COMPARING LANGUAGE STYLE AND LANGUAGE FUNCTION BETWEEN TEENAGER AND ADULTS IN *"TURNING RED"* MOVIE

THESIS

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THESIS

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2022**

STATEMENT OF AUTHORSHIP

I stated that the thesis entitled **"Comparing Language Style and Language Function Between Teenager and Adults in** *"Turning Red"* **Movie"** is my original work. 1 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.

Malang, 09 December 2022

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APPROVAL SHEET

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MOTTO

He said, "I only complain of my suffering and my grief to Allah, and I know from

Allah that which you do not know."

(Q.S. Yusuf: 86)

DEDICATION

I dedicate this thesis to my mother, Hidayah, my father, Muhammad Azan, my brother, Ahmad Rofi'ul Ilmi, and my sisters, Halwa Nirmala and Maziratul Mazizah.

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This thesis is far from perfect because there are many shortcomings in several aspects. Hopefully this thesis can provide benefits, especially for writers and readers.

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ABSTRACT

Zumaria, Dewi Gina (2022). *Comparing Language Style and Language Function Between Teenager and Adults in "Turning Red"* Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor Mazroatul Ishlahiyah, M. Pd.

Keywords: Sociolinguistics, Language style, Language function, Turning Red, Teenager, Adults

This thesis is a research on language styles and language functions used by teenager and adults in "Turning Red" movie. By using a sociolinguistic approach, the researcher chose the movie because it is in line with the real life of teenagers and adults everyday. The aims of this research are (1). To find out the types of language styles used by teenagers and adults in the movie "Turning Red", (2). To find out the language function used by teenagers and adults in using language style, (3).To find out the differences and similarities of language styles and language functions used by teenagers and adults in "Turning Red" movie. The method in this study uses a descriptive qualitative method. The data of this research is sentences containing language style in the movie "Turning Red" which will be broadcast on March 1, 2022. This study uses the theory of types of language style by Martin Joos (1967) and language functions by Holmes (2001). The author found 28 data from teenager conversations 15 data and 13 data from adult, and after conducting research, the results can be concluded that there are four types of language styles in the film "Turning Red" namely formal style, consultative, casual, and intimate style. In addition, there are six functions through the speaker's utterances, namely: expressive, directive, referential, metalinguistic, poetic and phatic or social functions. In the film, there are differences and similarities in language styles and language functions in teenager and adults. What they have in common is finding 3 language styles that are the same formal, casual and consultative style and finding 5 language functions Expressive, Directive, Referential, Metalinguistic, Phatic or social function and the difference is that one style of language is not found in teenager dialogue but is found in adult dialogue, namely intimate style, the function of language is not found in teenager dialogue but is found in adult dialogue, namely the poetic function. Researcher suggests that readers learn or understand about the types of language styles and their function in using language styles in conversation because it is very important to know so that people can speak according to the situation.

ABSTRAK

زوماريا ،دوي غيني. (٢٠٢٢). "مقارنة أسلوب اللغة والوظيفة اللغوية بين المراهقين والكبار في برنامج دراسة الأدب الإنجليزي"، كلية العلوم الإنسانية، مولانا مالك إبراهيم جامعة الدولة الإسلامية مالانج.المشرف: مزرعة إشلاحية، م. ب.

الكلمات الرئيسيه :علماللغةالاجتماعي،أسلوباللغة،وظيفةاللغة،سيناريوالفيلم

هذه الأطروحة هي دراسة لأسلوب اللغة ووظيفة اللغة المستخدمة من قبل المراهقين والبالغين في فيلم "التحول إلى اللون الأحمر". باستخدام نهج اجتماعي لغوي. اختار الباحثون الفيلم لأنه يتماشى مع الحياة الحقيقية للمراهقين والبالغين اليوميين. أهداف هذه الدراسة هي (١). لمعرفة أنواع الأساليب التي يستخدمها المراهقون والبالغون في فيلم "Turning Red" ، ٢(.لمعرفة وظيفة اللغة في استخدام أنماط اللغة، (٣). لمعرفة الاختلافات والتشابه بين أنماط اللغة ووظائف اللغة المستخدمة في فيلم "التحول إلى اللون الأحمر". يستخدم المنهج في هذه الدراسة المنهج النوعي الوصفي. مصدر بيانات البحث هذه هو جملة تحتوي على أسلوب اللغة في فيلم "Turning Red" الذي تم بثه في 1 مارس٢٠٢٢. لطالما ارتبطت تقنيات تحليل البيانات في هذه الدراسة بالنظريات والأساليب القائمة على النهج الاجتماعي اللغوي. يستخدم هذا البحث نظرية النوع الأسلوبي لمارتن جوس (١٩٦٧) ووظيفة اللغة لهولمز (٢٠٠١). وجد المؤلف 28 بيانات من محادثات المراهقين 15 بيانات والبالغين 13 بيانات، وبعد البحث، يمكن استنتاج النتائج أن هناك أربعة أنواع من أنماط اللغة في فيلم "التحول إلى اللون الأحمر"، وهي الأساليب الرسمية والاستشارية وغير الرسمية والحميمة. بالإضافة إلى ذلك ، هناك ست وظائف من خلال خطاب المتحدث ، وهي: الوظيفة التعبيرية ، التوجيهية ، المرجعية ، ما وراء اللغوية ، الشعرية والوظيفية أو الفوقية أو الاجتماعية. ويترتب على هذه الدراسة توفير المعلومات للقراء، وخاصة طلاب قسم اللغة الإنجليزية وآدابها، حول أنواع الأساليب اللغوية ووظائف استخدام الأساليب اللغوية المستخدمة في الأفلام. يقترح الباحثون أن يتعلم القراء أو يفهمون أنواع أنماط اللغة ووظيفتها في استخدام أنماط اللغة في المحادثة لأنه من المهم جدا معرفة ذلك حتى يتمكن الناس من التحدث وفقا للموقف.

ABSTRAK

Zumaria, Dewi Gina (2022).*Comparing Language Style and Language Function Between Teenager and Adults in "Turning Red".* Program Studi Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Dosen Pembimbing: Mazroatul Ishlahiyah, M. Pd.

Kata kunci: Sosiolinguistick, Gaya bahasa, Fungsi bahasa, Turning Red, Remaja, Dewasa.

Thesis ini merupakan penelitian tentang gaya bahasa dan fungsi bahasa yang digunakan remaja dan dewasa dalam film "Turning Red".Dengan menggunakan pendekatan sociolinguistick peneliti memilih film tersebut karena sejalan dengan kehidupan nyata remaja dan dewasa sehari-hari.Tujuan dari penelitian ini adalah (1). Untuk mengetahui jenis-jenis gaya bahasa yang digunakan remaja dan dewasa dalam film "Turning Red", (2). Untuk mengetahui fungsi bahasa dalam menggunakan gaya bahasa, (3). Untuk mengetahui perbedaan dan persamaan gaya bahasa dan fungsi bahasa yang digunakan dalam film "Turning Red". Metode dalam penelitian ini menggunakan metode kualitatif deskriptif sumber data penelitian ini adalah kalimat yang mengandung gaya bahasa dalam film "Turning Red" yang tayang pada tanggal 1 Maret 2022. Teknik analisis data dalam penelitian ini selalu dikaitkan dengan teori dan metode berdasarkan pendekatan sosiolinguistik. Penelitian ini menggunakan teori jenis gaya bahasa oleh Martin Joos (1967) dan fungsi bahasa oleh Holmes (2001). Penulis menemukan 28 data dari percakapan remaja 15 data dan dewasa 13 data, dan setelah dilakukan penelitian maka hasilnya dapat disimpulkan terdapat empat jenis gaya bahasa dalam film "Turning Red" yaitu gaya formal, consultative, casual, dan intimate style. Selain itu, ada enam fungsi melalui ujaran pembicara, yaitu: fungsi ekspresif, direktif, referential, metalinguistik, poetic dan phatic or social function. Dalam film Terdapat perbedaan dan persamaan gaya bahasa dan fungsi bahasa pada remaja dan dewasa. Persamaan yang mereka miliki adalah menemukan 3 gaya bahasa yang sama formal, casual dan consultative style dan menemukan 5 fungsi bahasa Expressive, Directive, Referential, Metalinguistic, Phatic atau social function dan perbedaannya adalah salah satu gaya bahasa yang tidak ditemukan pada dialog remaja tetapi terdapat pada dialog orang dewasa yaitu intimate style, fungsi bahasa tidak terdapat pada dialog remaja tetapi terdapat pada dialog orang dewasa yaitu fungsi puitik. Peneliti menyarankan agar pembaca mempelajari atau memahami tentang jenis-jenis gaya bahasa dan fungsinya dalam menggunakan gaya bahasa dalam percakapan karena sangat penting untuk diketahui agar orang dapat berbicara sesuai dengan situasinya

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CHAPTER I
INTRODUCTION

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

A. Background of the Study

The language style used by every human being is different. The unique thing is, language is also not only rich in diversity, but also in the use of different speaking styles for each person. According to Keraf (2006) language style is a way of expressing thoughts through language in different ways that show the soul and personality of the author (language user), while according to Tarigan (1985) language style is a beautiful language that produces effects. By using a booster, introducing a certain object or thing and comparing it with other objects or things that are more general in nature. Therefore, language has its own characteristics for each user.

The diversity of language styles is a form of uniqueness and inequality between social group and even individuals. According to Yule (1986), when people want to do communication, language style can also change depending on age, gender, social level, or occupation. This can know from the formal and informal levels of a language style used by someone. The language style is something unique and exciting to study, seeing the differences in language style owned by each individual. In connection with this, researcher is interested in studying language style because language style is a very important thing and allows us to assess a person's personality,

character and ability to use the language so that in the hope that the speaker or writer knows when, where and with whom we use the style. Good and correct language according to the situation and place. As in this study the researcher will investigate more deeply about the teenager and adult language styles, in which there will be formal and informal language styles owned by teenager and adults along with more complex explanations.

There are many forms of language style in everyday life. As in advertisements, novels, poems, dramas, songs, films, etc. There are also stylistic forms in film. Films can be defined as cinematic works that can serve as cultural education. Although originally released as works marketed as entertainment media, but in their development, films are also often used as learning media in the world of education.

Although film is basically a work that is traded or as entertainment media material because of its visual form, the development of science and technology (IPTEK) is growing so rapidly, especially in the world of education, therefore films are also often used as a learning media tool. The style of language in films is certainly different from novels, short stories, poetry, newspapers, advertisements and others. The variety of language styles in the film can be known through the way it is told (Agustina, &Mardiana, 2019), namely; dialogue between players, inner dialogue, letters, diaries, and others. In this story, there are various language styles.

Language is also not only an expression of the intentions of the heart and mind, but also for Conveying deep messages from the sender of the message to the

recipient of the message and community members or social groups do not only express experience, they also create experience through language. Therefore, language has several functions, such as expressive, directive, phatic, poetic, metalinguistic, and referential functions. This study also examines the language function in using the language style of sayings used by teenager and adults in the "Turning Red" movie.

In this research, the researcher will examine the language style between teenager and adults regarding the formalities they use. The researcher uses a movie as the object of research, and the movie is entitled "Turning red" which release on March in 2022. Of course, this movie describes the behavior of teenagers and adults at this time. The researcher takes this movie in line with the real everyday lives of teenagers and adults. The author also takes a movie released in 2022 so that the language style is in harmony with the present. Every year, every era, the language style that the social community or individual owns will be different following the development of the times. Therefore, every will use or acquire a new language style. This research sheet will focus on analyzing and describing language style differences between teenagers and adults based on Martin Joos theory (1967). The researcher chose this study because the researcher wants to investigate and understand language style, such as formal and informal in age.

