlight the protagonist's life. Purba, Sulistia, and Manurung (2021) investigated the language style and the functions of the speakers' utterances in the *Papillon* movie script. The

theories of Martin Joos' types of language styles and Roman Jakobson's work were used in this study. As a result of their investigation, the researchers discovered 30 language-style data sets, with the Casual style dominating.

The fourth is fantasy movies. Fantasy movies are movies in the fantasy genre that feature fantastic themes such as magic, supernatural events, mythology, folklore, or exotic fantasy worlds. Magic, myth, wonder, escapism, and the extraordinary are all common elements in fantasy movies. The term "fantasy" has often been used in a derogatory sense, applied to movies perceived to be trivial or childish, or said to seduce us with unrealistic wish-fulfillment. Until recently, the movie industry regarded fantasy as "box-office poison" (Thompson 2007, 55).

There are some researchers who have conducted the study on stylistics in drama movies; they are Zhao, Wang (2018), Steiner (2020), and Pozharska (2020). Zhao and Wang Zhao and Wang (2018) examined a functional stylistics study on Harry Potter's owls. To discover the characteristics of the owls in Harry Potter, he employs Halliday's systemic functional grammar theory. The findings revealed that owls in Rowling's writing are not only a wild bird but also live a life that is inextricably linked to humans. It has been discovered that the message that J.K. Rowling wishes to convey impedes these transitivity processes.

Steiner (2020) investigates the distinction between musical wonder and awe in music from *The Lion, the Witch, and the Wardrobe*, a 2005 movie about siblings who discover a magical world within a wardrobe. She employs

the stylistic diversity of movie music as an analytical technique. The results show that a major difference between wonder and awe in this movie's music is a difference in scope.

Pozharska (2020) investigates the basic musical dramaturgy elements of the Lord of the Rings movie. He concentrates on determining the type and principle of the Lord of The Lord Rings' movie. He employs a number of methodological studies, including the method of complex cinema analysis and the method of musical dramaturgy. The results revealed that the musical dramaturgy of The Lord of the Rings is epico-dramatic contrast-and-conflict plot-and-montage romantic symphonic type.

There are also several sub-genres of horror movies that should be discussed in this study. Subgenres include demon possession, modern zombie horror, comedic horror, vampire horror, slasher horror, witchcraft horror, asylum horror, and many others. The researcher will cover five popular subgenres in this study: demon possession, modern zombie horror, vampire horror, slasher horror, and comedic horror. The researcher also investigates the research area of this horror movie subgenre.

The first sub-genre to be discussed is demon possession. Demon possession horror is a popular subgenre since so much about demon possession remains mysterious and perplexing. According to legends and myths, demons are living creatures with higher thinking and intelligence but no corporeal form; they simply borrow human bodies to do whatever they want whenever they can (Vander & Fernandez, 2016).



There are some researchers who have conducted the study in subgenre demon possession horror movies, they are Rahman (2017), Megan, Rasmitadila and Achmad (2019), and Pangestu, Buansana and Lestari (2021). Rahman (2017) examined the mystics in the movie *Conjuring 2* of the *Enfield Poltergeist*, focusing on the various types of mystics depicted in the movie. She applied Gellman's theory of the different types of mystics. The results revealed that there are two types of mystics discovered in the movie; the first is extrovertive, and the second is introvertive. The extrovertive was associated with exorcism, whereas the introvertive was associated with being possessed by a spirit and seeing ghosts.

Megan, Rasmitadila, and Achmad (2019) investigated the types of participants in subtitle movie *The Conjuring 2*. She focuses on determining the types of participants in the movie's subtitle translation from English to Indonesia. She analyzed the data using the SFL method. The findings were dominated by the participant range, which had a total of 41 noun elements (23.4 percent), and actor participants, who had a total of 29 noun elements (16.6 percent).

Pangestu, Buansana and Lestari (2021) investigate the bravery in the movie *The Nun*. This study sought to determine what courage is and how many different types of courage exist. The findings revealed (1) Rahman's theory-based causes of courage in the main character: confidence, situational demands, altruism, and emotional and cognitive resources. (2) Courageous actions by the main character: St.Carta Monastery of Romania, he left the

Substitute for searching for truth, proving the Truth (3) The moral values of the movie: truths that teach how to deal with our lives because humans must always struggle and do not give up in any situation.

