

**LANGUAGE STYLE MATCHING USED IN “TO ALL
THE BOYS I’VE LOVED BEFORE” MOVIE**

THESIS

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**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM MALANG
2022**

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THE BOYS I’VE LOVED BEFORE” MOVIE**

THESIS

Presented to

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in Partial Fulfillment of the Requirements for the Degree of Sarjana Sastra (S.S.).

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2022**

STATEMENT OF AUTHORSIP

I state that the thesis entitled “Language Style Matching Used in “To All the Boys I’ve Loved Before” Movie” is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the references. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

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APPROVAL SHEET

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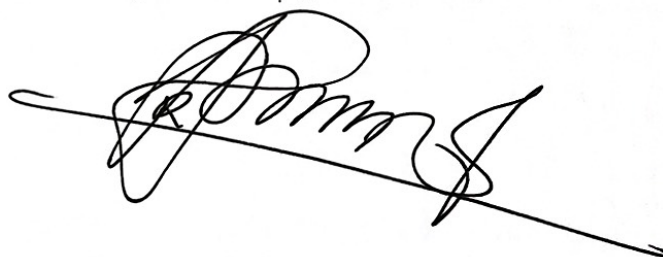
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MOTTO

“Communicate in a respectful manner – don't just tell your team members what you want, but explain to them why.”

-Jeffrey Morales-

DEDICATION

I dedicate this thesis to my parents, my older and little sisters and all of my friends who always support me.

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Alhamdulillahirobbil' Alamin, all praise and gratitude are due to the presence of Allah *Subhanahu Wata'ala* who has given mercy and guidance so that this thesis research can be completed. *Sholawat* and greetings are always bestowed upon the great Prophet Muhammad *Shalallahu Alaihi Wasallam* who has brought humanity from the darkness to this bright era.

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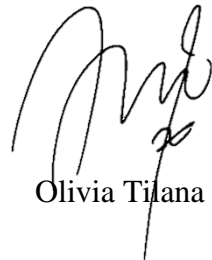
My sincere gratitude also goes to my family and friends. I thank my parents, Mr. Zainal Arifin and Mrs. Siti Rahma, for the prayer, encouragement, and also material and non-material supports, and my sisters, Nadya Permata Yangvien and Wanda Anjelika, who always listen to my complaints. I also thank my niece, Rasya Alifa Abdan, who always cheered me up and my overseas friends, Anjar, Akhdan, Naufal, Billa, Unuy, Novira, Safira, and Upik. Last but not least, I thank my

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Eventually, this thesis can be useful for anyone who needs it. Although there are still many flaws, the researcher always comes for the critics and suggestions.

Malang, 8 December 2022

The Researcher,

A handwritten signature in black ink, appearing to be 'Olivia Tilana', written in a cursive style. The signature is positioned above the printed name 'Olivia Tilana'.

Olivia Tilana

ABSTRACT

Tilana, Olivia. (2022). *Language Style Matching Used in “To All the Boys I’ve Loved Before” Movie*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Mira Shartika, M.A.

Keywords: Language Style Matching, Verbal and Non-Verbal Mimicry

This research examines function words as verbal mimicry and non-verbal language styles. It is to find out the matching of language styles used by two main characters in the film "To All the Boys I've Loved Before". This film is an imitation of social dynamics in a small scope of real life. The researcher uncovered a significant match between the two main characters in the film "To All the Boys I've Loved Before" using the Language Style Matching (LSM) theory by Bowen et al. (2017). The meaning of significant match is the final result of LSM which is in accordance with the ending of the film, namely 91 percent of them are together. Data collection and analysis were done using a mixed method research design. The researcher obtained a final Language Style Matching score on verbal mimicry with a score of 0.91 which means an almost perfect match. In non-verbal mimicry, the researcher found twelve film scenes of language style matching, namely six motor movements, three postures, two facial expressions, and one gaze. This research found that the high percentage of LSM obtained guarantees a person's closeness and interest in the other persons, as the results of the LSM obtained in this research are commensurate with the ending of the film which is the object of this research study.

مستخلص البحث

تيلانا، أوليفيا (٢٠٢٢) مطابقة أسلوب اللغة المستخدمة في فيلم "الجميع الأولاد
الذين أحببتهم من قبل". أطروحة جامعية. قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة موالان مالك
إبراهيم الإسلامية الحكومية مالانج. المشرف ميرا سارتيكا، الماجستير.

الكلمات الأساسية: مطابقة الأسلوب، والتقليد اللفظي وغير اللفظي،

تفحص هذه الدراسة الكلمات الوظيفية مثل المحاكاة اللفظية وأنماط اللغة غير اللفظية لاكتشاف مطابقة أنماط اللغة التي يستخدمها شخصان أو أكثر. يعد استخدام فيلم "إلى كل الأولاد الذين أحببتهم من قبل" (٢٠١٨) موضوعاً للدراسة، وذلك لأن الفيلم عبارة عن محاكاة للديناميكيات الاجتماعية في نطاق صغير من الحياة الواقعية. كشف الباحث عن تطابق كبير ونتائج تتوافق مع نهاية الفيلم المحدد باستخدام نظرية مطابقة نمط اللغة وفقاً لبوين وآخرون. (٢٠١٧). باستخدام أسلوب البحث المختلط، حصل الباحث على النتيجة النهائية لمطابقة نمط اللغة على التقليد اللفظي بدرجة ٠,٩١، مما يعني تطابقاً مثاليًا تقريباً. في التقليد غير اللفظي، وجد الباحث اثني عشر مشهداً سينمائيًا وفقاً لمطابقة نمط اللغة، وهي ست حركات للجسم، وثلاثة أوضاع للجسم، وتعبيران للوجه، ونظرة، واحدة. خلص الاستنتاج من تحليل هذه الدراسة إلى أن النسبة العالية من المنظمات غير الحكومية التي تم الحصول عليها تضمن قرب الشخص واهتمامه بالآخرين، لأن نتائج المنظمات غير الحكومية التي تم الحصول عليها في هذه الدراسة تتناسب مع نهاية الفيلم الذي هو موضوع الفيلم. فيلم. هذه الدراسة البحثية. يأمل الباحث أن يصبح هذا العمل مرجعاً ويساعد الباحثين الآخرين على تحليل المنظمات غير الحكومية في أي مجال ونطاق.

ABSTRAK

Tilana, Olivia. (2022). *Kecocokan Gaya Bahasa yang Digunakan dalam Film “To All the Boys I’ve Loved before”*. Skripsi. Program Studi Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Dosen Pembimbing: Mira Shartika, M.A.

Kata Kunci: Kecocokan Gaya Bahasa, Mimikri Lisan dan Tidak Lisan

Penelitian ini mengkaji kata-kata fungsi sebagai mimikri lisan dan gaya bahasa tidak-lisan untuk mengetahui kecocokan gaya bahasa yang digunakan oleh dua karakter utama dalam film “To All the Boys I’ve Loved Before”. Film tersebut merupakan tiruan dari dinamika sosial dalam lingkup kecil di kehidupan nyata. Peneliti menemukan kecocokan yang signifikan antara dua karakter utama dalam film “To All the Boys I’ve Loved Before” dengan menggunakan teori Kecocokan Gaya Bahasa oleh Bowen dkk. (2017). Arti dari kecocokan yang signifikan adalah hasil akhir kecocokan gaya bahasa yang sesuai dengan akhir film yaitu 91 persen di antaranya bersama-sama. Pengumpulan dan analisis data dilakukan dengan menggunakan metode penelitian gabungan antara kualitatif dan kuantitatif. Peneliti memperoleh skor final kecocokan gaya bahasa pada mimikri lisan dengan skor 0,91 yang berarti kecocokan yang hampir sempurna. Dalam mimikri tidak-lisan, peneliti menemukan dua belas adegan film yang mengandung kecocokan gaya bahasa, yaitu enam gerakan motorik, tiga postur, dua ekspresi wajah, dan satu pandangan. Kesimpulan penelitian ini adalah bahwa tingginya persentase Kecocokan Gaya Bahasa yang didapat menjamin kedekatan dan ketertarikan seseorang pada lawan bicaranya, sebagaimana hasil kecocokan gaya bahasa yang didapat dalam penelitian ini sepadan dengan akhir dari film ini.

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CHAPTER I

INTRODUCTION

This chapter contains the background of the study, research question, significance of the study, scope and limitation, and definition of the key terms.

A. Background of the Study

Interaction partners who have a match in language style will look more active in fundamental and structural level conversations (Cannava & Bodie, 2017), which is related to linguistic indicators of one's involvement and attention in conversation or also known as Language Style Matching (Ireland & Pennebaker, 2010). Besides, humans have solid psychic instincts, especially when it comes to romantic relationships. Those statements are not only to obtain a greater level of communicative efficiency but also to obtain a level of closeness of social distance between each interaction partner. However, only a few people understand the attachment between the human psyche and how they communicate with each other. Furthermore, what happens when they communicate with each other will increase the closeness or distance between the interaction partners.

According to the relationship-coordination hypothesis, "there are attraction, satisfaction, attachment, longevity, and relationships which should be positively correlated with 'coordinated' patterns of interaction" (Tickle-Degnen & Rosenthal, 1987, p. 286). In romantic relationships, psychic power and language are closely related with one another, which can increase their closeness level as life partners. In love relationships, this is called language style matching, which can be the basis of closeness or can even be a measure of how long the relationship will last.

Language Style Matching (henceforth LSM) has the meaning of patterning certain types of words that the communicator conveys to the other person, which can also be referred to mimicry (Bowen et al., 2017). Besides, according to Chartrand and van Baaren (2009), even strangers, coworkers, and current relationship partners all seem to communicate more fluently, like each other more, and stay together longer. This results in interaction partners getting more concentrated language style matching so that the level of reflecting with each other's verbal and nonverbal behavior is realized.