Turning Red tells the story of Mei Lee who is a 13-year-old teenage girl. Mei Lee has a unique personality and high self-confidence. Mei Lee is a child who excels in school, besides that she also has close relationships with her family, namely her

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mother, Ming and her father, Jin. All three worship in honor of their ancestor, Sun Yee, located in Chinatown in Toronto, Canada. In their family history, Sun Yee's special ancestor had the ability and relationship with the red panda. In this film, it is told that Mei Lee faces a dilemma between growing up to be a good child to be proud of or having fun enjoying her teenager years with her friends. Like other teenage girls, Mei Lee experiences attraction to many things. However, due to her very protective nature, Mei Lee sometimes doesn't feel free to explore her interests and express herself. In that phase of growing up, Mei Lee could not be uncontrollable and was often objectless due to differences of opinion. Until one day, Mei Lee faced a unique situation. He suddenly turned into a giant red panda whenever he felt his emotions explode.

There are so many previous studies have focused on the analysis of the language style such as Nasrum and Jamil (2018), Khaliq (2018),Indra and Hamzah (2018), Sa'idah (2018), Ramdhani, Sari and Shynta (2020), Shinta (2021), Ade, Rudi and Dwi (2021), Mudofir, Syamsul and Ahmad (2021), Dwitamayanti, Putra and Saputra (2021), Pohan and Pohan(2021).

Research by Nasrum and Jamil (2018) entitled "Language style use by J.K. Rowling's Harry Potter and the Cursed Child." This study examines Potter and J.K.Rowling's cursed child. The purpose of this study was to determine the style of speech used by Albus. Social factors influence his speech in the novel. To provide the data, the researchers used Martin Joss' theoretical and social science approach. Notes are also helpful in this investigation. The discovery revealed that Albus used five

styles of speaking. The results also show the social component that influences the use of language styles.

Sood (2018) investigate about language style in instagram captions. The title this research is *"Language Style Used by Woman Accounts on Instagram Caption"*. This study indicates that there are seven Instagram posts, along with descriptions that are adapted to the type and characteristics of language style. Except for freeze and Alert styles, both are hard to find in text. The frozen and consultative style rarely appears in Instagram captions and often only appears in everyday conversations.

Khaliq (2018) with the research entitled "Style of language used by tour guides and tourists in Bali". This study uses Joos theory and the results show that there are three types of language styles used by tourists and tour guides during their trip. These styles include formal style, consultative style, and casual style. Casual style is a style that is often used by tour guides and tourists at work during trips.

Indra and Hamzah (2018) investigated teenagers and pre-adult via social media. The purpose of Indra and Hamzah (2018) research is to find out the types of language styles and their frequency used by teenagers and pre-adult Facebook users in Indonesia. The author uses a descriptive method that is describing phenomena based on data sources. Researchers found research results which stated that there were four styles of language such as formal, consultative, relaxed, and intimate. Then casual style is the most the style of language used by speakers with a percentage of about 70%. It can be concluded that casual causes are the most widely used by Facebook users. In addition, there is another language style research on age.

Sa'idah (2018) titled "Online language features used by male and female commenters on Ranz Kyle's YouTube channel" uses crystal theory in combination with Danet theory. Saidah's study shows that female commenters are more likely to use short sentences, meaning they use their time more effectively, and male commenters are more likely to use capital letters as a language feature, suggesting that intonation indicates assertiveness.

Ramdhani, Sari, and Shynta (2020), the title of her research is "Language Style in the Film What a Girl Wants". The researcher analyzed the language style using the Martin Joos theory. This study used the descriptive qualitative method. The data is collected on the main characters of the film. The author found two ideas.The first result is the language style used in the film, namely: formal style, informal style, consultative style and intimate style. The second finding is formal language style, informal style, consultative style and intimate language style, which means personal language style. Based on these findings, the researcher suggests that researchers pay more attention to other elements of language style, such as language features. Shinta (2021) the online language features and language style of Indonesian celebrity legend. The purpose of this study is to examine how Indonesian celebrities of various ages use online voice and image features in their Instagram posts. This study uses a qualitative research method considering the purpose of this research is to create a contextual and complete understanding of the social phenomena that occur around us or in society. The data for this study came from Indonesian celebrity posts written in English. In collecting the data, the researcher started by selecting different celebrity

accounts based on their age rating. At the data analysis stage, the researcher first saw the data and then clarified and analyzed it based on language style and online language features.

Ade, Rudi and Dwi (2021) entitled *"Comparing the language style used by native and Non-native English speakers in the Ellen show"*. This study aims to analyze the use of language styles by these speakers on The Ellen Show. Also, focus on the differences and similarities between these speakers. Finally, this research also focuses on the factors that influence the use of speech styles. This study uses qualitative research methods that focus on content analysis. This study focuses on three native speakers and three non-native speakers of English as guests on The Ellen Show. The Ellen Show is an informal discussion talk show focused on a specific topic or issue, consisting of the host, interviewed guests, local audience, and studio audience where the presenter can get some answers. The results of the study show that native English speakers use all types of language styles. Meanwhile, foreign speakers use three types of speech styles. So the similarity is that both speakers use a formal style, consultative style, and casual style in their speech. But the difference is that non-native speakers do not use a standard style and an intimate style.

Next is Mudofir, Syamsul, and Ahmad (2021). The studyanalyzes the language styles used in NetflixId Instagram posts caption to interact with their audiences. This study uses qualitative research methods and data collection is carried out with a timestamp on August 8-31, 2021. This researcher uses Martin Joos' theory (1967) about the types of language styles. The results of the study indicate that there

are 4 types of language styles used in the NetflixId Instagram account, namely: formal style (9 data), consultative (20 data), casual (61 data) and intimate (2 data). This research mostly uses casual language style when writing Instagram captions to connect with the audience.

Dwitamayanti, Putra and Saputra (2021) entitled "The language style used in presentation on YouTube by English language education students". This study aims to investigate the types and functions of language styles used by students when giving presentations on YouTube. This study uses a qualitative method. The results of the observation sheet and classification table of the types of language styles were used as research instruments. The results showed that concrete words (14%), abstract words (32%), general words (4%), special words (4%), and scientific words (10%) were used in language style based on diction. Meanwhile, antithesis (10%), repetition (10%), climax (12%), and anticlimax (4%) are among the language styles based on sentence structure. Abstract and climax words are more dominant in both classifications, according to both data. The functions of figurative language are expressive (18%), directive (43%), referential (17%), metalinguistic (7%), and phatic (15%). This shows that the directive has a more dominant expression than other language functions.

Pohan and Pohan (2021) entitled "The government language style variation on covid-19 post on Instagram". This study aims to determine the variations in the style of language used by the government in posting covid-19 on Instagram. This study uses a qualitative descriptive method that focuses on two research objectives. The

researcher uses the theory of Martin Joss (1967) to analyze the types of language styles such as formal style, consultative style, and casual style. The results show that 8 data are used by the government in a formal style, 7 data are used by the government in a consultative style, and 5 data are used by the government in a casual style. Data collection was carried out through identification of language styles, recording, and collection of references related to the data.

This research has similarities and differences with previous studies. This study also examines language styles, especially the types of language styles. However, this study focuses on the types of language styles and language functions used by teenager and adults in the "Turning Red" movie. Gaps can be found through previous studies, namely comparative research on language styles, especially between teenager and adults and comparing language functions between teenager and adults language styles. It is considered different from previous research because the research used different objects and the research results were different. Research also investigated and compared the language styles and language function used by teenager and adults. Related to the research questions above, the purpose of this study is to identify the types of language styles used by Martin Joss theory (1967) and language functions used by Holmes theory (2001) from daily conversations by teenager and adults in "Turning Red".

B. **Research Questions**

From the background study that has been described, several problems that can be researched can be found, which can be formulated as follows:

1. What types of language styles are used by teenager and adults in the "Turning Red" movie?

2. What is the function of language style used by teenager and adults in the "Turning Red" movie?

3. How language style and language functions are used by teenager and adult in the "Turning Red" movie?

C. Significances of the study

In practice, the research results will be useful as reference for readers or future researchers. For readers interested in learning about the language styles and language function of teenager and adults, this research will be essential and exciting. In addition, readers can gain new insights into everyday communication with other people, in particular learning about the differences in the language style and language style of teenager and adults.

D. Scope and limitation

The scope of this research is the sociolinguistics especially about language style and language function between teenager and adults in the movie entitled "Turning red" released on 1 March 2022. The limitation of this research is only identifying the types of language styles used by Martin Joss theory (1967) and language functions used by Holmes theory (2001) from everyday conversation by teenager and adults in "Turning Red" movie. The characters that will be researched in

this film are a teenager named Mei Lee, Ming (mother), Jin (father). The researcher limits the data so it is not be broad or out of topic.

E. Definition of Key Terms

In order to avoid misinterpretation about the use of terms; it is important for the researcher to give the suitable meaning of the key terms. Some terms are defined as follows:

Sociolinguistics is the study of the relationship between language and society. Sociolinguistics is concerned with how language use interacts with, or is affected by, social factors such as gender, ethnicity, age or social class, for instance.

Language Style is the use of language that expresses one's feelings in communication with the others.

Turning Red is a film that tells about 13-years-old teenager girl who has a unique personality and has high self-confidence. Besides, he also has a close relationship with his family, namely his mother named Ming and his father named Jin

Teenager is the time when humans are in their teens. In teenager, humans cannot be called adults but cannot be called children. Teenager is a period of human transition from children to adults.

Adults are both mature biologically, and psychologically. So that it can be said that there is no need to wait for old to become an adult. However, maturity does not always go hand in hand with the decreasing age.

CHAPTER II

LITERATURE REVIEW

This chapter provides some critical theories related to the topic of this study. This chapter aims to support the background of this study.

A. Sociolinguistics

Sociolinguistics is the interaction between language and society, paying attention to the speech of different languages in society. Differences in language are closely related to the language used by each social community. The study of sociolinguistics means that this science benefits the daily lives of people who use verbal language, which is seen as communication with other people. The basic premise of sociolinguistics is that language reflects the identity of the speaker. The main task of sociolinguistics is to discover, describe and interpret the limits of social motivation in linguistic decisions. Showing where and how these barriers relate to grammatical constraints is one approach to explaining language stability and change, a topic we will explore further (Coulmas, 2005).

Sociolinguistics is a linguistic science that tries to express the values of life in language. Sociolinguistics is also trapped in purely empirical language studies. This theorem can be understood if sociolinguistics only exists in linguistics which describes the language system. Another aspect of sociolinguistics that has not been studied is worth mentioning, namely the aspect of language meaning. In this regard, epistemology seeks to question the existence of sociology in relation to the role and

function of sociolinguistics itself. Sociolinguistics must begin to see that language is a form of culture, a social system and a tool for human development (Siregar, 2022).

B. Language Style

The style of language is the use of language specifically for obtaining certain effects, both practical effects and attracting attention in daily conversations as well as aesthetic effects in literary works. Hartoko dan Rahmanto (1986) stated that the style of language is a unique way of being used by someone to reveal themselves. That style of language is how a writer says whatever he says.