The second subgenre is modern Zombie horror. According to (Vander & Fernandez, 2016), The modern zombie was inspired in equal parts by George A. Romero's *Night of the Living Dead* and the flood of living dead inspirations and ripoffs that followed the success of that seminal movie. Zombies are our era's great malleable monster, a creature so devoid of personality that we can paint any meaning we want on them, political or religious, environmental or psychological, and march them across the screen to deliver our message. The lack of an agenda forces the audience (as well as the movie's creators) to look within themselves to discover the truth.

There are some researchers who have conducted the study in subgenre modern zombie; horror movie, they are Sahnaz (2018), Rifandi, kamil & Ningasih (2019) and Tangalycheva (2020). Sahnaz (2018) examined the use of euphemism in the second season of the *IZOMBIE* television series. She focuses on how the characters in this series use euphemism to avoid saying something offensive. Burrige's function of euphemism theory is used by her. According to the findings, there are 222 identified euphemism terms from three main characters in the izombie TV series. There are six types of euphemism, and the euphemism in the izombie tv series pertains to sexual terms, medical terms, and death and crime.

Rifandi, Kamil, and Ningsih (2019) investigate the refusal strategies employed by the characters in *Walking Dead* Season 9, which consists of 16 episodes. The theory of direct and indirect refusal developed by Beebe, Takahashi, and Uliss-Weltz was the focus of this study. According to the research findings, there are 35 data points. There were 18 direct refusals, 13 indirect refusals, and four data points where two strategies were used in the same conversation. As a result, the most commonly used is direct refusal, which is used 18 times.

Tangalycheva (2020) analyzed the South Korean movie "Train to Busan" by director Yeon Sang-ho, which depicts a zombie apocalypse caused by a chemical leak from a scientific laboratory. The sociological approach and concept were used by the researcher. The findings revealed that the director focuses on the reaction of representatives from various social strata, groups, and social institutions to the tragedy. Finally, the movie's ideology creates a conflict between capitalist efficiency and social justice.

The next subgenre is vampire horror. Most vampire stories almost entirely describe vampires as creatures that originated from humans who were bitten by vampires or from laboratory research experiments. According to (Vander & Fernandez, 2016), Vampires are identifiable to us. They were once us, and we knew them. Often, the vampire does not even need to use his or her powers of flight, metamorphosis, or superhuman strength; they simply need to get close enough to us to see the faces that were once familiar to us

but are now gone from our lives, and then we open our doors and our lives also our veins.

There are some researchers who have conducted the study in subgenre vampire horror movie; they are Nurmaini (2018), Azalea (2019), and Sanchez (2020). Nurmaini (2018) investigated the figurative language used in the *Twilight* movie. She focuses on identifying the different types of figurative language used in the *Twilight* movie and the meaning it conveys. In this study, she used two theories to support her analysis: the first is Perrine and Richard E. Mezo, and the second is Lichao Song. The research discovered eight types of figurative language: simile, metaphor, personification, synecdoche, hyperbole, paradox, litotes, and irony. The researcher employs situational context to determine the meaning of each figurative language used in the *Twilight* movie.

Azalea (2019) employs Robert S. Miola theory to investigate the types of revision, genre, translation, paralogue, source, quotation, and convention in the *Twilight* movie. She focuses on the movie's main characters, Edward Cullen and Bella Swan. The results show that genre, source, and convention are all types that appear frequently in the *Twilight* movie.

Sanchez (2020) investigated the linguistic characterization of male and female characters in the television series *Buffy the Vampire Slayer*, which has an overt feminist message. The researcher wants to know if female and male dialogue on *Buffy* differed in terms of the use of involvement features, and if female and male scriptwriters portrayed female and male characters

differently. The findings revealed that female language on the show used significantly more features of involvement than male language, and that both female and male scriptwriters portrayed the characters extremely consistently.

Slasher horror is the fourth subgenre of horror movie. Slasher horror is a genre in which a killer murders a group of people with a bladed tool. One of the characteristics of a skilled slasher killer is the ability to ensure that people die in the manner in which they lived. If they're gang punks, they might be murdered in front of their friends with a switchblade; and if they like to dress up and scare people by pulling mean pranks on them, you can bet they'll think the real killer is just a prank on them right up until the blade sinks into their forehead (Vander & Fernandez, 2016).