Harper, Wiens, and Matarazzo (1978) argue, nonverbal literature shows that coordination between psychic and communication styles may be a fundamental aspect of human behavior, such as aspects of communication in facial expressions, verbal and nonverbal behavior, kinesics, visual behavior, and coordinated proxemics (as cited in Ellyson & Dovidio, 2012). In this LSM study, there are two types of mimicry or treatment, namely verbal and nonverbal mimicry, each of which has its strength in the level of continuation of the love relationship. Bernieri and Rosenthal (1991, p. 119) state that "synchronization is defined as matching behavior, adopting the same behavior rhythm, the manifestation of simultaneous movement, and the linkage of individual behavior". This, of course, happens in the love life of every individual, whether in real life, written in songs, or arranged like in movies. Thus, regarding the previously mentioned definitions of LSM, this research is conducted to find out whether romantic partners' relationship can be predicted just by looking at the actions of communicating with each other using verbal and nonverbal using LSM theory.

Previous studies used writing such as poetry, letters, songs, and et cetera for their research and most of the previous studies analyzed in the field, which means that the objects are people who talk directly and are not planned for more tangible LSM outcomes. While this research uses a film script that has been arranged and planned, which aims to get results that are by the ending of the film that is used as the object of the study. There are several previous studies that use two theories at once, namely the LSM theory and also the communication accommodation theory by Giles (1998). Among these studies are Ireland and Henderson (2014), Richardson et al. (2014) and several previous study, in which they combined LSM research with CAT research which aims to obtain the results of using function words as verbal mimicry and CAT as nonverbal mimicry analysis.

In those research, both of them use some people as the object of study which is in the form of sentences in conversation as verbal analysis and speech tone and gestures as nonverbal analysis. Slightly the same as the research of Ireland and Henderson (2014), Richardson, et al. (2014), which combines LSM research with CAT by Giles (1998), but Rasmussen, et al. (2017) with the merging theory by Buck (1994). Rasmussen, et al. (2017) have the same goal as previous studies that combined LSM with CAT, which is to find similarities in matching language styles through conversation, tone, gesture, and others.

Previous studies examined language style matching with different research instruments. Several studies use LIWC, Ireland and Pennebaker (2010), Gonzales, Hancock, and Pennebaker (2010), Ireland et al. (2011), Meinecke and Kauffeld (2019). The researchers used the LIWC method to obtain the results of calculating

the similarity of LSM in conversations that occurred with their research objects. The researchers also analyzed the use of function words (articles, prepositions, etc.) during the dyadic conversation of the object of study. Although they have the same research objectives, not all of them use the same research object.

Previous studies analyzed LSM by combining LSM theory with other theories, but Liu, Xie and Zhang (2019) did not mix it with other theories. Their research entitles "It's not just What You Say, but How You Say It: The Effect of Language Style Matching on the Perceived Quality of Consumer Review." The data in this research were analyzed by following previous research from Ludwig et al. (2013). The researcher followed a previous study to analyze the effect of customer comments on online reviews. In the end, the researcher found that LSM significantly and positively affected the number of useful votes received in a review.

The last previous research was research on verbal and nonverbal communication (Vrij et al, 2019; Ariza, 2022). Both examine the verbal and nonverbal that humans use in everyday life from all aspects, especially in the aspect of romance. The difference is, Vrij et al. (2019) uses the theory of nonverbal behavior from Wiener et al. (1972). Meanwhile, Ariza (2022) used the theory of language specificity from Atwood (2007) and the theory of nonverbal peculiarities from Gilberg (2002) to analyze his data.

From the previous studies, it can be concluded that LSM is not only used in romantic relationships but also in writing investigation, interrogation, speech, and even movie. However, in this research, the researcher studies a topic that is very

rarely investigated, namely the prediction of relationship resilience through LSM in the form of verbal and nonverbal mimicry. In addition, most LSM studies often use quantitative research methods to obtain relevant results. Meanwhile, in this research, the researcher used mixed method research where this method is carried out to get more detailed answers about LSM using verbal and nonverbal mimics in the resilience of love partners' relationships.

There are some similarities and differences between verbal mimicry analysis and previous studies. The similarity is that some previous studies also use the LIWC automatic program by Pennebaker et al. (2007) as this research. However, what makes this research different is the method chosen and the object of study. The research method of the previous studies used quantitatively to get definite results in LSM research, while this research use mixed method research by Creswell and Clark (2007). Methods in previous studies have always been used quantitatively to get definite results in LSM research. Besides, the object of this research is also different from previous studies. Previous studies used writing such as poetry, letters, songs, etc. Most of the previous studies analyzed LSM in the field, which means that the objects are people who talk directly and are not planned for more tangible LSM outcomes. While this research used a film script that has been arranged and planned, which aims to get results percentage of LSM that is by the ending of the film that is used as the object of this research.

The object of study is a film, in which the film itself is a small social dynamic sphere that is a large imitation of everyday life. On the other hand, the researcher aims to explain how LSM takes place in a person's romantic relationship,

especially regarding verbal and nonverbal mimicry in a film entitled “To All the Boys I've Loved Before.”

This research examines LSM in terms of verbal and nonverbal communication used by Lara Jean and Peter Kavinsky who have a romantic relationship in a movie entitled “To All the Boys I’ve Loved Before”. This film tells the story of a high school girl, Lara Jean, who once wrote several letters addressed to people she once loved. However, unbeknownst to Lara, it turns out that the letters she wrote when she was in middle school were sent to every man she has ever loved.

The researcher chose the film “To All the Boys I've Loved Before” for several reasons. The first reason is that this film fits with the theory of LSM which discusses interest in dyadic conversations between two people. Movies are also examples of small social dynamics that are very similar to real life. The second reason is that the film “To All the Boys I've Loved Before” has various results from strong LSM as examples of the success of LSM in one's romantic relationship. The third reason is this film has not been studied by LSM researchers before, so the researcher is interested in studying the successful part of the relationship between the two main actors in the film, Peter Kavinsky and Lara Jean.

The researcher aims to convey that LSM which is still rarely known by some people. The language style matching that occurs when a conversation occurs is rarely studied. Therefore, this research is conducted to show readers that LSM is one of the particular communication actions carried out by people closest to them.

B. Research Question

Based on the background of the study explained above, the researcher

formulates a research question, as stated below:

“How does Language Style Matching work in verbal and nonverbal mimics between Lara Jean and Peter Kavinsky in “To All the Boys I’ve Loved Before” movie?”

C. Significance of the Study

Practically, the research results will be useful for English teachers, students, and future researchers. For teachers, this research provides information about the suitability category of language styles of everyone's conversations. For students, it provides knowledge about the categories of figurative language matching in function words through verbal and nonverbal mimicry. For future researchers, the findings of this research provides information and references to analyze language style matching and this will help future researchers to gain a better understanding of function word categories in the use of verbal and nonverbal mimicry in language style matching.

D. Scope and Limitation

This research focuses on LSM that occurs in the interaction of a romantic relationship between the main couple, Lara Jean and Peter Kavinsky in the film entitled “To All the Boys I've Loved Before”. This research uses the theory of LSM proposed by Bowen et al. (2017). In addition, the researcher analyzes LSM that occurred in verbal and nonverbal mimics between Lara Jean and Peter Kavinsky as the main characters in the film. She did not study language style in general, but the LSM that occurs in conversation and is seen from the function words used.

E. Definition of Key Term

There are several key terms that are used in this research, which are defined as follows in order to help readers understand the terms.

- 1. Language style matching (LSM)** is the act or speech of language related to the human soul. LSM occurs when a person automatically adapts his style of language to the style of his partner's language during a spoken or written conversations. From the value of LSM which is obtained from the calculation of function words between interaction partners, LSM is used as a reference for the percentage level of closeness of interaction partners.
- 2. Language inquiry and word count (LIWC)** is a computer-based automated program to count the number of function words used in speech, writing and et cetera.
- 3. Verbal mimicry** usually occurs in the form of verbal language and sounds spoken by speakers, making it easier for speakers to communicate with each other and even bring closer a sense of attachment between speakers.
- 4. Nonverbal mimicry** is a type of communication seen from the approach and interest between speakers in the form of facial expressions, gestures, and others (unspoken).

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter covers the main framework to analyze the data and also reviews some of the theories relevant to this research, which include Psycholinguistics, Language Style Matching (LSM), the verbal and nonverbal mimics, and a synopsis of the film "To All the Boys I've Loved Before".

A. Psycholinguistics

Psycholinguistics is a multidisciplinary science combining two principles, namely psychology and linguistics, or the relationship between the human brain and language. Psycholinguistics is a field of science that understands and studies how language speakers understand and construct sentences from specific languages (Singer, 2013). This shows that people ability to use language is closely related to other cognitive skills such as categorization, perception, memory, and attention allocation.

According to Bernice (2021, p. 83), "the focus of scholars investigating the relationship between thought and language has shifted to the interdisciplinary discipline of psycholinguistics." The branch of psycholinguistics consists of comprehensive language acquisition of language (including symbol recognition and speech perception), language production (written and spoken), language modeling, memory constraints, and knowledge representation.

Psycholinguistics is the study of finding a theory of language that is linguistically acceptable and psychologically is able to explain the nature of

language and its acquisition. In other words, psycholinguistics tries to explain the heart of the structure of language and how the system is obtained, used when speaking, and understood when sentences are uttered in a conversation.

Some scholars argue that "psycholinguistics does study not only psychology and linguistics but also involves sciences such as neurology, philosophy, primatology and genetics" (Naibaho, 2021). Therefore, psycholinguistics is an endless time science, which means that psycholinguistics has always been one of the bases of research in the area of linguistic fields.