Language is the most important key when someone communicates with other people. There are many styles of language in sociolinguistics. Language style is an aspect of language that can be chosen by every speaker. In addition, language style is the way people communicate, both orally and in writing. In fact, figurative language refers to variations of language. Communication can be a transformative message from speaker to listener. However, in this study, using Martin Joos' theory in Nikolas Coupland's book (1967), he found that there are five types of language styles, namely: frozen style, formal style, consultative style, informal style, and intimate style.

C. Types of language style

Joos (1967) classified language styles into five types based on the degree of formality. They are frozen, formal, consultative, casual, and intimate styles.

1. Frozen Style (Oratorical Style)

This style of language is usually used at formal ceremonies and official government events and international meetings. Usually this style is also used in very formal situations such as palaces, church ceremonies, speeches for state ceremonies, courts, government or government and various other events. There are some characteristics of frozen speech style, such as the language involved and the subject is a noun. Therefore, this style can be seen as a frozen style where the President speaks to the public, the lawyers in court and the Prime Minister talk to each other, and usually this style tends to be monologue or involve a fairly large group. For example, in the sentence "I want to be notified of the exact time". Therefore, the word "should" politely requires "want" or "must". From this it can be concluded that this style is more formal.

2. Formal Style (Deliberative Style)

In general, the formal style is used in formal situations. There is little background and communication to this style, with little or no feedback from the audience. The voice quality of formal speech, its main feature, appraisal support, is secondary in informal speech and more or less absent in intimate conversation; Code labels Formal language identification includes the use of "maybe" for "maybe" or "could". In addition, there are other characteristics of this style, like tempo and dodge lines. This means that the formal style used in schools by teachers, students, principals can also be used at formal events to discuss serious topics such as: formal speech.

Example: *Well, gentlemen, that seems to be all. Thank*

"*well gentlemen*". It shows this utterance describe when Henry was having a conversation about politics and preparing for his speech with expression of responding the guest's utterance.

3. Consultative Style

This style can be called a business style. It is usually often used in semi-formal situations. This style is also used in transactions, information exchange and operational processes. The style of consultation is determined by joint participation. That is, this style is used in several group discussions, normal conversations at school, in business, and in business conversations such as teacher-student, doctor-patient, buyer-seller, the style characteristics of the consultative style are that the sentences are shorter than the formal style and the recipient usually participates and provides feedback.

Example: *Yeap... My daughter will be joining us this season.*

The data above has consultative style because the situation in this scene is semi-formal situation. One of characteristics of this style is while one is speaking, the others give short responses. It can be seen "*Yeap..*" indicates consultative style.

4. Casual Style

Informal style is often referred to as informal language. This style is used in casual or casual situations. It can occur in conversations between parents and children, friends, family members or while on vacation or during sports etc. There are several characteristics of casual style, namely; the speech is shorter than the

consultative style, the sentence structure of the casual style is incomplete, the use of names or even nicknames instead first and last name when greeting, a characteristic of casual style is the omission of words without emphasis. Words, especially at the beginning of sentences, sentences that use non-standard words

Example:*I was trying to protect you.*

It is clear that Daphne used casual style because she uttered "I don't want to talk about it" to show a comment when she was angry to Libby.

5. Intimate Style

It provides information to the interlocutor beyond the speaker's shell. this style is a personal language used in the conversation of family members, spouses or lovers or very close friends. Usually, the intimate style is used in pairs. Here are some characteristics of intimate style, such as; sentences that use personal codes, the use of words that signify intimate relationships and the use of slurred advertising pronunciation, the use of nonverbal communication, the use of non-standard forms, there are two characteristics of intimate style, namely extraction and jargon. In extraction, the speaker extracts the minimum pattern from several possible relaxed styles. Then it is explained in jargon which is described as a special vocabulary with certain activities or groups that may not be well understood. Usually the intimate style uses intimate labels such as dear, even father or mother.

Example: *Morning darling.*

Henry uttered "Morning darling" shows language style uttered by Henry on that dialogue belongs to intimate style. It is because that language style is Intimate

style a completely private language developed within families, lovers, and the closest friends.

D. Language Function

In Holmes (2001), Jakobson classifies language functions into six types. They are expressive, directive, poetic, phatic, referential, and metalinguistic functions. The six types of languages are described as follows:

1. Expressive function

Expressive function means a function that expresses the speaker's personal feelings, thoughts, ideas, and opinions through word choice, intonation, and so on. Focus on the direction that the speaker conveys the message. The expressive function aims to convey the emotions or expressions of the speaker. Objectives directly express the speaker's attitude towards what he is talking about. This function tends to give the impression that certain emotions are real. This means that the sender himself feels pressured by the content of the message.

Examples: Obama‟s utterances ***it's good to be back***

Dealing with the function is categorized in expressive function. It is known by Obama‟s expression about his feeling that he is good or glad have been invited in talk show again. He expresses his feeling by his utterance ***it's good to be back***.

2. Directive function

The directive function means trying to get someone to do something. This means that language is used for the purpose of eliciting or preventing the actual action. This feature is most commonly found in commands and requests. The

management function focuses on the receiver which means that the speaker needs a response from the listener or someone performs a certain action. The function of the directive is to convey the speaker's commands.

Example: *Jay: can you put your right hand*

This question is included on directive function, exactly on embedded imperatives. Embedded imperatives are those in which the requested act is preceded by an introductory phrase like the question **can you put your right hand**. This question indirectly asks Obama to put his right hand on bible.

3. Referential function

The referential function is used to provide information. Basically, the referential function is the transmission of information. This function confirms or refutes a statement, such as a statement of a fact. These sentences have truth values are sentences true or false. Of course we know we may not know what the truth value is. Therefore, this function is important for logic. The referential function focuses on content indicating the speaker or topic of discourse and what is related to it. References serve to convey information. Reference functions are like; a) Identify elements about people, schools, homes and communities. b). Ask for a description of someone or something. c). Define something. d). Explain or ask for an explanation of how something works. e) To compare and to contrast something. f) Discuss the possibility or ability to do something.

Example: *Obama: this wonderful staff person came in and had a really cute*

Referential function is used in this utterance because the sentence ***this wonderful staff person came in and had a really cute*** refers to the young man that came to Obama. Those words identify that the young man who came to Obama is really cute. Based on Holmes (2001), this case is included on types of referential function exactly on identifying items about people.

4. Metalinguistic Function

The function of metalinguistics is to annotate the language itself. This trait is the use of language to speak or describe oneself. It focuses on the code itself for clarification or negotiation. Metalinguistics also dominates questions like "Excuse me, what did you say?" when the code is misunderstood and requires correction or clarification. The purpose of the metalinguistic function is to convey code analysis.

Example: *I will be going that. I will be going that because the G20…*

Based on the data, metalinguistic function is caused in this case, there is a replacement of the unknown word with the known or words that describe language itself.

5. Poetic function

The poetic function means to focus on the aesthetic qualities of language. Here, the selected shape is the focus of the message. Messages convey more than content. They always contain our own creative touch. This addition serves no other purpose than to make the message 'better'. The word poetic does not refer to the ability to write poetry, but to the ability to creatively manipulate language. The purpose of the poetic function is to convey joy.

Example: *His skin is as smooth as silk.*

Based on the data, poetic function means to focus on the aesthetic qualities of language. Here, the selected shape is the focus of the message. Messages convey more than content. They always contain our own creative touch.

6. Phatic or social function

The phatic function or social function implies an expression of solidarity and empathy with others. The phatic function helps to establish contact and connect to communication channels. Open the channel or check if the channel is working, either for social reasons. This function is used for hospitality. This, the phatic function is one of the most commonly used speech acts in daily interactions consisting of greetings, compliments, gossip, etc. This function is also used to greet friends, the speaker can say hello (hello/hello). To greet strangers, speakers can use (hello), but the most formal greeting between foreigners is (good morning/afternoon/evening).

Example: *Good afternoon, mom!*

Based on the data, the language function used in this conversation is a phatic function or a social function in the sentence "*Good afternoon, mom!"*. Because the conversation a greeting.

E. The characteristics of language style and language function used by teenager

A teenager is the time when humans are in their teens. In teenager, humans cannot be called adults but cannot be called children. Teenager is a period of human transition from children to adults. Characteristic that can be seen is that there are many changes that there are both physical and psychological changes (Diananda, 2018). The characteristics of teenagers are mentioned as below: 1. have longer and

more concentration developing, 2. able to learn in abstract thinking besides experiencing, 3. begin to control and plan their behaviors, 4. afraid to make mistakes, and worry about what others think of them, 5. at times, uncomfortably aware of their actions, 6. pay attention to meaning and increasingly to form, and 7. have more life experiences increased. Language style for teenager that describes effective communication close and close, even slipping the element of one's pampering to the opponent talk.

Other researchers say that teenagers are competent speakers in their language and are not closed in their choice of language. When they absorb language by developing their vocabulary and stylistic range, they have complete control over it. They often choose different words from adults. For example, in speaking English, adolescents use more double negatives, such as I don't know nothing about computers, than adult speakers in the same social class (Holmes, 1992:184; Coulmas, 2005:58).

In connection with the results of his research, it is not wrong if Coulmas (2005:58) concludes that the functions and features that characterize teenager language are the use of substandard forms, dialects and vernaculars, slang, and innovation. The use of teenager language has three main functions, namely to (1) provide language for the purpose of speakers, (2) manifest group members and build a distinct identity, and (3) demonstrate a desire to resist the pressures of social norms.

Characteristics the use of teenager language has three main functions, namely to provide language for the purposes of speakers, to manifest group members and build a different identity, and to show a desire to resist the pressures of social norms.

F. The characteristics of language style and language function used by adults

An adult is a transition from teenager. The teenager years characterized by the search for self-identity, in early adulthood, this self-identity obtained gradually in accordance with the chronological age and mental age. Various problems also arise with increasing age at the time of early adulthood. Early adulthood is a period offrom dependence to adulthood independent, both in terms of economy, freedom of self-determination and a realistic view of the future.

Erickson (in Monkas, Knoers, &Haditono 2001) says that someone who is classified in early adulthood is in the stage a warm, close and communicative relationship with or involving sexual contact. If it fails in the form of intimacy then he will experience what is called isolation (feeling isolated from others, lonely, blaming oneself for different from others.

The language used by adults tends to be more capable of using language according to the language level, age level, and interlocutor. For example, adults talk to teenagers; usually the language used to speak is formal or informal.

Language plays an important role in human life because language is a means of human communication in everyday life. With language, a person can convey ideas,

thoughts, feelings to others, both orally and in writing. Therefore, adults have characteristics in the language function used in everyday life.

CHAPTER III

RESEARCH METHOD

This research will be conduct based on the methodology involved in the implementation of this research. The first part is the research design. The second part is the instrument of this research. The third part explains the data and data sources in this study, then some details of data collection. Finally, several steps were taken to analyze the data to answer this research question.

A. Research Design

The researcher chose to use a qualitative descriptive method to examine this research because researcher wants to describe the situation and describe a social phenomenon as an object of research. According to Creswell (2014), qualitative research is an approach for exploring and understanding the meaning individuals or groups ascribe to a social or human problem. This method is very suitable for use in the research because later, it can describe the data found and analyzed. The data source seen from the research point of view can be categorized as ethnography because it examines social patterns and behaviors in teenager and adults. The researcher will examine according to the context of the research data found. The author will understand and interpret the research results well in this study. The researcher examines the sentences or conversations used by teenager and adults in the movie "Turning Red" to look for language styles and language functions.

B. Research Instruments

This main instrument of this research is the researcher herself. According to Creswell (2014) state that, in qualitative research the instrument is the researcher herself. The researcher collects the data of language style and language function in the "Turning Red" movie.