There are some researchers who have conducted the study in slasher horror movie; they are Purnomo (2017), Crystalia, Sunardi (2018), Hariani, Muhid & Dewi (2021). Purnomo (2018) examined the violation of Grice's maxim in the script for a boy movie. She focuses her efforts on determining the violation. Grice's maxim was revealed by the speaker and the reason for violation was analyzed. The findings revealed that the characters in *The Boy* movie violated four types of Grice's maxims: quantity, quality, relevance, and manner. In addition, the characters in the movie violate Grice's maxim for seven reasons: saving face, protracting the answer, avoiding the discussion, pleasing the interlocutors, being polite, communicating self-interest, and misleading the counterparts.

Crystalia and Sunardi (2018) investigated Roger Ebert's movie review of *The Texas Chainsaw Massacre*. Their primary focus is on analyzing the reviewer's assessment of the movie. Theory by Martin and White (2005) and Martin and Rose (2003) on appraisal system in systemic functional linguistics (SFL) was used in this study. The results showed that the kind of appraising item mostly used by the reviewer is attitudinal lexis 35% and the least used items are relational process 1% and modality clause 1%. The evaluations are mostly sourced from the reviewer himself and their evaluations are mostly to be negative toward the movie.

Hariani, Muhid & Dewi (2021) investigated the directive speech form of *Ready or Not* movie. The researchers focus to reveal the dominant form of Directive Speech Act (DSA) usage in *Ready or Not* movie. Yule's Theory was used to analyze the data. This current research shows that there were 52 form of directive speech act used in the movie and *The Command* was the dominant one found in the movie.

The final subgenre to be covered is comedy-horror. Comedy-horror is two elements of movie genre that combine to form one. Unlike genre hybrids such as romantic comedy and science fiction–action, horror and comedy appear to be ideologically opposed to each other. One appears to want you to have fun, while the other appears to want you to endure something, to survive an unpleasant experience and emerge a changed person (Vander & Fernandez, 2016).

There are some researchers who have conducted the study in comedy-horror movie; they are Tjakrawiriadi (2017), Lubis (2018), and Senchantichai, Kadsantier (2019). Tjakrawiriadi (2017) investigated the symbolism of sacrificial ritual in the movie *The Cabin Wood*. The researcher is interested in the semiotic aspects of sacrificial ritual. The data was analyzed using a structural and semiotic approach by the researcher. The findings revealed that Dana Polk, the main character in Drew Goddard's movie *The Cabin in the Woods*, is smart, curious, honest, and brave. The final symbols in this movie are a bird and an invincible wall, a cabin, a painting of lambs being slaughtered, a zombie, a blood fingerprint, a red telephone, an altar (pentagram), and a massive hand.

Lubis (2018) examined the speech style sound in *Transylvania Hotel* movie season 2's *Count Dracula*. The styles were identified through phonetic studies research to determine the influences of sounds produced to the styles performed by the character. Leech's theories on stylistic and phonetic approaches by Collins and Mess, and how they were was applied through analysis. The results revealed that the glottal settings in voice production demonstrated that the voice cast used multiple phonations to consolidate the character.

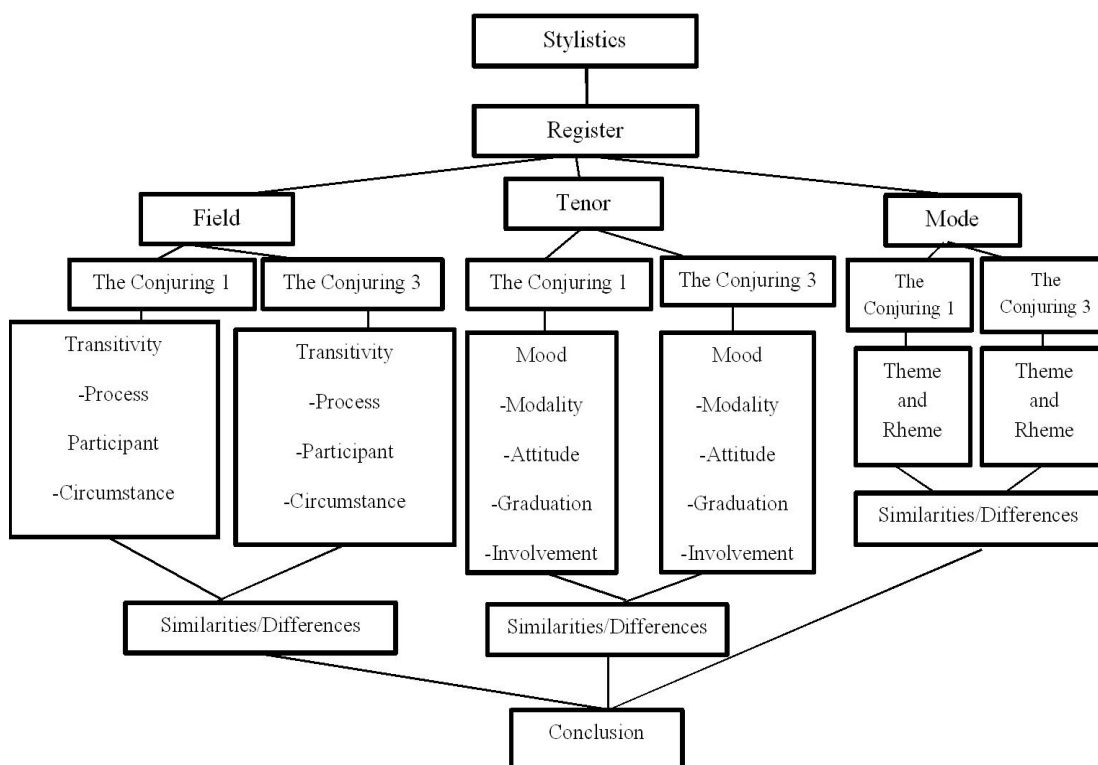
Senchantichai and Kadsantier (2019) analyzed the linguistic techniques used in the creation of humor in the humorous scenes of the Thai comedy *Pee Mak Phra Kanong*. Berger (1997) and Pinit-Phuwadol (1998) proposed categories and types of humor as the analytical framework for this study. The