B. Language Style Matching (LSM)

Language Style Matching (LSM) is a technique in behavioral analysis that assesses stylistic similarities in language use across groups and individuals. This procedure targets the similarity of function words, analyzing how people use language rather than its content. "When two or more people are talking, their communicative behavior is patterned and coordinated, like a dance" (Niederhoffer & Pennebaker, 2001, p. 338).

LSM understands that when two people meet and automatically coordinate hand movements, eye gaze, and posture, they tend to like and understand each other (Chartrand & van Baaren, 2009; Shockley, Richardson, & Dale, 2009). Usually, the language used by the speakers is often unclear, and there is no leader in the conversation; only minimally coordinated and reciprocal discussions occur.

In this research, the researcher used the theory of LSM proposed by Bowen et al. (2017) to analyze the verbal and non-verbal mimicry. The researcher also used a computer-based program to calculate the function of words that fall into the LSM

category in verbal mimicry research. Verbal mimicry was analyzed using the Linguistic Inquiry and Word Count (LIWC) program (Pennebaker et al., 2015).

Following how the theory is used, the researcher observes the interactions of certain individuals. The premise of this theory is the ability of individuals to negotiate the social distance with their interaction partners. Examples include creating, maintaining, or reducing these interactions (Shepard, Giles, & Le Poire, 2001). According to Bowen et al. (2017), LSM is divided into verbal and nonverbal mimics, which are further explained below:

1. Verbal Mimicry

According to Burger (2013), "verbal communication is generally referred to as communication between the communicator and the communicant by way of oral or written" (p.34). However, according to Bowen et al. (2017), verbal mimicry or communication in a relationship is in the form of expressions that create attachment in romantic relationships. Rather than nonverbal, communication is more straightforward and conveyed when using verbal communication. With verbal communication, the communicants (both speakers and listeners) can easily understand the message included in the conversation. Verbal communication also has characteristics such as being conveyed orally, in writing, or on social media; including two-way communication; and containing words from one or more languages.

Verbal communication refers to spoken or written communication, using words as an example. Direct verbal or speaking communication can take the form of face-to-face interaction or interaction through media intermediaries, such as

social media or mobile devices. At the same time, written communication can be done through media like letters, postcards, social media chats, etc. There are several essential elements in verbal communication, such as language and how someone communicates with each other. In Bowen et al. (2017), the way to communicate verbally only includes voice communication which is further explained below.

In communication, the tone level is fundamental and must be considered. Research on emotion and mood channeling has also shown that positive and negative feelings can be transferred between communicators through subconscious perception and affective state mimicry (Bowen et al., 2017).

Example:

Several partners who became the object of study (pairs) were randomly asked based on a discussion of relationship problems (conflict and interaction). In Bowen et al. (2017), verbal research was carried out in ordinary communication but seen in the tone of voice; the more the partner's tone of voice changed, the results of the study became negative (reciprocal impact obtained).

In verbal mimicry, the researcher investigates function words automatically through the LIWC program (Pennebaker et al., 2015). Within LSM, there are several categories of function words used to calculate LSM which refer to the closeness and attachment of interaction partners, as follows in the table:

Table 1. The Eight Categories of LSM Function Words

Category	Examples
----------	----------

Personal pronouns	I, his, their, etc.
Impersonal pronouns	it, that, anything, etc.
Auxiliary verbs	shall, be, was, etc.
Prepositions	in, under, about, etc.
Conjunctions	and, but, because, etc.
Articles	a, an, the, etc.
Adverb	Honestly, lately, etc.
Negations	no, not, never, etc

The table contains eight categories of function words that are included in the calculation of LSM. These Linguistic Inquiry and Word Count (LIWC) categories are from LIWC 2007 (Pennebaker, Booth & Francis, 2007).

2. Nonverbal Mimicry

Cappella (1996) argues that “the definition of linguistic style matching (LSM) assumes that the words one person uses are different from those used by another both on a turn-by-turn level and at the broader level of conversation” (as cited in Niederhoffer & Pennebaker, 2002, p. 338). The nonverbal literature suggests that coordination may be a fundamental aspect of human behavior; most aspects of communication, such as facial expressions, vocal nonverbal behavior, kinesics, visual behavior, and coordinated proxemics (Harper, Wiens, & Matarazzo, 1978).

According to the theory used (Bowen, et al., 2017), Nonverbal communication has several striking categories, especially in romantic relationships, as follows:

a. Nonverbal in gaze

Bowen et al. (2017) state that eye gaze was seen to measure partners' honesty in research into conflict and relationship interactions. It aims to see the subconscious affiliate function of the partners.

Examples:

Partners who engage in two-way communication feel unnoticed and create conflict simply because they often look away while talking.

b. Nonverbal in posture

Posture is a type of nonverbal communication that can convey much information, especially in romantic relationships (Bowen et al., 2017), especially when combined with certain gestures.

Examples:

Partners met with random partners and put on the best posture to appear understanding and regulate social interactions in the relationship.

c. Nonverbal in facial expressions

Just by looking at facial expressions, communication can occur. In Bowen et al. (2017)'s study, the researcher found that the longer the partners' relationship, the more random the facial expressions were. In contrast to partners who had an affinity for the first three months, fewer nonverbal facial expressions occurred.

d. Nonverbal in motor movement

Gestures or body movements most often used in nonverbal communication are waving, pointing, or nodding their heads. Gestures are also influenced by culture

in a society, in contrast to facial expressions that are more widespread (Bowen et al., 2017). Touch is also included in nonverbal actions in motor movements.

C. A Synopsis of the Film "To All the Boys I've Loved Before"

A film is a work of art consisting of a well-made collection of still images or live footage. The power of films spread across social media and electronic devices (television, laptops, cell phones, etc.) makes some scientists interested in researching the impact and even the meaning behind the film itself. "Films are usually used as research objects as sources of linguistic study data" (Isboli, Pépece & Gaiotto, 2017, p. 62). The researcher intends to learn about the act of matching the language style contained in the film. It is because basically, the film is a diminutive form of the social dynamics of everyday people's lives. In addition, film studies make it possible to go deeper into issues related to perception with exhibition and after-contact reactions, and these reactions can vary even in terms of culture (Isboli, Pépece & Gaiotto, 2017).

The film "To All the Boys I've Loved Before" is a story of a high school teenager named Lara Jean who wrote love letters to several boys she had a crush on in middle school. However, she never sent all the letters and kept them in a box because she did not dare to give them away. However, a chaos ensued after the five letters suddenly were sent without Lara's knowledge several years after she made the letters. Lara had to face one by one with the man she wrote in her love letter. Among these people, Josh, who was also Lara Jean's next-door neighbor and boyfriend of Lara's older sister, Margot. Then there was a guy, Peter Kavinsky, the

boyfriend of Lara's enemy, Gen. Through several very unusual incidents, Lara Jean actually found her true self and she even had a love affair with Peter.

CHAPTER III

RESEARCH METHOD

This chapter discusses the methods used in this research, which consists of research design, research instrument, data source, data collection, and data analysis.

A. Research Design

This research uses mixed method research design by Creswell et al. (2007) which is quantitatively analyze the required data and qualitatively and descriptively analyze and explain in more detail the results of the quantitative data. Therefore, using this combined approach can provide a more detailed understanding of the research problem. Creswell and Clark (2007) state that "MMR as a research design that departs from the philosophical assumptions of the method of inquiry or methodology that provides guidance when collecting and analyzing data and mixing between approaches taken during the process" (p. 5).

The researcher uses mixed method to make it easier to conduct the research. LSM verbal communication requires analysis in the form of numbers and calculations as the quantitative method works. Meanwhile, to verbally explain the findings of LSM, the researcher also needs analytical methods in the form of detailed descriptive explanations. That means, the researcher also needs a qualitative analysis method to be able to explain the results of calculating the quantitative method. In addition, the researcher also needs qualitative methods to explain and describe a series of scenes that have been captured by the researcher as a result of nonverbal mimicry data.

B. Research Instrument

The research instrument is a tool to assess, monitor, and record data conducted in a study (Creswell, 2012). The research instruments of this research were the researcher herself and Language Inquiry and Word Count (LIWC Word Analysis Program) by Pennebaker et al. (2007). The researcher collected the data from verbal and nonverbal mimicry between Lara Jean and Peter Kavinsky in the film "To All the Boys I've Loved Before" and analyzed the data by herself. Meanwhile, LIWC is a computer-based assistance program used in this research to calculate eight categories of the verbal function words of LSM.

C. Data and Data Source

The data source is the film "To All the Boys I've Loved Before" obtained from Netflix application with a viewing time of 1 hour 39 minutes streamed in (<https://www.netflix.com/id/title/80203147?s=i&trkid=13747225&vlang=id&clip=81027615>). It is an American romance film made and it was released in 2018 and directed by Susan Johnson. The film is based on Jenny Han's 2014 novel of the same name.

There are two kinds of data in this research, they are verbal mimicry and nonverbal mimicry data. Verbal mimicry data were in the form of conversations containing eight function words that have been determined according to LIWC (2007). The categories of functional words are personal pronouns, impersonal pronouns, auxiliary verbs, prepositions, conjunctions, articles, adverbs, and negations taken from the conversations between the main characters in the film "To All the Boys I've Loved Before", namely Lara Jean and Peter Kavinsky.

Meanwhile, nonverbal mimicry data consist of attitude, facial expressions, and gestures like posture and motor movement of Lara Jean and Peter Kavinsky.