C. Data & Data Source

The data sources of this research are the transcript of movie "Turning red' between teenager and adults as the data in the study. The movie is taken on the Disney + Hotstar streaming service since Friday, March 11, 2022. Data in this study are type of language style and language function between teenager and adults, taken from dialog teenager and adults in "Turning Red" movie. the data is in the form of sentences containing the language style spoken by teenagers and adults.

D. Data Collection

The author uses the technique of observing and notes to obtain accurate data using the theory of Martin Joss (1967) and Holmes (2001). Field notes provide participant observation data, researcher should strive to produce the most comprehensive field notes available (Joss, 1967).The writer observes and sees the movie "Turning Red" and then takes data by watching and note the conversations. The following are the steps of researcher in collecting data: First, search for movies on Disney + Hotstar. Second, watch the movie *'Turning red."* Third, transcript the video carried out by teenagers and adults. Fourth, is to re-check. The last, identify the types and the function of language style by teenagers and adult underline the sentence

containing language style, after that describing the language style used by teenagers and adult.

E. Data Analysis

The analysis using Martin Joss (1967) and Holmes (2001) to find the answer of research and using few Jamie Harding's (2018) step data analysis for the accurate analysis result. In analyzing the research, the author uses the following steps: First, after making observation the conversation movie "Turning Red" then identify and categories the data to the formality types of language style. In particular, Martin Joos (1967) Frozen Style (Oratorical Style), Formal Style (Deliberative Style), Consultative Style, Casual Style, Intimate Style. Second, Identify the function of language style between teenager and adults theory by Holmes (2001) Expressive function, Directive function, Referential function, Metalinguistic function, Poetic function, Phatic or social function. Third, analyze the differences and similarity of language style and language function between teenager and adult in data that have been found and classified. This data have been found and classified. Analyze the differences in the style of language used between teenager and adults. The last, after classifying, analyzing, and describing, conclusions can be drawn from all the research findings.

CHAPTER IV

FINDINGS AND DISCUSSION

In this chapter the author will show the data finding and discuss it. The data found is based on the language style and language function between teenager and adults from "*Turning Red*" movie.

A. Findings

In this case, the researcher presented the data analysis according to Joss (1967) about five types of language style, they are *frozen style, formal style, consultative style, casual style* and *intimate style* and Holmes (2001) about six language functions, they are *referential function, directive function, expressive function, social function, poetic function* and *metalinguistic function* found in " *Turning Red* " movie. The author presented the types of language styles and language functions used by the teenager and adults in "*Turning Red*" movie

In this research, the researcher found twenty eight data. It is analyzed based on five styles of language by Martin Joss theory and six language functions by Holmes theory. The researcher will explain some of examples of data analysis in based on the research questions. It will divide into three parts. The first is the type language style. The second is language function used by teenager and adults. The last is how language style and language function used by teenager and adults. In this study Meilin is a teenager as a child and Ming, Jin is an adult as Meilin's parents. However, the complete analysis at all can be seen in appendix 2.

1). Types of language style

Based on Joss (1967) there are 5 types of language style such as Frozen style, Formal style, Consultative style, Casual style, Intimate style. This research only found 4 types of language style such as Formal style, Consultative style, Casual style, Intimate style and 1 type that is not found, namely Frozen style is doesn't exist in this finding. There are 28 data found in conversations between teenager and adults. Analysis of the data obtained will be classified based on the type of language style which will be explained below:

a) Formal Style (Deliberative Style)

Formal style is generally used in formal situations where there is an ongoing amount of shared knowledge and where communication is primarily one-way with little or no feedback from the audience. However, it can be used when the speaker is speaking to the listener, such as among strangers. So this style usually refers to the maximum explicit statement and sentence complexity. This style is used in formal situations. Therefore, language should be more coherent, discrete, and instructive with care.

> **Teenager**
>
> **Data 1**
> *Ming: Sun Yee, revered ancestor, guardian of the red pandas. We humbly thank you for protecting and guiding us. Especially, Mei-Mei.*
> *Meilin: **May** we continue to serve and honour you and this community.*
> *Both: Always.*

The conversation took place in the afternoon after Meilin's school at the family temple, Ming and Meilin worshiped together at the temple to their ancestors. ask to always be given safety.

Based on the dialogue above, the conversation is a formal situation because they were at family temple and pray together to their ancestor. In addition, *Meiling continued her mother's prayer by saying "**May** we continue to serve and honour you and this community". She used the word "May" as the leading code-label when she prayed. The use of the word "may" is formal situation when it is used for addressing to their ancestor to mention her hope and wish.* In short, the conversation can be said as formal style because the conversation was happened in the formal situation and it is addressing to someone who has high position (ancestor). It is in line with Joos's theory (1967) that formal style is used in formal situation when someone has already met at the first time or someone who has high position.

Data 2
Ming: Mei-Mei after dinner together get ready to perform the ritual!
Ming: Mei-Mei, go get ready.
*Meilin: yes, **Mother**.*

The conversation took place in the evening in the dining room when Meilin and her family had dinner. Ming asks Meilin for help to get ready for the family ritual.

The above conversation takes place in a dining room where Meilin together with her parents and relatives has dinner together before doing a sacred ritual. Meilin who refers to Ming as "***mother***" indicates that the chat is in a formal situation. The

formal situation in question is the dinner that she has is a pre-activity of a ritual between the families to get rid of the red panda that lays inside Meilin. Furthermore, Meilin calls Ming by "Mother" also suggests a more formal tone and politeness that she wants to show while her relatives who technically have a higher position in her family including her grandmother are around. This mirrors Joos' (1967) theory that formal style of langue is often used to address those who have higher positions.

Data 3
Ming: [pulling up at the middle school, dropping her daughter off] I know it feels strange, Mei-Mei, but I promise, nobody will notice a thing.
Meilin: [deadpan] ***Thank you*** *for your concern,* ***Mother****. ButI'll be fine.*
Ming: Well, here's your lunch. I packed extra snacks. And herbal tea.For cramps. It helps relax your

This conversation took place in the car when Ming took Meilin to school by giving her food and medicine for her first period.

The above chunk of dialogue takes place when Ming drives Meilin to her school in the morning. After a misfortune happened to her prior to this event, Meilin seems nervous and scared while talking to her mother. Despite the closeness between the two, Meilin in a low tempo speech shows a formal style of language by stating "***thank you***" to her mother for worrying about her. In addition, she also addresses Ming as "***Mother***" which also shows formality in the situation. As Joos' (1967) explained, talking in a low tempo speech is one of the characteristics of formal style in languages.

Data 4
Mr. Gao: Hello, Meilin.
Meilin: Still down for a rematch, ***Mr. Gao****?*
Mr. Gao: Bring it, Lee!

The dialogue above occurs when Meilin just comes home after school while encountering Mr. Gao who is playing chess with Mrs. Gao. As Mr. Gao is an elderly guy, Meilin calls him by adding "*Mr*." before addressing his name. This instance is an example of formal style of language. The leading code-label "*Mr.*" is used to show politeness to someone who is older and respected among the community. As has been explained by Joos (1967), formal style is often used to talk to someone who has a higher position.

Adults

Data 5

*Ming: Sun Yee, revered ancestor, guardian of the red pandas. We humbly **thank you** for protecting and guiding us. Especially Mei-Mei.*
Meilin: May we continue to serve and honour you and this community.
Both: Always.

The conversation took place in the afternoon after Meilin's school at the family temple, Ming and Meilin worshiped together at the temple to their ancestors. ask to always be given safety.

The above conversation occurs in Lee's temple when Ming and Meilin are doing the daily prayer for their ancestor. The dialogue mentioned previously is in formal situation since it happens in a sacred place. ***"Thank you"*** uttered by Ming suggests that the language used in the setting is formal style. In addition, the use of "humbly" adds more formality as they pray for their ancestor whom they respect a lot. This mirrors Joos' (1967) explanation that formal style of language is usually applied by someone to address those who are in higher position.

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Data 6
Jin: Hold on. Ming, it's your mother
Ming: I'm not here! [lays down sideways on the couch in a fetal position, takes the phone out of Jin's hand; petrified] **Mother.** *Hello. [on phone speaker] How's everything in Florida?*
Grandma Wu: [while putting makeup on] Ming. I know about Mei-Mei.
Ming: I was just about to call you, but everything's fine. [hesitantly] I'm gonna handle the ritual on my own.

The above conversation took place in the living room when Ming was on the phone with his mother asking about the situation with Meilin.

The dialogue happens between Ming and Grandma Wu in a telephone call. Wu tells her daughter that she knows that Meilin has turned into a red panda. When she mentions Grandma Wu, she says *"Mother"* that in this case denotes a formal style of language. The employment of *"Mother"* by Ming indicates that Ming is polite and well-behaved when talking to his mother who is well respected in their community. This is in line with Joos' (1967) theory that formal style is often attributed to people with high position.

b) Consultative style

Consultative style is usually used in semiformal situation mostly has negative markers. It is marked say to say by the absence of all those markers which are characterized by the other styles individually.

Teenager

Data 7
Meilin: [gasps in excitement] Oh my gosh!
*Ming: Who are these hip-hoppers? And why are they called "4*Town" if there are five of them?*
Meilin: **Uh…** *I don't know. Some of the kids at school like 'em.*
Ming: You mean Miriam? That girl is…odd.

The conversation is at the evening after doing temple work, gathering in the family room, and preparing dinner, while watching television in the living room, watching the 4 Town ticket promotion program.

According to the passage shown above, Meilin tries to explain to his mother on "4 Town" which is a boy group consisting of five members while they are watching television. The use of "***uh…***" by Meilin suggests that this is classified as consultative style of language. "***Uh…***" is one of the markers of consultative style that, in this case, displays the uncertainty and flutter of Meilin because she does not want her mother to acknowledge the existence of this band. This is somehow in accordance with Joos' (1967) theory that people with less shared background of a topic sometimes perform consultative style.

Data 8
Ming: You are a woman now. And your body is starting to change.
*Panda Meilin: [muffled] **Mmm-hmm.***
Ming: It's nothing to be embarrassed about.

In the morning in the bathroom Ming advised Meilin not to worry because Ming thought that Meilin was menstruating.

Based on the preceding dialogue, the conversation is between Meilin and Ming when she out of nowhere turns into a red panda when she wakes up in the morning. Ming as a mother tries to comfort Meilin despite not knowing the truth. Meilin responds to her by saying "***mmm-hmm***" as a sign of fear that her mother might know her current condition. "***Mmm-hmm***" is one of the markers that indicates

the use of consultative style of language. As Joos' (1967) explained, consultative style can also be needed in a more normal situation.

Data 9
*Panda Meilin: **Uhhuh**. All right. Awesome. Just leave them by the sink.*
Ming: Mei-Mei. Perhaps we should talk about why this is happening.
*Panda Meilin: No! **I mean…nah**, it's okay*

The conversation above occurred in the morning in the bathroom, when Ming gave her daughter (Meilin) the equipment for her first menstruation, in that conversation Meilin was worried about the situation that had happened to her.

The dialogue shown above happens when Ming assumes that Meilin is having her first period. Meilin tries so hard to hide so that her mother will not know about her actual condition. The consultative style can be found through some markers in this data. Meilin in fear replies "*Uhhuh*", *"I mean…"*, and *"nah"* to her mother to negotiate her effort in comforting her daughter. This is in line with Joos' (1967) discussion that consultative markers such as those mentioned previously are used to discuss or negotiate something in a talk.