findings revealed that analogy, puns, and loanwords were the most commonly used techniques in the creation of humor.

Based on the discussion above, movies in the comedy genre are typically researched using a pragmatic approach with slang word research and a stylistic approach that focuses on honest deception and sociolinguistics (language styles). The second genre, action movies, employs a pragma-stylistic approach that focuses on speech acts and slang language style, as well as a sociolinguistics approach, namely language style. The drama genre is studied through the lens of stylistics and sociolinguistics, which is language style. The fantasy genre is investigated using a functional stylistics approach, with a focus on transitivity processes in functional grammar and stylistic analysis of music in movies. On the other hand, the subgenre of horror movies rarely debates language style. They mostly studied euphemism, figurative language, mysticism, linguistic characteristics, directive speech, and so on. As a result, each movie studied generally employs a stylistics, pragmatics, and sociolinguistics approach.



### 2.1.8 Conceptual framework



**Figure 2:** Conceptual Framework

In this research, the researcher used two movies which are The Conjuring 1 and The Conjuring 3. The researcher focused on analyzing three parameters of context situation. Functional theory by Halliday is used to analyze the movies script. After analyzing both of the movies, the researcher compared three parameters of context situation.

The researcher compared field, tenor, and mode. So that it can be seen what are the differences and similarities between the two. After that, conclusions are drawn what the differences and similarities between the two movies taken from horror movies The Conjuring 1 and The Conjuring 3.

## **CHAPTER V**

### **CONCLUSION AND SUGGESTION**

#### **5.1 Conclusion**

The researcher can conclude this research as follows in order to answer the research question. The researcher discovered **four similarities** in both *Conjuring 1* and *Conjuring 3* movies **at the level of Field**. First, it is dominated by material and attributive process in process type. Second, In addition, both horror movies show infrequent meteorological events, identification processes, behavioral and existential concerns in the process type. Third, In the case of participants, participant 1 and the other participant are dominant. Fourth, in both horror movies, circumstances play an important role as a process element. The researcher discovered **differences in the level of Field** as well, there are four differences. Both horror movies are distinct in terms of mental perception, verbal process, and mental affection. In the case of Circumstance, it differs in terms of place, time, and manner.

So, by examining both horror movies *Conjuring 1* and *Conjuring 3* through three levels of situational context Field, it is possible to conclude that the two horror movies share more similarities than differences. This is possible because the word choice and clause structure are nearly identical. As a result, stylistic differences are influenced by script writer preferences, which lead to different ways of producing processes at the Field level.

## **5.2 Suggestion**

This study, which focuses on the similarities and differences in language styles in horror movies, has a few limitations. To determine language style, this study only compares the similarities and differences between the two horror movies. As a result, more in-depth research on various movies and other genres is required to obtain a more comprehensive study. Furthermore, it is suggested that future researchers study language styles in this genre from a different perspective or compare this research to other genres in order to gain a better understanding of language styles.

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