D. Data Collection

Data collection in this research was carried out through several stages. To get the results of matched pairs seen from the compatibility of LSM, the researcher began to observe Lara Jean's conversation with Peter Kavinsky which contained verbal and nonverbal mimicry. Firstly, the researcher watched the film “To All the Boys I've Loved Before” several times. The researcher paid attention to parts of the scene, including verbal and nonverbal mimicry of Lara Jean and Peter Kavinsky. Secondly, the researcher noted the nonverbal mimicry of Lara Jean and Peter Kavinsky. Thirdly, downloaded the script of the movie “To All the Boys I've Loved Before” from internet. Finally, the researcher transferred the script into the LIWC software program by Pennebaker, et al (2007) to get the function words used by Lara Jean and Peter Kavinsky.

E. Data Analysis

After collecting data from data sources, several steps were taken to analyze the existing data. Firstly, the researcher classified the data in the forms of verbal and nonverbal mimicry based on the LSM theory proposed by Bowen et al. (2017)'s theory. Secondly, the verbal mimicry data were calculated quantitatively to obtain the final result of the LSM. Thirdly, the verbal mimicry was counted using the Language Inquiry and Word Count (LIWC Word Analysis Program) by Pennebaker et al., 2007. There were 12 scenes studied using an automatic function word counter

program (LIWC Word Analysis Program) and eight function words in the film “To All the Boys I’ve Loved Before”, namely Personal Pronouns, Impersonal Pronouns, Articles, Preposition, Negations, Adverb, Auxiliary Verb, and Conjunction.

Each function word appeared automatically through the LIWC (Pennebaker et al., 2007) and they were calculated using several stages. The first stage is the researcher reduced Lara Jean's and Peter Kavinsky's function words to get results from a comparison of the function words used by the two characters. The second stage is the researcher summed up the eight function words that have been calculated using the LIWC application program to get the results of the function word equations used by Peter and Lara. The third stage is the researcher divided the results into the first and second stages, the comparison of function words and the similarities of function words were divided and then produced an absolute value. In the last stage, the researcher entered the final formula to get the LSM score, which was one minus the absolute value generated in the third stage.

After all the numbers were added up, each number of LSM obtained was explained in detail using a qualitative method. Fourthly, for nonverbal mimicry data, the researcher explained in detail using a qualitative method. The researcher used the theory of Bowen et al (2017) to explain verbal and nonverbal mimicry then finally, the researcher drew a conclusion of the study. In analyzing, the researcher validate findings by combining qualitative methods with other methods, namely quantitative, to avoid deficiencies and biases that may arise in research.

CHAPTER IV

FINDING AND DISCUSSION

This chapter presents the finding of the verbal and non-verbal mimicry by Lara and Peter in the film "To All the Boys I've Loved Before" and it discusses the finding.

A. Finding

The following section explains the details of verbal and non-verbal mimicry, as well as the hidden meaning of the conversations which were analyzed using the theory of LSM by Bowen et al. (2017).

1. Verbal Mimicry Analysis

From the data analysis of verbal communication, regarding to Bowen, Winczewski, and Collins (2017), there is only one type, namely show in voice. However, not all conversations are included in the data, the researcher analyzed and fitted into the LSM model. To get the LSM, the conversation script by Peter Kavinsky and Lara Jean was analyzed using LIWC automated program (Pennebaker et al., 2007) with the following formula:

$$\text{LSMppron} = 1 - (|\text{ppron1} - \text{ppron2}|) / (|\text{ppron1} + \text{ppron2}|)$$

LSMppron is the result of LSM per function words. Ppron1 or function words used by Peter Kavinsky was obtained from the conversational data program which was analyzed using a computer-based program, LIWC. Ppron2 or function words used by Lara Jean was obtained from the conversational data program which was analyzed using a computer-based program, LIWC.

The formula above is divided based on the research which is carried out. There are 4 steps in the formula, namely, looking for the results of the comparison of the function words of the LSM ($|\text{ppron1}-\text{ppron2}|$), the sum of the function words of the LSM ($|\text{ppron1}+\text{ppron2}|$), the absolute value of the LSM ($|\text{ppron1}-\text{ppron2}|/|\text{ppron1}+\text{ppron2}|$), then the final value of the LSM $\{1 - (|\text{ppron1}-\text{ppron2}|/|\text{ppron1}+\text{ppron2}|)\}$.

a. The Difference of the Function Words Used by Lara Jean and Peter Kavinsky

To get a comparison of LSM function words, the reasearcher used the following formula:

$$\text{LSMppron} = (|\text{ppron1}-\text{ppron2}|)$$

The formula above is used to get the results of the comparison of the function words used by each actor, Peter Kavinsky and Lara Jean. The formula applies not only to the Ppron function words but also to the eight listed function words such as Ipron, Article, Preposition, etc. To get the results from the formula above can be seen in table 2.

Table 2. The Difference of the Function Words Used by Lara Jean and Peter Kavinsky

Function Words	Peter Kavinsky (person1)	Lara Jean (person2)	Different
Personal Pronouns	19.98	15.79	4.19
Impersonal Pronouns	6.69	9.13	-2.44
Article	3.45	3.76	-0.31
Preposition	12.97	11.06	1.91
Negation	3.24	4.19	-0.95
Adverb	6.69	8.27	-1.58

Auxiliary Verb	12.76	14.93	-2.17
Conjunction	5.44	5.26	0.18

Table 2 explains that there is a percentage of function words used by Lara Jean and Peter Kavinsky. To find out and get the results of the percentage of function words used, the researcher used the LIWC automatic analysis program (Pennebaker et al., 2007). After getting the number of words from each speaker, the researcher used the existing formula to get the results of the different words used by the object of study (Lara and Peter). In the first step, the researcher put in the number of each function word to the existing formula, then the researcher reduced the number of function words from Peter and Lara to get the percentage of the different function words used by Peter Kavinsky and Lara Jean.

The LSM personal pronouns with the formula for the number of function words of Person1 personal pronouns (Peter Kavinsky) were reduced by the number of function words of Person2 personal pronouns (Lara Jean). The formula were applies to all categories of function words (LSMPpron, LSMipron, LSMart, etc).

The numbers were then added up according to the existing formula. For the use of Personal pronoun, Peter Kavinsky used 19.98 percent of personal pronouns, while Lara Jean used function word personal pronouns 15.79. These two numbers were then subtracted using the existing formula to get a result of 4.19. Figure 4.19 is the result of a comparison of function words with the types of personal pronouns used by Peter Kavinsky and Lara Jean. For impersonal pronouns, the researcher began to enter the number of function words in the impersonal pronoun table. For the article function words, Peter used 3.45 article function words, while Lara used 3.76. To get a comparison of article function words, the two numbers were then

subtracted according to the formula provided. Then 3.45 minus 3.76, were the results of the comparison of article function words as much as -0.31 which means -0.31 percent of the word function word article comparison used by Peter Kavinsky and Lara Jean.

For preposition, the preposition function word used by Peter as the first person is 12.97, while the function preposition used by Lara Jean is 11.06. Then these numbers were subtracted from each other and the result is 1.91 which means the number of comparisons of prepositional function words Peter and Lara is 1.91 percent.

For Negation, the negation function of person 1 or Peter Kavinsky is 3.24, while the function of negation by person 2 or Lara Jean is 4.19. The two numbers were then subtracted from each other and got the result of a comparison of the negation function word between Peter Kavinsky and Lara Jean of -0.95.

For adverb, to get a comparison of adverb function words, the two adverb function words used by Peter and Lara were then reduced according to the formula provided. Then 6.69 was deducted by 8.27, and the results of the comparison of article function words are -1.58. This means -1.58 percent of the article comparison of function words used by Peter Kavinsky and Lara Jean.

For auxiliary verb, Person 1 and person 2 auxiliary verbs were subtracted from each other to get the results of a comparison of function words of auxiliary verbs by Peter Kavinsky and Lara Jean. Function words of the Auxiliary Verb person 1, 12.76, minus the function word of the Auxiliary Verb person two, 14.93. Then get the results of the comparison of the auxiliary verb function words as much as -2.17.

For conjunction, the researcher began to enter the number of function words in the conjunction table. For conjunction function words, Peter used 5.44 conjunction function words, while Lara used 5.26 conjunction function words. To get a comparison of conjunction function words, the two numbers were then subtracted according to the formula provided. Then 5.44 minus 5.26, the researcher got a comparison of the conjunction function words of 0.18 which means 0.18 percent of the comparison of the conjunction function words used by Peter Kavinsky and Lara Jean.

b. The Similarity of Function Words Used by Lara Jean and Peter Kavinsky

To get a sum of LSM function words, the researcher used the following formula:

$$\text{LSMppron} = (|\text{ppron1} + \text{ppron2}|)$$

To get the results of the similarities of the function words in LSM, the researcher used the formula that has been provided. The available formulas not only apply to personal pronouns as written in the formula column. However, the formula is also used in the eight written function words. The results of the function word equations used by Peter Kavinsky and Lara Jean in accordance with the existing formula can be seen in Table 3.

Table 3. The Similarity of Function Words Used by Lara Jean and Peter Kavinsky

Function Words	Peter Kavinsky (person1)	Lara Jean (person2)	Total
Personal Pronouns	19.98	15.79	35.77
Impersonal Pronouns	6.69	9.13	15.28
Article	3.45	3.76	7.21
Preposition	12.97	11.06	24.03
Negation	3.24	4.19	7.34
Adverb	6.69	8.27	14.96
Auxiliary Verb	12.76	14.93	27.96
Conjunction	5.44	5.26	10.7

Table 3 contains a percentage of function words used by Lara Jean and Peter Kavinsky. To find out and get the results of the percentage of function words used, the researcher used the LIWC automatic analysis program (Pennebaker et al., 2007). After getting the number of words from each speaker, the researcher used the existing formula to get the word sum (word similarity) used by the research object (Lara and Peter). That is, the LSM personal pronoun with the formula for the number of function words of the Person1 personal pronoun (Peter Kavinsky) increased by the number of function words of the Person2 personal pronoun (Lara Jean).