Data 10
Grandma Wu: Mei-Mei, can I have a word with you?
*Meilin: **Uh**, sure. What's up?*

The conversation above took place in Meilin's room when Meilin was about to escape through the bedroom window to celebrate her friend's birthday

Based on the above data, the dialogue happens at night when Meilin is trying to escape from her bedroom through the window but her grandmother does not let it happen since she wants to talk to her granddaughter. What Meilin days "*Uh*"

indicates that it is consultative style. The consultative style is used by Meilin because she shows a sign of rejection that she has an important thing to do instead of talking with her grandmother. This mirrors what Joos' (1967) said that consultative style is often used in discussion or negotiation.

Data 11
Miriam: Mei, you threw us under the bus.
*Meilin: I know and I'm sorry. I've been, **like**, obsessed with my mom's approval my whole life. I couldn't take losing it, **but**…losing you guys feels even worse.*
Miriam: Well, too bad. 'Cause you did.

The preceding conversation happens when Meilin wants to clear things up after throwing her best friends under the bus although it is all too late. The consultative style used by Meilin can be observed through the use of "like" and "but". Meilin tries to apologize after blaming her own close friends by negotiating with those markers even though in the end they do not forgive her. This is in harmony withJoos' (1967) discussion that discussion or negotiation can be done through the employment of consultative style of language.

Adults

Data 12
*Jin: Ming, **maybe** we should trust her.*
Ming: It's them I don't trust. Look at those glittery delinquents with their… [shudders in disgust] Gyrations. Why on earth do you want to go so badly?
Meilin: [imagines herself and her friends at the concert while chugging soda, and Robaire proposing to her; back to reality] Like I said, I just want to broaden my musical horizons.

This conversation took place in the living room when Meilin asked Ming and Jin for permission to see the concert with her friends. and Ming and Jin discussed about it but Ming still wouldn't allow it.

The above conversation takes place during the discussion of Lee's family whether Meilin is permitted to come to the concert of 4 Town. As Ming insists that Meilin cannot attend, Jin tries to persuade Ming to let her go. Jin who says **"Maybe"** shows that there is a sense of consultative style in the language used. As has been elucidated by Joos' (1967), consultative style of language is often marked with markers such as "maybe", "mmm", and "I think so".

Data 13
Meilin: So, now that that's settled, I just have one teeny-tiny favor to ask.
[Later that evening…]
Ming: ***No.*** *Absolutely not.*
Meilin: WHAT?! But this is once in a lifetime.
Ming: Mei-Mei, it's one thing to stay calm at home or school, but a concert? You'll get whipped up into a frenzy and panda all over the place.

This conversation was in the living room when Meilin asked Ming and Jin for permission to watch the concert.

Based on the above data, Meilin tries to persuade her mother for permitting her to go to a concert of her favorite idols. After doing a lot of attempts, Ming keeps insisting that Meilin cannot attend the concert because she is afraid that her daughter will become a panda. Ming who replies **"No"** indicates that the language used by her is categorized as consultative style. This is in harmony with Joos' (1967) explanation that consultative style usually is marked by negative markers such as **"no"** as in the data above.

Data 14
Ming: Wait. ***Is it… that****? Did the… Did the red peony bloom**?*
Panda Meilin: No! …Maybe?

In the morning in the bathroom Ming thought that Meilin was having her period, so Ming gave her the need for menstruation.

The above dialogue occurs between Ming and Meilin as Ming assumes her daughter experiences her first period ever. Since Meilin keeps refusing to tell Ming about the actual condition of her, Ming tries to make sure if Meilin has menstruation. The question ***"Is it… that?"*** indicates that the dialogue is in a consultative situation. Ming who is uncertain about the situation tries to not make Meilin panicked by negotiating. This mirrors Joos' (1967) theory that consultative style is indicated by markers with a sense of uncertainty and doubt such as "maybe", "mmm", and "I think so".

Data 15
Ming: This isn't music. This is filth. And it's not worth jeopardizing your life over. ***Right*** *,Jin?*
Jin: ***Uh…***
Ming: See? Your father agrees. No concert, and that's final.

The conversation above happened after dinner in Ming's family room, Jin and Meilin were talking about the concert.

The above conversation is done by Ming and Jin as they try to convince Meilin to not come to the said concert. In rejecting their daughter's wish, both Ming and Jin show a consultative style of language. It can be seen from the use of ***"Right?"*** and ***"Uh…".*** The consultative style of language by Ming and Jin is done to discuss and negotiate the situation. This is in harmony with Joos' (1967) elaboration that "right?" and "uh" are one of the markers in consultative style that have positive connotation.

Data 16

Ming: Me too. I see you, Mei-Mei. You try to make everyone happy but are so hard on yourself. And if I taught you that… I'm sorry. So don't hold back… for anyone. The farther you go, the prouder I'll be.
Meilin: [with her panda ears and tail] Bye, Mom! Bye, Dad!
Ming: [halts her daughter] Hold on. You're not going out like that, are you?
Meilin: [scoffs] My panda, my choice, Mom. [chuckles] I'll be back before dinner, okay?
*Ming: [sighs] Fine. **Oh, um**… You're welcome to join us.*

This conversation took place at night in the house after Meilin had dinner with Jin and Ming, and Meilin said goodbye to rest.

The conversation above happens during a dim afternoon as the situation of the red panda inside Meilin is finally under control. Meilin tells Ming that she can do whatever she wants with the panda and she will join the dinner. Ming who responds to her by saying ***"Oh, um…"*** shows that she hesitates and is unsure about the freedom that Meilin has. This confirms that Ming's language is consultative. As has been explained by Joos' (1967), a marker such as "um…" is one of markers that indicates a language with consultative style.

c) Casual style

Casual style is defined as a style that is used for the conversation in our relaxed or normal situation. People tend to use this style when they have conversation with friends, family and people who have close relationship. One of the characteristic from casual style is the use of the first name or even nickname rather than a little name and last name, the speech is shorter than the consultative style.

Teenager

Data 17
*Meilin: **Besties**, assemble! **Miriam**!*
Miriam: Huh? Hey!

*Meilin: **Priya***!

The conversation happened one sunny morning Meilin went to school. Arriving at the school door, Meilin shouted cheerfully, greeting her friends who arrived at school first.

Pertaining to the above data, the conversation is conducted by Meilin with her two friends in a morning class. She greets her classmates cheerfully by calling them by their nicknames ***"Miriam"*** and ***"Priya"***. This shows that this conversation belongs to casual style. Moreover, the casualty of this chat can be seen from the slang ***"besties"*** uttered by Meilin referring to his friends which can be understood as the more casual alternative of "best friends". This analysis is in harmony with Joos' (1967) explanation that casual style of language including the use of slang is often used by people with close relationships.

Data 18
Ming: Mei-Mei, are you coming?
*Meilin: hi, **Mom.***
Ming: you're 10 minutes late, what's wrong? Are you hurt? Hungry? how's school?
Meilin: success as usual, take a look

The conversation took place in the afternoon after school, Meilin headed to the temple to meet her mother who was praying and her mother was worried about her son (Meilin) because Meilin was late for the temple, then Meilin showed her the result sheet that got a satisfactory score, which made her mother proud and happy.

The dialogue provided above is by Meilin and her mother in a temple located near their house. Meilin who is late for about ten minutes greets her mother by calling her ***"Mom".*** What can be understood from this is that Meilin uses casual style. She

shows this closeness by using casual language to seek for forgiveness from her mother because she is not punctual as usual to do the daily ritual. This is in harmony with Joos' (1967) discussion that casual style is usually employed in a daily conversation between people who have close relationships such as family.

Data 19
*Meilin: [as her father enters her room] Hey, **Dad**. I… I'm almost ready.*
Jin: [shows her the recorded footage of her in her panda form and her friends having fun] Did you make this?

The conversation above took place in Meilin's room when Meilin was getting ready to do a family ritual, Jin showed and asked about the video recording Meilin and her friends made

The above data is a dialogue between Meilin and Jin in her bedroom where she is preparing herself for the sacred ritual. When she does her hair, her father suddenly breaks into her room by showing a footage from her camera. Meilin refers to her father as ***"Dad"*** as a sign of casualty hence it is categorized as casual style. ***"Dad"*** is an alternative for the more formal word "father". By using it, Meilin wants to show her closeness to her father although he turns her down afterwards. This is in line with Joos' (1967) explanation that casual style is usually performed by people who are close to each other.

Data 20
*Panda Meilin: TAKE IT BACK! **DON'T** TALK ABOUT MY FAMILY LIKE THAT!*
Miriam: [shocked] Mei, you're hurting him!
Panda Meilin: ARGH, I HATE YOU!!
Ming: [off-screen] Mei-Mei, STOP!
Panda Meilin: I HATE--!!

The conversation above took place at night in Tyler's front yard, Meilin felt very angry when Tyler insulted his family.

The above conversation happens in a party held by Tyler in his house. Panda Meilin who suddenly is not in agreement with Tyler gets angry because he mocks her and her family. Meilin who uses **"DON'T"** to shut Tyler up indicates a casual tone. Instead of using "do not", Meilin performs her casual language by shortening it to "don't". This is in harmony with Joos' (1967) explanation that the omission of a certain feature of language is one of the prominent signs of language in casual situation.

Data 21
Panda Meilin: [looks at the tapestry of Sun Yee, shocked] Are…you… [with her eyes turning red with rage] SERIOUS?! [angrily tries to rip it apart as her parents try holding her back]
Jin: NO!
Ming: Mei-Mei, NO!
*Panda Meilin: **IT'S A CURSE!***

The family temple after Ming told the reason why Meilin turned into a red monster.

The above conversation takes place in a temple when Jin and Ming try to clarify and explain about the red panda situation that currently happens to Meilin. Jin and Ming try to calm her down by telling her that it is a bless that runs in their blood. Meilin who gets furious yells at her parents **"IT'S A CURSE!".** The use of "it's" instead of its normal form "it is" suggests that there is omission in the language which can be categorized as casual style. This explanation mirrors Joos' (1967) theory that one of the major characteristics of language with casual style is the deletion or ellipsis of certain language features.

Data 22
*Panda Meilin: **Mom**, please…!*
Ming: [starts her hand on the shower curtain] You are now a beautiful, strong flower.

This chunk of conversation happens in the morning when Ming is in an attempt to comfort Meilin whom she assumes to be experiencing her first menstruation. Ming who keeps trying to have a look at Meilin's condition scares Meilin a lot. She calls her mother **"Mom"** to beg for her to leave her alone. This label is classified as casual style because **"Mom"** shows a relaxed and casual tone in a conversation especially if the child and the mom are close. This is in harmony with Joos' (1967) elaboration that casual style is a daily language phenomenon happening between people with close relationships.

Adults

Data 23
Tyler's dad: I can't believe you let your son do this!
*Ming: I'm sorry, he's never done this before, **I don't** know what got into him.*
Tyler's dad: I don't want to hear your apology, okay?!

The conversation above took place in Tyler's yard when Tyler's parents scolded Ming for what Meilin did to Tyler.

The dialogue shown above is performed by Ming with Tyler's dad when Meilin gets angry over Tyler who insults her family. Ming who issues an apology to Tyler's dad uses **"don't"** to explain the situation of her daughter. The omission of "do not" into "don't" indicates that Ming uses casual language to apologize to Tyler's father. This is because of the fact that Ming and Tyler's father are fellow parents whose children are friends in the same school. This is in harmony with Joos' (1967)

discussion that the deletion of certain parts in words is one of the characteristic features of casual style.

Data 24

*Jin: **Mei**, we have to the ritual again!*
Meilin: What happened?! She's HUGE!
Jin: I told you, she was big!
Meilin: THAT BIG?!

At night at the peak of the concert, Ming transforms into a big red panda and searches for Meilin at the concert, destroying the event and concert venue.

The preceding conversation takes place when Ming turns into a giant red panda. Jin and Meilin tries to do the ritual to get Ming to be back into her human form. Jin asks Meilin by calling her ***"Mei"*** to do the ritual again. The use of "Mei" suggests that the language used by Jin belongs to casual style. By calling her daughter ***"Mei"***, Jin wants to exude a sense of closeness of a parent to his daughter. As has been explained by Joos (1967), families with close relationships tend to use casual style of language when speaking to each other.

Data 25

*Ming: [walks over to Miriam, Priya, and Abby; super mad] **I can't** believe you girls would use her like this!*
Miriam: What?
Priya: But we didn't.
Abby: No, we'd never.
Meilin: What?!

The conversation took place on the night of Tyler's birthday party, the situation that happened to Meilin at that time was in a very angry situation with Tyler's behavior.

In the conversation above, Ming tries to blame Miriam, Priya, and Abby as she assumes that they force her beloved Meilin to be a red panda in the party at night.

Since the dialogue takes places during a party in Tyler's house, Ming decides to employ casual style of language. She shortens "cannot" into "can't" when she is being mad to her daughter's pals. The omission of certain parts in words, according to Joos' (1967) is considered one of the major features in languages with casual style.

Data 26

*Ming: **Don't** you blame her! She is a good girl, and you've taken advantage of her!*
Miriam: Mei, tell her!

The conversation above took place in Tyler's yard when the party was over. Ming scolds Meilin's three friends because Ming thinks they are using Meilin to make money to watch the concert.

Based on the data mentioned above, the context of the conversation is Ming tries to accuse Meilin's friends for making use of her until she makes a mess at the party. By saying ***"Don't"*** to them, Ming wants to casually insist that everything happened because of those girls. Therefore, the language used by Ming is categorized as casual style. This is in accordance with Joos' (1967) discussion that casual style of language is used in a normal situation that does not involve any formality in the situation.

Data 27

*Ming: I was just about to call you, but everything's fine. [hesitantly] I'm **gonna** handle the ritual on my own.*
Grandma Wu: [scoffs in anger, as she puts lipstick on] The way you "handled" Mei-Mei being on the news?
Ming: No one knows anything. They barely saw her!

The above conversation took place in the living room when Ming was on the phone with his mother asking about the situation with Meilin.

The dialogue above is between Ming and Grandma Wu during a phone call as Wu finds out about Meilin's whereabouts. Ming tries to handle the ritual by herself but Grandma Wu does not agree with her decision. The use of *"gonna"* by Ming suggests that the conversation is in a casual atmosphere. The shortening of "gonna" stems from "going to" and this is an indication of casual style. This mirrors Joos' (1967) explanation that the deletion of certain parts in words indicates a lot about the causality of language.

d) Intimate style

Intimate style is giving information to the interlocutor outside the speaker's skin. This style is a personal language used in a family member, partner or lover or very close friend conversation (Joos,1967). For example, the expression "engh", represents an empty word and it has no meaning on dictionary but serves a code-label for intimate style.

Adults

Data 28
*Ming: Mei-Mei, what's going on **honey?** Are you sick? Is it a fever? A stomach ache? Chills? Constipation?*
Panda Meilin: No!

In the morning after waking up Meilin went to the bathroom, then Meilin looked in the mirror, suddenly Meilin was surprised because her body turned into a red panda.

According to the passage, the dialogue happens when Ming is getting worried over Meilin since she sees something wrong is happening to her daughter. In asking

45

Meilin, Ming addresses her by calling her *"honey"*. This word shows that there is a sense of intimacy from it that is uttered by Ming. Hence, the language used by Ming can be classified as intimate style. The intimacy by calling her "honey" indicates Ming tries to calm her daughter down with a soft tone so that she does not get panicked easily. This is in accordance with Joos' (1967) theory that says intimate style is often used by people or families with very close relationships.

Table 4. 1 types of language style between teenager and adults in "Turning Red"

No	Types of language style	Teenager	Adults	Total
1.	Frozen style	-	-	0
2.	Formal style	4	2	6
3.	Consultative style	5	5	10
4.	Casual style	6	5	11
5.	Intimate style	-	1	1
	Total	15	13	28

Based on the analysis, the researcher found 4 types of language style used between teenager and adults in the movie "*Turning Red*" including Formal style, Consultative style, Casual style and Intimate style, there is one type of language style that is not found in the movie is the type of language style Frozen style. First, there are 4 formal language styles used by teenager in conversations that occur in the movie "*Turning Red*" and 2 formal language styles used by adults in conversations that occur in the movie "*Turning Red*".

The second type of language style is Consultative style, there are 5 Consultative language styles used by teenager in conversations that occur in the

movie "*Turning Red*" and 5 Consultative language style performed by adults in conversations that occur in the movie "*Turning Red*".

The third type of language style is Casual style, there are 6 Casual language styles used by teenager in conversations that occur in the movie "*Turning Red*" and 5Casual language styles used by adults in conversations that occur in the movie "*Turning Red*".

The last type of language style is the Intimate style. It is not found in teenager. However, found 1 Intimate language styles are used by adults in the conversations that occur in the movie "*Turning Red*".

2) Language function

Based on Holmes (2001) there are 6 language function ,and there are 6 language functions found, namely Referential function, Directive function, Expressive function, Phatic and social function, Poetic function and Metalinguistic function which will be explained in detail. There are 28 data found in conversations between teenager and adults, 15 data on language function used by teenager and 13 data on language function used by adults. Analysis of the data obtained will be classified based on the language function which will be explained below:

a). Expressive function

Expressive function means a function that expresses the speaker's personal feelings, thoughts, ideas, and opinions through word choice, intonation, and so on. Focus on the direction that the speaker conveys the message.

Teenager

Data 1

Ming: Sun Yee, revered ancestor, guardian of the red pandas. We humbly thank you for protecting and guiding us. Especially Mei-Mei.
*Meilin: **May we continue to serve and honour you and this community.***

The conversation took place in the afternoon after Meilin's school at the family temple, Ming and Meilin worshiped together at the temple to their ancestors. ask to always be given safety.

Based on the data, the language function used in this conversation is an expressive function in the sentence "***May we continue to serve and honour you and this community.***" Because the conversation that Meilin had expressed her feelings. Based on Holmes theory that expressive function means expressing the speaker's personal feelings, thoughts, ideas and opinions. Tend to give the impression that certain emotions are real.

Data 2

Ming: [pulling up at the middle school, dropping her daughter off] I know it feels strange, Mei-Mei, but I promise, nobody will notice a thing.
*Meilin: [deadpan] **Thank you** for your concern, **Mother**. ButI'll be fine.*
Ming: Well, here's your lunch. I packed extra snacks. And herbal tea. For cramps. It helps relax your

This conversation took place in the car when Ming took Meilin to school by giving her food and medicine for her first period.

Based on the data, the language function used in the conversation is an expressive function in the sentence ***"I'll be fine."*** Because in the dialogue Meilin thanked her mother for the attention Ming gave her, but the expression ***"I'll be fine"*** shows that Meilin gives her personal feeling that she will be fine. Based on the theory

of Holmes (2001) that expressive function means expressing the speaker's personal feelings, thoughts, ideas, and opinions.

Data 3

Ming: You are a woman now. And your body is starting to change.
Panda Meilin: [muffled] **Mmm-hmm.**
Ming: It's nothing to be embarrassed about.

In the morning in the bathroom Ming advised Meilin not to worry because Ming thought that Meilin was menstruating.

The data above provides another example of the expressive function in the sentence *"Mmm-hmm."* In the context of the conversation, that Ming was comforting Meilin by stating that she is now a woman because of menstruation and it's not a shameful thing and Meilin responded with the intonation of the sentence *"Mmm-hmm."*. This shows that we can use language according to word choice, intonation, and so on. According to Holmes (2001) expressive function aims to convey the speaker's emotions or expressions by using word choice, intonation and so on.

Data 4

Panda Meilin: [looks at the tapestry of Sun Yee, shocked] Are…you… [with her eyes turning red with rage] SERIOUS?! [angrily tries to rip it apart as her parents try holding her back]
Jin: NO!
Ming: Mei-Mei, NO!
Panda Meilin: **IT'S A CURSE!**

The family temple after Ming told the reason why Meilin turned into a red monster.

Based on the data, the language function used in this conversation is an expressive function. In the sentence *"IT'S A CURSE!"*. Because in the context of the conversation above the conversation, Jin and Ming prevented Meilin from taking the

action that made her turn into a giant red panda however, Meilin responded by saying ***"IT'S A CURSE!"*** This shows that language can function as a medium to express one's feelings, personal opinions and emotions on speech acts performed by the interlocutor. According to Holmes (2001), this expressive function tends to give the impression that a person's emotions or personal opinions are real. This means that the sender himself feels pressured by the content of the message.

Adults

Data 5
Ming: [walks over to Miriam, Priya, and Abby; super mad] ***I can't believe you girls woulduse her like this!***
Miriam: What?
Priya: But we didn't.
Abby: No, we'd never.
Meilin: What?!

The conversation took place on the night of Tyler's birthday party, the situation that happened to Meilin at that time was in a very angry situation with Tyler's behavior.

Based on the data above, the language function used is an expressive function. Because in the context of the conversation, Ming expressed his personal feelings, thoughts, ideas and opinions to Meilin's friends by saying ***"I can't believe you girls would use her like this!".*** This shows that Ming is very disappointed and angry with what happened to his daughter, Ming thinks that it happened because of the treatment of his friends. According to Holmes (2001) means a function that expresses feelings, thoughts, ideas, personal opinions of speakers through word choice, intonation, and so on.

Data 6

Ming: Me too. I see you, Mei-Mei. You try to make everyone happy but are so hard on yourself. And if I taught you that… I'm sorry. So don't hold back… for anyone. The farther you go, the prouder I'll be.
Meilin: [with her panda ears and tail] Bye, Mom! Bye, Dad!
Ming: [halts her daughter] Hold on. You're not going out like that, are you?
Meilin: [scoffs] My panda, my choice, Mom. [chuckles] I'll be back before dinner, okay?
Ming: [sighs] ***Fine. Oh, um… You're welcome to join us.***

Based on the data above, the function used in the conversation is an expressive function. Because on Ming's words ***"Fine. Oh, um… you are welcome to join us."*** It can be seen that Ming is expressing his personal opinion or ideas on Meilin's conversation, here it is seen when Ming's expression sighs when responding to Meilin's conversation. According to Holmes (2001) expressive functions tend to give the impression that certain emotions are real. This means that the sender himself feels pressured by the content of the message.

b) Directive function

The directive function means trying to get someone to do something. This means that language is used for the purpose of eliciting or preventing the actual action. This function focuses on the receiver, meaning that the speaker needs a response from the listener.

Teenager

Data 7
Ming: Mei-Mei after dinner together get ready to perform the ritual!
Ming: Mei-Mei, go get ready.
Meilin: ***yes, Mother***

The conversation above took place in the evening at a family dinner. Ming asks Meilin for help to get ready for the family ritual.