The description of the contents of the table is explained in detail as follows. Through the LIWC program, the number of function words used by Peter and Lara was obtained. For the use of personal pronouns, Peter Kavinsky used 19.98 percent of the function words used, while Lara Jean used 15.79 functional pronouns. These two numbers were then added to each other using the existing formula, then got the result of the personal pronouns to function word equation 35.77. Peter's impersonal pronouns are 6.69, while Lara's impersonal pronouns are 9.13. To get the equivalent of the function words used by Peter Kavinsky and Lara Jean, the researcher entered the two numbers into the available formula, 6.69 was added by 9.13 and it got 15.28. The result of the addition of the Peter and Lara function words is the result of the similarity of the function words used by Peter and Lara, namely 15.28.

For article function words, Peter used 3.45 article function words, while Lara's article function words are 3.76. To get the similarity of the article function words, the two numbers were then added to each other according to the formula provided. Then 3.45 plus 3.76 got 7.21 which means 7.21 percent of the article function words used by Peter Kavinsky and Lara Jean. Other explanations such as the preposition function word used by Peter is 12.97, while the preposition function word used by Lara Jean is 11.06. The two preposition function words were then added up and the researcher got result 24.03 which is the result of the similarity of the preposition function words used by Peter Kavinsky and Lara Jean.

For adverbs, to get the adverb function word equivalent, the two adverb function words Peter and Lara are then added to each other. Then 6.69 plus 8.27, and the result of the adverb function word equation is 14.96. This means that 14.96

percent of the article has the same function words used by Peter Kavinsky and Lara Jean. For Auxiliary Verbs, Person 1 and Person 2 auxiliary verbs were added to each other to get the similarity of the function words of the auxiliary verbs by Peter Kavinsky and Lara Jean. The function word of the second person auxiliary verb, 12.76, plus the function word of the second person auxiliary verb, 14.93. Then the result of the comparison of the auxiliary verb function words is 27.96.

c. The Absolute Value of Function Words Used by Lara Jean and Peter Kavinsky

To get an absolute value of LSM function words, the researcher used the following formula:

$$LSM_{ppron} = (|ppron1 - ppron2|) / (|ppron1 + ppron2|)$$

The formula is used for all categories of existing function words. This formula aims to get the absolute value between the differences and the similarity of the function words used by Peter Kavinsky and Lara Jean.

To get the absolute value results, the researcher divided the differences and similarities of the function words used by Peter Kavinsky and Lara Jean. It can be seen in Table 4.

Table 4. The Absolute Value of Function Words Used by Peter and Lara

Function Words	Different	Sum	Absolute Value (Diff/Sum)
Personal Pronouns	4.19	35.77	0.11

Impersonal	-2.44	15.28	0.15
Pronouns			
Article	-0.31	7.21	0.04
Preposition	1.91	24.03	0.07
Negation	-0.95	7.34	0.12
Adverb	-1.58	14.96	0.10
Auxiliary Verb	-2.17	27.96	0.07
Conjunction	0.18	10.7	0.01

Table 4 explains that there is a percentage of function words used by Lara Jean and Peter Kavinsky. To find out and get the results of the percentage of function words used, the researcher used the LIWC automatic analysis program (Pennebaker et al., 2007). After getting the number of differences and similarities of words from each speaker in tables 2 and 3, then the researcher used the existing formula to get the absolute value (diff/sum) used by the object of research (Lara and Peter) that is the number of function words from the existing word differences (table 2) was divided by the number of function words from the word Sum (table 3). The result of the division will be an absolute value.

The researcher looked for the absolute value obtained by dividing the results of the comparison of function words and the similarity of function words used by Peter and Lara that have been discussed in Tables 2 and Table 3. For personal Pronouns, in the function words, personal pronouns difference number 4.19 divided by sum or a similarity number 35.77. researchers found a result of 0.11. For impersonal pronouns, the difference between the function words of impersonal

pronouns, -2.44, divided by the similarity of function words of impersonal pronouns, which is 15.28. In the distribution of these results, researchers get a result of 0.15.

For article function words, the difference of the function words is -0.31 divided by the equation of the function words of the article 7.21 which results in the absolute value of the article is 0.04. For preposition, the difference between the prepositional function words is 1.91 divided by the prepositional function word equation 24.03 which results in the absolute value of the article being 0.07.

The difference in the negation function word, which is -0.95, is divided by the similarity in the negation function word, which is 7.34. In the distribution of these results, the researchers get a result of 0.12. At a result of 0.12, the result should be a minus, but in the calculation of LSM, in Bowen et al (2017), Pennebaker (2002) states that the value of mines is still counted as a plus value. Therefore, minus are omitted in the absolute value result column.

For adverb function words, the difference between adverb function words is -1.58 divided by the adverb function word similarities of 14.96, which results in an absolute value of 0.10 percent. For auxiliary verb function words, the number of difference adverb function words is -2.17 divided by the auxiliary verb function word equation of 27.96, which results in an absolute value of 0.07 percent. For conjunction function words, the number of difference function words is 0.18 divided to the number of similarity function words, 10.7, which results in an absolute value is 0.01 percent.

d. The Language Style Matching of Function Words Used by Lara Jean and Peter Kavinsky

To get the final result, a score of the language style matching (LSM), used by Lara Jean and Peter Kavinsky is counted using the following formula:

$$\text{LSM}_{\text{ppron}} = 1 - (|\text{ppron1} - \text{ppron2}|) / (|\text{ppron1} + \text{ppron2}|)$$

The last formula used for the eight function words aims to find the LSM results of each function word. All function words are searched for the average value. The average value will be the final percentage of the level of LSM strength that occurs in Peter Kavinsky and Lara Jean.

Table 5. The Function Words of LSM Score Used by Peter and Lara

Function Words	Absolute Value (Diff/Sum)	LSM
Personal Pronouns	0.11	0.89
Impersonal Pronouns	0.15	0.85
Article	0.04	0.96
Preposition	0.07	0.93
Negation	0.12	0.88
Adverb	0.10	0.9
Auxulary Verb	0.07	0.93
Conjunction	0.01	0.99
LSM Total Score (mean)		0.91

The table above lists the results of the absolute values that have been calculated in the 2nd, 3rd and 4th tables. In table 5, the researcher calculated the

number of LSMs that happened to Lara Jean and Peter Kavinsky using the existing formula. LSMppron is equal to 1 then was reduced by the absolute value results, the researcher gets the original LSM results for each function word. Then all the LSM from the word function were searched for the average value (mean), and will be the final score of the LSM as a percentage of whether people1 (Peter Kavinsky) and people2 (Lara Jean) had an interest in each other or not at all.

The detailed explanation of the result of the adverb's absolute value is 0.10, which will be entered into the formula as follows:

$$1 - (0.10) = 0.90$$

The result of 0.90 is called LSM. Then, after the eight function words got the LSM results, the researcher started to look for the average value of the eight function words. By using a mathematical formula (mode, mean, median), the researcher uses the mean formula or can be referred to as the average value.

Table 6. The percentage of LSM's scores

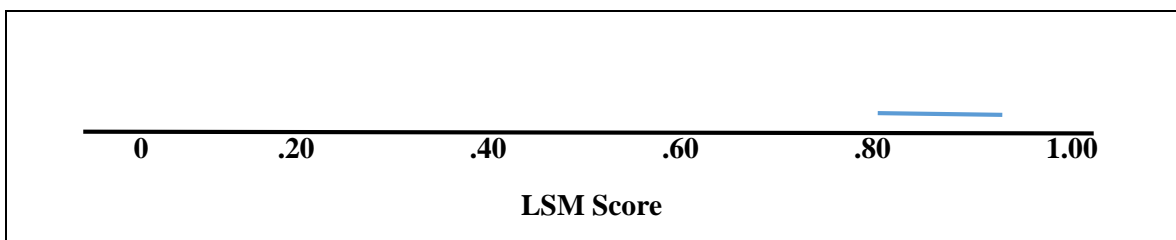


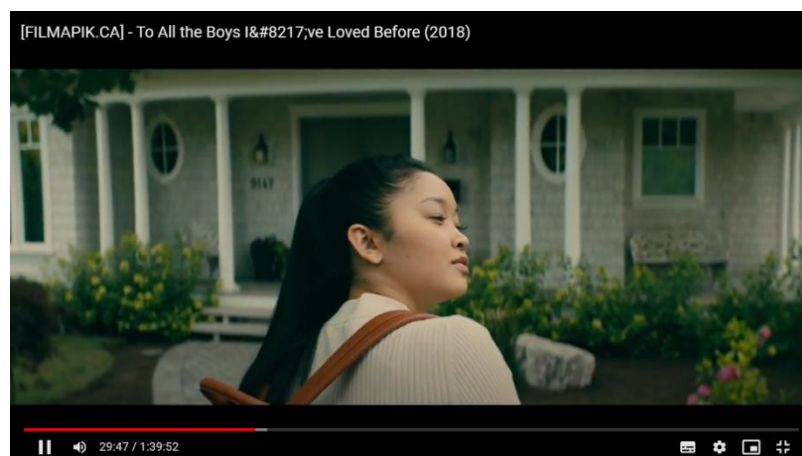
Table 6 illustrates the percentage from 0 to 1.00. It means that the lower the number of LSM that occur in conversations between two or more people, the more there is no compatibility or interest in the conversation. In this research, Lara Jean and Peter Kavinsky got the final result with a range from 0.85 to 0.99 in which the possibility of mutual attraction occurs.

The object of this research, the movie “To All the Boys I’ve Loved Before” has a happy ending. Lara Jean and Peter Kavinsky ended up dating because of their attachment to each other. The ending of the film is equivalent to the results of calculations by the LSM that have been obtained in this research, the two objects received an almost perfect score of 0.99, which means that according to the LSM the two objects are related to each other in the focus of verbal mimicry because the scores generated from the LSM’s analysis are close to the level of perfection, 0.99.

2. Non-Verbal Communication

From the analysis of nonverbal mimicry data, regarding Bowen et al. (2017), there are four types of nonverbal mimicry, namely gaze, posture, facial expression, and motor movement. However, not all nonverbal actions are included in the data, the researcher analyzed and fitted into the LSM model. The data analysis is explained as follows:

Figure 1. 29:47



(Lara turned away as she walked away from Peter without responding to Peter)

The action happened right before Lara's house when Peter drove her home. To trick Peter's ex, Peter made a deal, so Lara can be his fake girlfriend. Lara did a Body Movement by turning her body as if ignoring Peter. In line with Bowen et al. (2017), Lara did this as a form of non-verbal mimicry, namely **Posture**.

In this scene, the non-verbal mimicry used by Lara Jean is Posture because she turned around as if to ignore Peter who made a deal with her. According to Bowen et al (2017), there are fifteen forms of posture, one of which is upper body posture as practiced by Lara Jean.

Figure 2. 31:17



(Lara waved while shouting Peter's last name)

The action occurred on the school grounds as Lara exclaimed, "*Hey, Kavinsky!*" while swinging his arms up slowly. Lara did this to accept a fake date offer they did as a swindler for Gen (Peter's ex) and Sanderson (Lara's ex-brother, who also got a love letter from him). After all, she had the pleasure of immediately accepting Peter's offer as her fake boyfriend to trick Sanderson. In line with Bowen

et al. (2017), Peter did this action as a form of non-verbal mimicry, namely **Posture** because Lara waved her hand and called Peter's name.

Bowen et al (2017) includes a statement by LaFrance (1982) that the postures are divided into fifteen body parts which are led by a graphical representation of five upper body positions, eight arm positions, and two random postures to encode unexpected positions. In the second figure, Lara took out the posture of the arm, which was waving toward Peter Kavinsky.

Figure 3. 31:29



(Peter smiled as he kissed Lara)

This action happened based on falsehood to trick people into seeing the action so that rumors circulated that Peter and Lara were dating. The kiss was not done based on love but a diversion of issues. It is because the meaning of the kisses is only known to them, so the kiss is included in the non-verbal mimicry of LSM. In line with Bowen et al. (2017), Peter and Lara did this action as a form of non-verbal mimicry, namely **Motor Movement**.

Bowen et al (2017) mentions about motor movements by Bavelas et al. (1986), that motor movements do not just happen, but occur for a reason or can be called a "delivery point". Bavelas, et al (1986) also wrote that the form of Motor Movements is a combination of body movements or gestures and eye contact. In the case of Peter Kavinsky and Lara Jean, eye contact and gestures occur in sync and give rise to an LSM quality in them.

Figure 4. 36:50

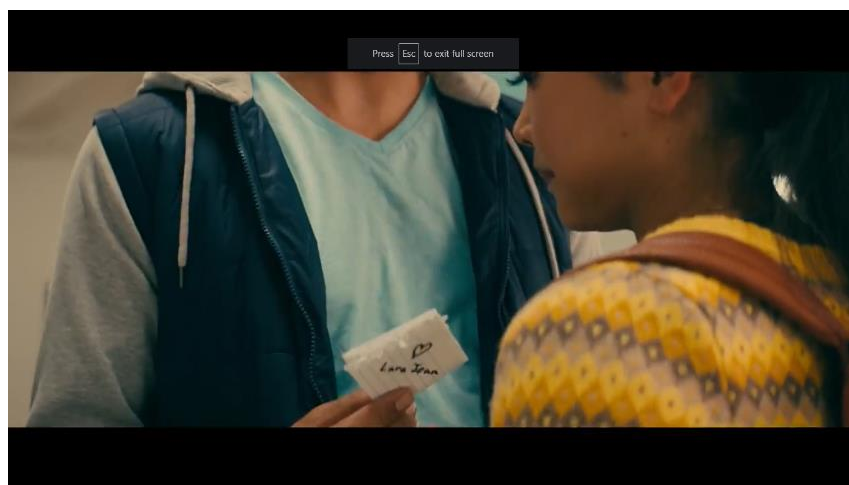


(Peter's hand in Lara's pocket jeans)

This action took place when Peter and Lara acted in a crowd to distract people that they were in a relationship. Peter put his hands in Lara's jeans pocket, which they wanted to show they were in a close relationship. Putting hands in trouser pockets was a dating style in the 80s, a trend from the opening of Sixteen Candles. The action became an initial agreement for them to show their affection in public. In line with Bowen et al. (2017), Peter and Lara did this action as a form of non-verbal mimicry, namely **Posture**.

Of the fifteen body parts, this scene is included in nonverbal mimicry postures. In this fourth part of the figure, Posture occurs intentionally to trick the people around them. The posture used by Peter Kavinsky and Lara Jean is the posture of the body parts of the arms.

Figure 5. 37:01



(Peter gives a letter to Lara)

The action was carried out by Peter right in front of Gen, which was Peter's real goal to make Gen jealous of his new relationship. When Peter still with Gen, Gen always asked Peter to give her a letter every day but Peter never did. Therefore, this action is included in the act of matching language styles in the form of nonverbal because sending a letter every day was their way of getting closer to each other. In line with Bowen et al. (2017), Peter and Lara did this action as a form of non-verbal mimicry, namely **Motor Movement**.

Figure 6. 46:02



(Lara just leaked Peter without speaking)

The action was carried out by Lara while talking to Peter at the cafe. Lara looked at Peter when Peter explained that he still kept in touch with Gen over the phone every night. Suspiciously while frowning, Lara said, "You do this, you have the whole judgmental face scenario going on". In line with Bowen et al. (2017), Lara Jean performed this action as a form of non-verbal mimicry, namely **Facial Expressions** because it was clear from Lara's surprised look and slightly mocking Lara's look on her face.

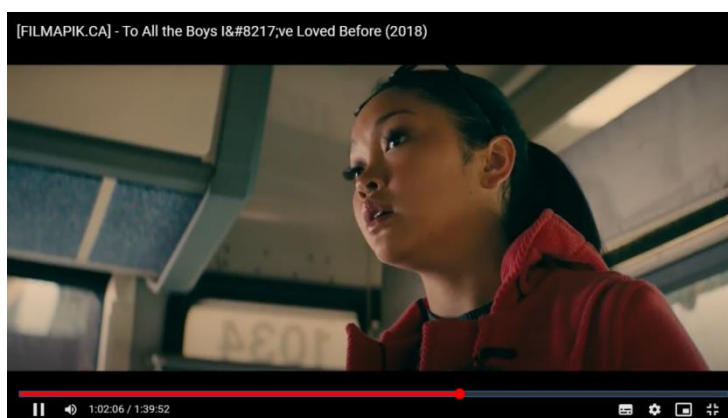
Figure 7. 58:45



(Lara walks and tries not to try peter)

This action was carried out by Lara when she and Peter met in the school hallway, Peter who saw Lara talking to Sanderson made Peter angry and afraid that their guise of a fake love story was discovered by others. When Peter asked, "So, you're spying on me now?" Then Lara replied, "Accidentally." This action is included in the LSM because Lara was jealous and began to be attracted by Peter. In line with Bowen et al. (2017), Lara Jean performed this action as a form of non-verbal mimicry, namely **Motor Movement**. It was the way Lara ignored Peter by continuing to walk without looking at him.

Figure 8. 1:02:07

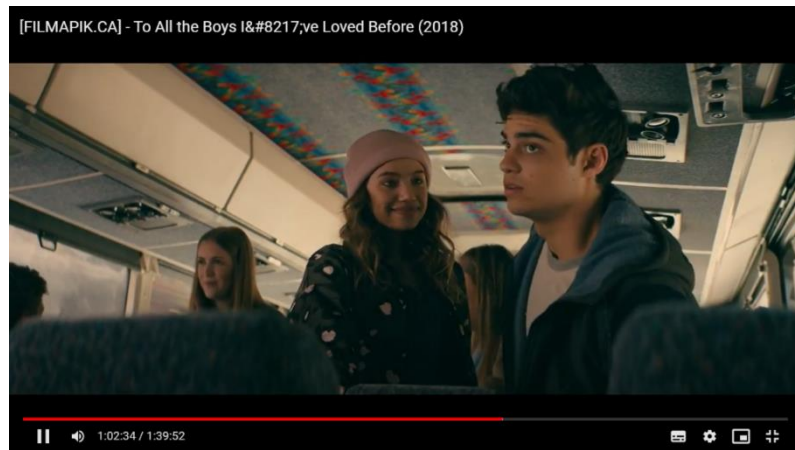


(Lara looks at him)

This action happened just as Lara was boarding the bus she was about to take on a ski trip. Peter was normal, but Lara met him right after seeing Peter wave. This was done by Lara because Lara was still annoyed and jealous of Peter who begged to ask her ex back. Lara's actions belonged to an LSM. It is in line with Bowen et al. (2017), Lara Jean did this act as a form of non-verbal mimicry, namely **Gaze**. In Bowen et al (2017) the mimicry between the speaker's and listener's eye movements is clearly not generated by chance. Gaze is also not produced by the

same visual stimuli, as shown by Peter Kavinsky and Lara Jean. From the statement of Bowen et al (2017), it can be concluded that the gaze Lara gave to Peter was not just a coincidence. LSM non-verbal mimicry occurred because Lara had a feeling of jealousy and was a little annoyed with Peter, so there was non-verbal mimicry in the gaze of Lara to Peter Kavinsky.