Based on the data, the language function used in this conversation is a directive function in the sentence "***yes, Mother***" Because of the conversation Meilin responded or responded to questions from Ming. Judging from the dialogue that occurs between the two. Based on Holmes (2001) that directive functions are often found in commands and requests. This function focuses on the receiver, meaning that the speaker needs a response from the listener.

Data 8
*Meilin: **Besties, assemble! Miriam!***
Miriam: Huh? Hey!
Meilin: Priya!

On a sunny morning Meilin went to school. Arriving in front of the school door, Meilin shouted cheerfully, greeting her friends who arrived at school first.

Based on the data, the language function used in the conversation is a directive function in the sentence "***Besties, assemble! Miriam!***" Because the conversation arrived at Meilin's school, Meilin greeted her friends and asked or told her friends to gather because there was something that Meilin would tell. Based on Holmes (2001) the directive function is often found in orders or requests. This function the speaker requires a response from the listener.

Data 9
*Panda Meilin: TAKE IT BACK! **DON'TTALK ABOUT MY FAMILY LIKE THAT!***
Miriam: [shocked] Mei, you're hurting him!
Panda Meilin: ARGH, I HATE YOU!!
Ming: [off-screen] Mei-Mei, STOP!
Panda Meilin: I HATE--!!

The conversation above took place at night in Tyler's front yard, Meilin felt very angry when Tyler insulted his family.

In the data above, there is an example of a directive function. Meilin told Tyler not to talk bad about his family. Meilin in the form of a red panda wants to express her anger to Tyler by preventing or ordering the man not to make fun of him or talk bad about his family's situation. This suggests that language can serve to convey commands or prevent actual actions. According to Holmes (2001) directive functions are the most frequently found features in commands and requests.

Data 10
*Panda Meilin: **Uhhuh**. All right.Awesome. Just leave them by the sink.*
Ming: Mei-Mei. Perhaps we should talk about why this is happening.
*Panda Meilin: No! **I mean…nah**, it's okay*

The conversation above occurred in the morning in the bathroom, when Ming gave her daughter (Meilin) the equipment for her first menstruation, in that conversation Meilin was worried about the situation that had happened to her.

Based on the data above, the language function used in the conversation is a directive function. Because in Meilin's words "Just leave them by the sink." It indicates that Meilin ordered or asked her mother (Ming) to leave the equipment in the sink. This shows that language can function as a command or request sentence to someone. According to Holmes (2001) directive functions are the most frequently found features in commands and requests.

Data 11
*Panda Meilin: **Mom, please…!***
Ming: [starts her hand on the shower curtain] You are now a beautiful, strong flower.

The conversation took place in the bathroom, and Meilin asked her mother (Ming) for help. but Meilin's condition was very anxious and Ming tried to calm Meilin down.

Based on the data above, the language function used in the conversation is a directive function. Because in the context of the film's footage, it shows that this conversation took place in the morning when Ming tried to comfort Meilin, who she thought was having her first period, then Meilin asked her mother for help by saying "Mom please...!" This shows that language can function as a command or request to someone. According to Holmes (2001) directive functions are the most frequently found features in commands and requests.

Adults

Data 12
*Jin: **Mei, we have to the ritual again!***
Meilin: What happened?! She's HUGE!
Jin: I told you, she was big!
Meilin: THAT BIG?!

At night at the peak of the concert, Ming transforms into a big red panda and searches for Meilin at the concert, destroying the event and concert venue.

Based on the data above, the language function in the conversation is a directive function, because in the conversation Jin said ***"Mei, we have to the ritual again!"*** shows that Jin gave Meilin orders to perform the ritual again. In the context of the conversation that Ming turned into a giant red panda, Jin asked Meilin for them to do the ritual again. According to Holmes (2001) directive functions are the most frequently found features in commands and requests.

Data 13
*Ming: **Don't you blame her!** She is a good girl, and you've taken advantage of her!*
Miriam: Mei, tell her!

The conversation above took place in Tyler's yard when the party was over. Ming scolds Meilin's three friends because Ming thinks they are using Meilin to make money to watch the concert.

Directive function of languages can be found in the above data "***Don't you blame her***" Ming asked the friends of Meilin to not blame her for what happened. As a result, Miriam asked Meilin herself to tell her mom about the truth. These examples display that utterances can be a tool for a speaker to ask the listener to do something or to perform action. According to Holmes (2001) directive functions are the most frequently found features in commands and requests.

> **Data 14**
> *Meilin: So, now that that's settled, I just have one teeny-tiny favor to ask.*
> *[Later that evening…]*
> *Ming**: No. Absolutely not.***
> *Meilin: WHAT?! But this is once in a lifetime.*
> *Ming**:** Mei-Mei, it's one thing to stay calm at home or school, but a concert? You'll get whipped up into a frenzy and panda all over the place.*

Based on the data above, the language function used in the conversation is a directive function. Because in the sentence ***"No. Absolutely not."*** It can be seen that Ming prevented or refused a request made by Meilin, because Ming was worried about what would happen to his daughter. Based on Holmes (2001) this directive function means the language used for the purpose of showing or preventing the actual action.

c). Referential function

The referential function is the transmission of information. This function confirms or refutes a statement, such as a statement of a fact.

Teenager

Data 15
Meilin: [gasps in excitement] Oh my gosh!
Ming: Who are these hip-hoppers? And why are they called "4*Town" if there are five of them?
*Meilin: **Uh… I don't know. Some of the kids at school like 'em.***
Ming: You mean Miriam? That girl is…odd.

In the evening after doing temple work, gathering in the family room, and preparing dinner, while watching television in the living room, watching the 4 Town ticket promotion program.

Based on the data, the language function used in this conversation is a referential function in the sentence "***I don't know. Some of the kids at school***". Because from the conversation Ming asked about the news on television to Meilin, and Meilin answered or explained to Ming she don't know some of the kids at school. According to Holmes (2001), referential function means to provide information.

Data 16
Mr. Gao: Hello, Meilin.
*Meilin: **Still down for a rematch**, **Mr. Gao**?*
Mr. Gao: Bring it, Lee!

Based on the above data, the use of the language function in the conversation is a referential function. Where Meilin asked Mr. Gao with the words "Still down for a rematch, Mr. Gao?" it can be seen that Meilin requires an explanation of the questions made to Mr. Gao. Based on Holmes (20021) the referential function has several characteristics including explaining or asking for an explanation.

Adults

Data 17
*Ming: **This isn't music. This is filth. And it's not worth jeopardizing your life over. Right, Jin?***

Jin: Uh…
Ming: See? Your father agrees. No concert, and that's final.

The conversation above happened after dinner in Ming's family room, Jin and Meilin were talking about the concert

Based on the data, the language function used in this conversation is a referential function in the sentence "***This isn't music. This is filth. And it's not worth jeopardizing your life over."*** Because of the conversation Ming give information to Jin about the concert. Based on Holmes (2001) the referential function is a function that explains or provides information and discussion about something.

Data 18
Ming: I was just about to call you, but everything's fine. [hesitantly] ***I'm gonna handle the ritual on my own.***
Grandma Wu: [scoffs in anger, as she puts lipstick on] The way you "handled" Mei-Mei being on the news?
Ming: No one knows anything. They barely saw her!

The above conversation took place in the living room when Ming was on the phone with his mother asking about the situation with Meilin.

Based on the data, the language function used in this conversation is a referential function in the sentence "***I'm gonna handle the ritual on my own"***. Because the conversation used by Ming is the type of conversation that explains the situation to his mother that everything is fine. Based on Holmes (2001), the referential function is to describe a situation, object, or mental condition, one of which is to explain or ask for an explanation about something.

Data 19
Jin: ***Ming, maybe we should trust her.***
Ming: It's them I don't trust. Look at those glittery delinquents with their… [shudders in disgust] Gyrations. Why on earth do you want to go so badly?

Meilin: [imagines herself and her friends at the concert while chugging soda, and Robaire proposing to her; back to reality] Like I said, I just want to broaden my musical horizons.

Based on the above data, the language function used in the conversation is referential. Because of what Jin said ***"Ming, maybe we should trust her."*** It can be seen that Jin is explaining something to Ming about Meilin's condition. Based on Holmes (2001), the referential function is to describe a situation, object, or mental condition, one of which is to explain or ask for an explanation about something.

d). Metalinguistic function

The function of metalinguistics is to annotate the language itself. This trait is the use of language to speak or describe oneself. It focuses on the code itself for clarification or negotiation.

Teenager

Data 20
Miriam: Mei, you threw us under the bus.
*Meilin: I know and I'm sorry. **I've been, like, obsessed with my mom's approval my whole life. I couldn't take losing it, but…losing you guys feels even worse.***
Miriam: Well, too bad. 'Cause you did.

Based on the above data, the use of the language function in the conversation is a metalinguistic function. In the sentence ***"I've been, like, obsessed with my mom's approval my whole life. I couldn't take losing it, but…losing you guys feels even worse."*** From the conversation Meilin spoke, it could be seen that he was clarifying what had happened to his friends. Based on Holmes (2001), this function focuses on clarification or negotiation.

Adults

Data 21

Ming: Sun Yee, revered ancestor, guardian of the red pandas. **We humbly thank you for protecting and guiding us. Especially Mei-Mei.**
Meilin: May *we continue to serve and honour you and this community.*

The conversation took place in the afternoon after Meilin's school at the family temple, Ming and Meilin worshiped together at the temple to their ancestors. ask to always be given safety.

Based on the data, the language function used in this conversation is a metalinguistic function in the sentence **"We humbly thank you for protecting and guiding us. Especially May-May."** Because in the context of the conversation, the conversation that was carried out by Ming took place at the Lee family temple. Ming confer or ask the ancestors to help him. According to Holmes (2001), this function focuses on clarification or negotiation.

Data 22
Tyler's dad: I can't believe you let your daughter do this!
Ming: **I'm sorry,** *she's never done this before,* **I don't know what got into her.**
Tyler's dad: I don't want to hear your apology, okay?!

The conversation above took place in Tyler's yard when Tyler's parents scolded Ming for what Meilin did to Tyler.

Based on the data, the language function used in this conversation is a metalinguistic function. Because from the conversation there were clarifications and negotiations between Ming and Tyler's father, it can be seen from Ming's dialogue **"I'm Sorry"** where in the greeting is Ming's apology for what happened to his daughter to Tyler then Ming said **"I don't know what got into her."** This showed that he was clarifying what he didn't know about what Meilin did that night. According to Holmes (2001), this function focuses on clarification or negotiation.

e) Poetic style

The poetic function means to focus on the aesthetic qualities of language. Here, the selected shape is the focus of the message. Messages convey more than content. They always contain our own creative touch.

Adults

Data 23
*Ming: Wait. Is it… that? Did the… Did the **red peony bloom?***
Panda Meilin: No! …Maybe?

In the morning in the bathroom Ming thought that Meilin was having her period, so Ming gave her the need for menstruation.

Another language function found in the transcript is **poetic function.** In the data, Ming as a worried mother asked Meilin if the "red peony bloom". What is actually meant by using this clause is that Ming asks whether her daughter experiences her first menstruation in a poetic way instead of bluntly mentioning the sensitive term. This function is used to show the aesthetical aspects of languages.

f). Phatic or social function

The phatic function or social function implies an expression of solidarity and empathy with others. The phatic function helps to establish contact and connect to communication channels.

Teenager

Data 24
Ming: Mei-Mei, are you coming?
*Meilin: hi, **Mom.***

Ming: you're 10 minutes late, what's wrong? Are you hurt? hungry? how's school?
Meilin: success as usual, take a look

In the afternoon after school, Meilin towards the temple approached his mother, who was praying and her mother was worried about Meilin who was late for the temple, then Meilin showed her the result sheet of her exam which got an A, which made her mother proud and happy.