Figure 9. 1:02:33



(Peter leaks pain with disappointment)

This action occurred when Lara refused to sit next to Peter with the excuse of apologizing to her friends. Peter sat sadly looking at Lara, as he reluctantly agreed to Gen's request to be next to him. This is included in the form of LSM action because Peter's face, which began to have a liking for Lara, felt disappointed because Lara had been rejected. In line with Bowen et al. (2017), Lara Jean performed this action as a form of non-verbal mimicry, namely **Facial Expressions**.

Figure 10. 1:03:39



(Peter clumsily looks at Lara)

This action occurred when Gen said, "Last down the slope owes the other a hot toddy", then Lara revealed Peter. However, Peter who felt sad could not do anything because he was talking with other friends. This is included in the form of LSM because Peter is trying to explain that it was only part of his past with Gen in the sense that Peter did not understand what Gen wanted to have. In line with Bowen et al. (2017), Peter performed this action as a form of non-verbal mimicry, namely **Posture** because Peter's posture which looked like he wanted to explain something to Lara. It can be seen from his gestures and hands.

In the case of the tenth picture, the posture is related to what Bowen et al (2017) explain, the posture that Peter Kavinsky did was a random body part was a lower body posture. This posture shows and moves Peter's lower body as if he is uncomfortable with the situation that is happening.

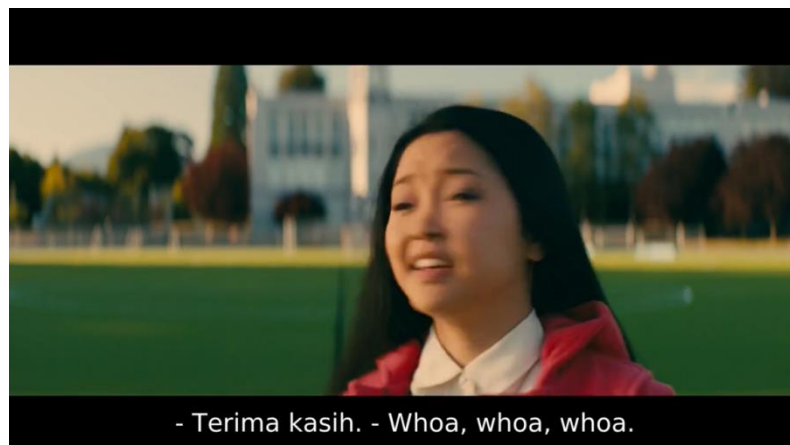
Figure 11. 1:07:00



(Peter splashes water while frowning at Lara)

The action took place in a hot tub when Peter explained that he wanted to sit with Lara on the way off to the Ski Trip. Peter explained that he was willing to buy Korean snacks on the edge of town just to get the snacks that Lara liked. However, Lara thought that it was because Peter liked Korean snacks. Peter moved his hand as if splashing water at Lara, but the meaning behind it was that he did not believe what Lara said. In LSM and in line with Bowen et al. (2017), Peter did this act as a form of non-verbal mimicry, namely **Motor Movement** because Peter's water splashed movements are included in the motor movements.

Figure 12. 1:31:06



(Lara turns while saying thanks)

This action occurred when Lara wanted to convey that she loved Peter sincerely. Embarrassed, Lara changed her mind as she turned her body and walked away saying thank you to Peter. This acted includes non-verbal LSM actions because Lara's actions looked awkward and shy. In line with Bowen et al. (2017), Peter did this act as a form of non-verbal mimicry, namely **Motor Movement** because Lara's movement, which suddenly turned her body to avoid Peter's answer, is included in the category of motor movements according to Bowen et al. (2017).

B. Discussion

This research analyzes Language Style Matching (LSM) based on Bowen et al. (2017) and uses an automatic function word counting assistance program or Language Inquiry and Word Count (LIWC) by Pennebaker et al. (2007). The researcher studies two forms of mimicry, namely verbal mimicry and nonverbal mimicry which put forward by Bowen et al. (2017). In this research, there were a type of verbal mimicry and four types of nonverbal mimicry. One type of verbal mimicry gets a significant final number and is in accordance with the ending of the film as the object of study. While nonverbal mimicry, there are four types in it, namely postures, body movements, gaze, and facial expressions.

According to Bowen et al (2017), LSM may not always reflect or facilitate interpersonal relationships, but the researcher did not reveal broader patterns of behavior that occur with LSM during interactions. The most dominant finding in this research was verbal mimicry. Verbal mimicry in this research was assisted by a program named LIWC by Pennebaker et al. (2007). The researcher revealed that

the quality of LSM that occurred between Peter Kavinsky and Lara Jean was 91 percent. This value strongly supports the ending of the film used as the object of study. In this research, the researcher saw that verbal mimicry can actually be seen and calculated according to the speaking partner.

From four types of nonverbal mimicry, the researcher found the most nonverbal mimicry is the Body Movements which happened five times. Bowen, et al (2017) take Body Movements. According to Bowen et al. (2017), individuals can accommodate one another at various communicative domain, and they do so in order to achieve not only greater communicative efficiency but also a desired level of closeness or social distance between themselves and their interaction partners means, interaction partners can determine suitability and incompatibility in interacting only through communication. Body movements are the most nonverbal mimicry because, in an interaction, there is always an interaction of body movements, although not always there.

The other most common finding in nonverbal mimicry is Posture. There are four acted that contain Posture nonverbal mimicry. According to Bowen et al. (2017), Posture is divided into fifteen body parts, namely five upper body parts, eight arm parts, and two random postures to encode unexpected positions. In this research, there is one scene with upper body parts, two scenes with arm parts, and one scene with random body parts, namely the lower body part. The least nonverbal mimicry found is Facial Expression and Gaze. In this research, only two scenes containing Facial Expression and one scene containing Gaze were found according to what was written by Bowen et al. (2017) in LSM nonverbal mimicry. This finding

has explained the results as well as the uniqueness and advantages that exist in this research. In addition, the researcher also revealed the most and the least from the existing data and research results.

This research has different findings with the previous study. In this research, the researcher reveals two categories at once, namely verbal and nonverbal mimicry, while the previous study by Meineck and Kauffeld (2019), they reveal the use of function words, but only in verbal mimicry.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter contains the conclusion of this research and some suggestions from the researcher. Based on the available data, conclusion is presented from what has been found and discussed. The suggestions suggest other researchers what they should do for future research in the same field.

A. Conclusion

This research examines the categories of LSM in conversations taken from a film, which includes verbal and nonverbal mimicry based on theory of LSM by Bowen et al. (2017). In this research, the researcher found two categories of LSM, namely verbal and nonverbal mimicry. There is only one kind of verbal mimicry found, namely verbal mimicry through sound production and there are eight function words in the LSM to determine the LSM engagement between interaction partners. Meanwhile, there are four types of nonverbal mimicry that can express LSM, namely nonverbal in gaze, nonverbal in motor movements, nonverbal in postures, and nonverbal in facial expression. Therefore, the elaboration of the results of the LSM that have been calculated gets an almost perfect final score. It means that the two main characters in the film “To All the Boys I've Loved Before”, Peter Kavinsky and Lara Jean, have an interest in and compatibility with each other.

B. Suggestion

Based on the conclusions above, the researcher provides several suggestions for further research. Future researchers who are also interested in analyzing

language style matching or LSM can use different problems such as the relationship of people who do not like each other. Another problem can be studied is the problem of new people's relationships, or matching language styles seen from social status or position degrees. Further research can also use different objects but use the same theory, the research can be modified by adding or combining other theories.

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CURRICULUM VITAE



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APPENDIX

Table of Data Classification

Note:

MM : Motor Movement

P : Posture

FE : Facial Expression

G : Gaze

No	Data	LSM				
		Verbal Mimicry	NonVerbal Mimicry			
		In voice Shows	MM	P	FE	G
1.	<p>(Scene 1) Peter : Hey, hold on. What if you didn't tell him? Lara Jean: What? Peter : What if we let people think we were actually together? Just for a little while. And not just Sanderson. I mean everybody. Lara Jean: Why would you want that? Peter : For starters, when Gen heard you kissed me, she went nuts, and if she thinks you and I are a thing, she'll want to get back together. Lara Jean: Oh, so you wanna use me as your pawn? Peter : Ah, well, see... Technically, you used me as your pawn first when you jumped me. You don't have to</p>	✓				

	<p>give me an answer now, just think about it, okay? Lara Jean: Yep. Don't hold your breath</p>					
2.	<p>(Scene 2) Lara Jean: Oh, my God. Hey, Kavinsky! Peter : What? Lara Jean: Let's do this. I'm going to trig. Lara Jean: Have a nice day. Peter : Yeah. Lara Jean: Carry on. Peter : As you were.</p>	✓				
3.	<p>(Scene 3) Lara Jean: So, first things first, we need to have a contract so we're on the same page about the rules. Peter : You got rules? Come on, you really know how to zap the fun out of a situation. Lara Jean: It's important to know where you stand on certain issues. Peter : Okay, like what? Lara Jean: For example, I don't want you to kiss me anymore. Peter : You crazy? Who's gonna believe we're in a relationship if I'm not allowed to kiss you? Lara Jean: You may be the James Dean of this kind of stuff but I've never had a boyfriend. Peter : You have the references of an 80-year-old woman. What does that matter? Lara Jean: It matters Peter : Yeah, maybe in the '70s. Lara Jean: Sixteen Candles was the '80s. John Hughes? - Nothing? Peter : Mm.</p>	✓				

<p>Lara Jean: Okay... Two more rules. You have to watch Sixteen Candles with me because it's a classic, and we can never tell anyone this relationship is fake, because it would be too humiliating for both of us.</p> <p>Peter : Duh, first rule of Fight Club.</p> <p>Lara Jean: What?</p> <p>Peter : Are you serious? You've never seen Fight Club? Oh, my God! Okay, write it down. Double feature. After we watch the Candles movie, we are watching Fight Club.</p> <p>Lara Jean: Fight Club... Sixteen Candles... No snitching. Anything else?</p> <p>Peter : I could... I could write you notes, every day.</p> <p>Lara Jean: You'd do that?</p> <p>Peter : Sure. Gen was always on me to write her them. I never did, so if I start sending them to you, she'll be pissed, it'll be good.</p> <p>Lara Jean: How romantic.</p> <p>Peter : Also, you have to come with me to my lacrosse games and parties.</p> <p>Lara Jean: You have to pick up my sister and I and drive us to school.</p> <p>Peter : Okay. But you're coming on the ski trip.</p> <p>Lara Jean: umm... That's three months away. Do you think we're still gonna be doing this?</p> <p>Peter : Let's call it a contingency. No one in their right mind is gonna let their boyfriend go without them, so if we are still doing this by the</p>					
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	<p>time it comes around, you have to go with me. Lara Jean: Okay. Deal.</p>					
4.	<p>(Scene 4) Lara Jean: Hey Peter : Who are you supposed to be, the Pillsbury Doughboy? Lara Jean: No, I'm making cupcakes for Kitty's bake sale. Peter : Can I come in? Lara Jean: Sure. Peter : Cool. You know it's easier if you make something you can cut into squares like brownies? My mom used to do it for my brother Lara Jean: Peter Kavinsky, what are you doing here Peter : Did you not read my note? I'm taking you to Greg's party. Lara Jean: Oh, I'm not going to that. Peter : Yeah, you are. One, Gen is gonna be there, and two, parties are in the contract. Lara Jean: Sorry, Peter, I can't. Peter : A deal's a deal</p>	✓				
5.	<p>(Scene 5) Lara Jean: I don't know, Peter. I... Peter : No, we're going. It's in the contract. What are you doing? Give me this. Lara Jean: No. What? No. Give that back. Peter : I'm keeping it. I like your hair down. You look pretty. I'll prove it to you. See? Lara Jean : Fine. But you can't lose it. That's my favorite scrunchie. Peter : Deal. Give me your phone. Lara Jean: Why?</p>	✓				

	<p>Peter : Would you trust me? Alright, you need to make this your new background. Lara Jean: What's your new background? Peter : Girl, Come on. You know I already got it. Leggo. Lara Jean: Wait, maybe I should just... Peter : Come on!</p>					
6.	<p>(Scene 6) Peter : Ooh. What's up, babe? Lara Jean: Hi. Why is beer so vinegPeter] Oh... It's not. Kombucha is, though. I'm driving, remember? Lara Jean: You drink kombucha? Peter : Yeah, it's good for your digestion. Here. Take a selfie. Alright. You do it.</p>	✓				
7.	<p>(Scene 7) Lara Jean: So, Owen's a pretty shy kid, huh? Peter : Yeah. Lara Jean: You know I think that Kitty could help with that. Peter : Yeah? Lara Jean: Mm-hmm. Peter : Okay. Lara Jean: I think they would be good friends. Peter : Probably. Yeah. Hey, I'm really sorry about what my mom said to you. Lara Jean: No, it's okay. Honestly, you know, it's nice talking about her like it's normal. Like it's not some tragedy. Is it weird not having your dad around? Peter : It's not as weird as it used to be. Sometimes I walk around the house and see he's not in any photos anymore, and I really miss him. But then I</p>	✓				


	<p>think about everything he's doing with his new family that he used to do with us, and I get so mad I'm glad he's gone.</p> <p>Lara Jean: You don't mean that. You can be mad at someone and still miss them.</p> <p>Peter : I bet you really miss your mom, huh?</p> <p>Lara Jean: Yeah. Every day. But you know, it's... It's been so long now that, like... Okay, it's like this, I'll be doing my homework, or I will be washing dishes or something, and I'm thinking about my family, and I forget there was a time where it wasn't just my dad and my sisters. And it only happens for like a quarter of a second, but... I feel really, really guilty about it. I've never told anyone that before.</p> <p>Peter : I mean, I get it. It makes sense to me. I don't actually hate my dad, I didn't mean it like that. At least he's not, you know...</p> <p>Lara Jean : Dead.</p> <p>Peter : Sorry.</p> <p>Lara Jean : It's okay. It's actually really nice having someone to talk to about this stuff. You're a good listener.</p> <p>Peter : Yeah? Why, thank you. You are, too.</p> <p>Lara Jean : Thanks.</p> <p>Peter : You're welcome.</p>					
8.	<p>(Scene 8)</p> <p>Peter : What do you think people are gonna say when they see my girlfriend cozying up to Sanderson?</p> <p>Lara Jean: What do you think people're gonna say when they</p>	✓				

	<p>hear you're practically begging to get back with Gen on the bleachers?</p> <p>Peter : So you're spying on me now?</p> <p>Lara Jean: Not intentionally.</p> <p>Peter : Okay, so I was talking to Gen. So what? You don't even post about us on your Instagram.</p> <p>Lara Jean: 'Cause I don't want my sisters to see.</p> <p>Peter : Yeah, like Kitty's gonna care.</p> <p>Lara Jean: I'm not talking about Kitty, I'm talking about Margot. Look, Peter... I don't think either one of us thought this was going to go on for this long, but Josh and I are cool, Gen's officially jealous, I think that we need to call it.</p> <p>Peter : I can't believe you're trying to break up with me before the ski trip. That's in the contract.</p> <p>Lara Jean: Only if we're still together.</p> <p>Peter : We are still together! You're trying to pull out because you're scared.</p> <p>Lara Jean: What do I have to be scared about?</p> <p>Peter : You tell me, Covey.</p> <p>Lara Jean: How do you tell your fake boyfriend you can't go skiing with him because you're starting to have real feelings? You can't. So you pivot.</p> <p>Lara Jean: I'll go if Chris goes.</p>					
9.	<p>(Scene 9)</p> <p>Lara Jean: All by yourself out here? So what, now you're ignoring me?</p>					





	<p>Peter : Oh, I'm the one ignoring you? That's funny. Sorry I'm not a good skier, you didn't offer to teach me.</p> <p>Peter : I'm supposed to be sweet to you after you don't sit with me on the bus ride up here?</p> <p>Lara Jean: Shouldn't you be thanking me, that you got to sit next to who you actually wanted?</p> <p>Peter : For someone who has such good grades, you can be so dense sometimes.</p> <p>Lara Jean: What?</p> <p>Peter : Yeah. I wanted to sit next to you, Lara Jean. I even packed the snacks. I asked Kitty where to find those yogurt drinks you like so much.</p> <p>Lara Jean: The Korean grocery store is all the way across town.</p> <p>Peter : I know. So if I went all the way across town to get you something you like, then that means...</p> <p>Lara Jean: You must really like yogurt?</p> <p>Peter : You are impossible.</p> <p>Lara Jean: Sorry I didn't sit next to you.</p> <p>Peter : It's alright. You're coming in, in your nightgown.</p> <p>Lara Jean: I didn't bring a bathing suit. Hi.</p> <p>Peter : There's no one like you, Covey. What?</p> <p>Lara Jean: Nothing.</p> <p>Peter : Good night, Lara Jean.</p> <p>Lara Jean: Good night.</p>	✓				
10.	<p>(Scene 10)</p> <p>Peter : Hi. Ready to go?</p> <p>Lara Jean: Did you go to Gen's room last night?</p>					

	<p>Peter : Uh, yeah, but...</p> <p>Lara Jean: And you gave her my favorite scrunchie? Am I just a joke to you, Peter?</p> <p>Peter : No, you're not just a joke to me. You just don't understand the situation.</p> <p>Lara Jean: No, I understand completely. This is over, in every possible way.</p> <p>Peter : Can we just talk about this? Let me drive you home, I'll explain.</p> <p>Lara Jean: I would rather walk home. Actually, I'd rather drive myself than get into a car with you right now.</p>	✓				
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11.	<p>(Scene 11) Peter : Hey. We need to talk. Lara Jean: Not here. Peter : Just so you know, nothing happened between me and Gen last night. Lara Jean: What happened was that you went to her room in the first place. Peter : Look, Gen and I dated for a long time. Those feelings aren't just going to go away, we have history. Lara Jean: I'm tired of being second best or fake best. - I don't know. Peter : No, you do not get it. - Last night was... Lara Jean: Last night was a mistake. Physical stuff might not be a big deal to you, but to me, it is. Peter : Who says it's not a big deal to me? Lara Jean: Says every single guy in the bus! Clapping and praising you like a god, and you're just eating it up. Peter : Okay. Look, I... Lara Jean: Peter, just leave. Peter : Can we go inside and talk?</p>	✓				
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12.	<p>(Scene 12) Peter : Hey. Lara Jean: Hi. I have to tell you something. Peter : Okay. Lara Jean: I drove here. Peter : Really? Wow, that's... that's... that's great, congrats. Lara Jean: Thanks. Peter : Whoa, whoa, whoa. What's in your hand? Lara Jean: Oh, uh, nothing.Peter] Oh, it's nothing? If you want me to read that, you need to give that to me. Lara Jean: Um... Can you turn around? Please. "Dear Peter, I need you to know that..." I need you to know that I like you, Peter Kavinsky. And not in a fake way. And so I guess that's all I came here to say. Peter : Whoa, whoa, whoa... Don't I get to say something? The reason that I went to Gen's room that night, was to tell her that it's over, because... because I'm in love with you, Lara Jean. Only you. Lara Jean: You're what? - Wait... How do we do this? Peter : What do you mean? Lara Jean: What do you put into a contract for a real relationship? Peter : Nothing. You gotta trust. You gonna break my heart, Covey?</p>	✓				
13.				✓		

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