Based on the data, it can be seen that the use of phatic or social functions in the use of language. Because the conversation happened after Meilin came home from school and Meiilin approached her mother towards the family temple with the greeting *"hi, mom".* The use of the word *"hi, mom"* indicates that Meilin greeted her mother who was praying at their family shrine. According to Holmes (2001) the phatic function is one of the most common speech acts used in daily interactions such as greeting friends, family members or greeting strangers.

Data 25
*Meilin: [as her father enters her room] Hey, **Dad**. I... I'm almost ready.*
Jin: [shows her the recorded footage of her in her panda form and her friends having fun] Did you make this?

The conversation above took place in Meilin's room when Meilin was getting ready to do a family ritual, Jin asked for the video recording that Meilin and her friends made.

Based on the data above, it can be seen that the conversation is a phatic or social function. Because when Jin entered Meilin's room Meilin greeted her father with "***Hey, Dad",*** and told him that she was almost ready. The use of the word *"**Hey, Dad"*** indicates that Meilin is greeting her father. According to Holmes (2001) the

phatic function is one of the most common speech acts used in daily interactions such as greeting friends, family members or greeting strangers.

Data 26
Grandma Wu: Mei-Mei, can I have a word with you?
Meilin: **Uh, sure. What's up?**

The conversation above took place in Meilin's room when Meilin was about to escape through the bedroom window to celebrate her friend's birthday.

Based on the data, the language function used in this conversation is a phatic or social function in the sentence "***Uh, sure. What's up?***" Because of the conversation where the response given by Meilin is a speech act used in everyday life. This is to show empathy from the speaker to the listener in a conversation. According to Holmes (2001), phatic and social functions involve the expression of solidarity and empathy with others.

Adults

Data 27
Ming: I'm not here! [lays down sideways on the couch in a fetal position, takes the phone out of Jin's hand; petrified] **Mother. Hello.** *[on phone speaker] How's everything in Florida?*
Grandma Wu: [while putting makeup on] Ming. I know about Mei-Mei.

The above conversation took place in the living room when Ming was on the phone with his mother asking about the situation with Meilin.

Based on the data, the language function used in this conversation is a phatic function or a social function in the sentence "Mother, *Hello*" Because the conversation Ming had with his mother was a greeting. According to Holmes (2001), the phatic function is one of the most common speech acts in daily interactions consisting of greetings, compliments, gossip, greetings, etc.

Data 28
*Ming: Mei-Mei, what's going on **honey?** Are you sick? Is it a fever? A stomach ache? Chills?*
Constipation?
Panda Meilin: No!

In the morning after waking up Meilin went to the bathroom, then Meilin looked in the mirror, suddenly Meilin was surprised because her body turned into a red panda.

From the above excerpt, there can be spotted the use of phatic or social function in languages "***Mei-Mei, what's going on honey?"*** As there was something happened to her daughter, Ming asks Meilin about what exactly happened to her by calling her "honey". The use of "honey" shows that Ming performs her sociability and affection for her daughter. This is to demonstrate emphaty from a speaker to the listener in a conversation. According to Holmes (2001), the phatic or social function implies an expression of solidarity and empathy with others.

Table 4. 2 language function between teenager and adults in "Turning Red"

No	Language function	Teenager	Adults	Total
1.	Expressive function	4	2	6
2.	Directive function	5	3	8
3.	Referential function	2	3	5
4.	Metalinguistic function	1	2	3
5.	Poetic function	-	1	1
6.	Phatic or social function	3	2	5
	Total	15	13	28

Based on the analysis, the researchers found 6 language functions performed between teenager and adults in the film "*Turning Red*" including the Expressive function, Directive function, Referential function, Metalinguistic function, Poetic

function, Phatic or social function. First, there are 4 Expressive functions performed by teenager and 2Expressive functions performed by adults.

The second function is5 Directive function, there are directive function performed by teenager and 3 directive function performed by adults in the conversation that occurred in the movie "*Turning Red*".

The third language function is 2 Referential function, there are Referential function performed by teenagers and 3 Referential function performed by adults in the conversation that occurred in the movie *"Turning Red"*

The fourth language function is 1 Metalinguistic function. There are Metalinguistic function performed by teenager in the conversations that occur in the movie *"Turning Red"* and 2 Metalinguistic function performed by adults in the conversations that occur in the movie "*Turning Red*".

The fifth language function is the Poetic function. There is one function of the Poetic language function performed by adults in the conversation that occurs in the movie "*Turning Red*". And there is no function of Poetic language in the conversation that occurs in teenager.

The last language function is 3 the Phatic or social function. There is Phatic or social function performed by teenager and 2 Phatic or social functions performed by adults in the conversation that occurs in the movie "*Turning Red*".

3). The differences and similarities of language style and language function used by teenager and adults

    a). Differences

There are some differences of the style of language used by teenager and adults in the movie *"Turning Red"*. Judging from the types of data, it was found that formal language styles were more dominantly used by teenager than adults. Because this formal language style is often used by teenager to talk to people who are already known, strangers, or people who have high positions in families, organizations or even companies, there is less formal language style data for adults to be found in the film because very few adults have conversations that contain formal language. Moreover, adults rarely speak to people who have a higher position. Differences in language styles from teenager and adults can be seen from the amount of data on casual language styles which are more commonly found in teenagers, because in the film teenager are more dominant and often use relaxed language styles when talking to adults and their friends. Intimate language styles are only found in adults because in adult conversations, sentences containing personal codes such as the word "honey" are found and are not found in teenager dialogue because teenager do not use personal codes when talking to family and friends, even though they have a very close relationship.

Differences in language function between teenager and adults in the movie *"Turning Red"*. Based on the amount of data above, it can be seen that teenager are found to use more expressive, directive, and phatic language functions or social

functions. Because teenager in the movie express more feelings, thoughts, ideas and personal opinions through word choice, intonation and so on. The function of language used by teenagers in the movie also often raises the expression of requests or orders to the interlocutor. Furthermore, the phatic function with more data is found in teenager than adults because the phatic function is one of the most common speech acts used in daily interactions, especially among teenager and adults. However, in teenager conversation, the function of poetic language is not found, but it is found in adult conversation. While adults use more Directive and Referential functions because in this conversation adults give more information and more often carry out imperative sentences.

b). Similarities

The similarity of language functions used by teenager and adults in the movie "Turning Red". Based on the amount of data above, it can be seen that teenagers and adults do not use the Frozen language style. Because this style of language is usually used in official ceremonies, official government events, and international meetings. And it was found that the same amount of data in teenager and adults conversations is a consultative language style, both of them use a consultative style because in the context of conversation joint participation occurs more frequently. This means that teenager and adults often have discussions such as teacher-students, parents-children.

The similarity of language functions used by teenagers and adults in the movie "Turning Red". Based on the amount of data above, it can be seen that there are 5 functions of the same language in both conversations, namely Expressive,

Directive, Referential, Metalinguistic and Phatic or social functions. Because the function of language is more often used in everyday interactions compared to the function of poetry. However, it can be seen from the amount of data that more directive functions are found in teenager and adult conversations, in teenager there are 5 directive functions and 3 directive functions in adults. Because this function is to perform or show an order and request with imperative instructions.

Table 4. 3 language style and language function between teenager and adults in "Turning Red"

No	Language style	Teenager	Adults	Language function	Teenager	Adults
1.	Frozen style	-	-	Expressive function	4	2
2.	Formal style	4	2	Directive function	5	3
3.	Consultative style	5	5	Referential function	2	3
4.	Casual style	6	5	Metalinguistic function	1	2
5.	Intimate style	-	1	Poetic function	-	1
6.				Phatic or social function	3	2
	Total	15	13	Total	15	13

Based on the table of language styles between teenager and adults, the researcher found the same data that both of them use the same 3 types of language styles. However, it has a difference, namely that intimate language styles are found in adult conversations and not found in teenager conversations. Researcher also did not find Frozen language styles in teenager and adult conversations.

Based on the table above, the language function between teenager and adults has differences and similarities. What they have in common is finding 5 language functions Expressive, Directive, Referential, Metalinguistic, Phatic or social function

and the difference is that one language function is not found in teenager dialogue but is found in adult dialogue namely the function of poetic.

B.Discussion

      This section presents a discussion of the data analysis findings. Based on the data above, Joss (1967) classifies that there are 5 styles of language, namely Frozen, Formal, Consultative, Casual, and Intimate style. Researchers found 4 types of language styles in teenager and adults, namely, Formal style, Consultative style, Casual style, and Intimate style. However, in teenager only 3 types of language styles were found: 4 formal styles, 5 consultative styles, 6 casual styles. In adults, there are 2 Formal styles, 5 Consultative styles, 5 Casual styles, 1 Intimate style and there are no intimate language styles in conversation used by teenager. Based on the amount of data, the most dominant language style used by teenagers and adults is casual language style because this language style is often used in everyday life in relaxed conditions. It can occur in conversations between parents and children, friends, family members. According to Joss (1967) the casual style also has characteristics, namely: the speech is shorter than the consultative style. The drawback is that there is no standard language style for teenager and adult dialogue because this language style is only found in official ceremonies, official government events and international meetings. Judging from the results of the data, the second language style that is often used by teenagers and adults in the film "Turning Red" is a consultative language style because the context of their conversation often involves joint participation. That is, this style is used in some group discussions, conversations that take place usually

in schools, homes, and family shrines. And in this conversation it usually happens to teacher-student, parent-child. According to Joss (1967) the consultative style is usually used in semi-formal situations. That is, this style is considered quite formal but inferior to the formal style. Sentences in this style are usually shorter than the formal style and are also necessary for everyday communication.

In this study, the researcher also classified the language functions contained in the conversations used by teenagers and adults in the film *"Turning Red"*. Based on the theory of Holmes (2001) language function consists of 6 functions, namely: Expressive, Directive, Referential, Metalinguistic, Poetic, and Phatic or social function. Researchers found 6 language functions from 28 data consisting of 15 data functions in teenager and 13 data in adults. In teenager found 5 language functions, namely 4 expressive functions, 5 directives, 2 referential, 1 metalinguistic, and 3 phatic or social functions. In youth dialogue there is no poetic function because dialogue does not contain our own "touch" or creativity. According to Holmes (2001) poetic function means focusing on the aesthetic features of language. that's where the particular form chosen is the essence of the message. In adult dialogue, the researcher found 2 expressive functions, 3 directives, 3 reference, 2 metalinguistic, 1 poetic and 2 phatic or social functions. Judging from the research results, the directive function is often used by adolescents and adults in using language style. According to Holmes (2001) the directive function means an effort for someone to do something. This function is often found in commands and requests.

The results of the study found that the language style used in the film "Turning Red" which is spoken in teenager and adults conversations is very often used in everyday life. The style of language used by teenagers and adults is based on the type of language style by Martin Joss (1967). Therefore, these findings support the previous research conducted by Indra and Hamzah (2018). However, the difference with this researcher is that they only explain the type and frequency of language styles used by teenagers and pre-adults in social media, namely Facebook. Meanwhile, the researchers conducted in the film "*Turning Red*" analyzed how language style and language function between teenager and adults.

Meanwhile, teenagers and adults, judging from the results of the data, found that both of them used a consultative language style, and did not use the standard language style in the film. So this has differences and similarities with the results of previous research from Sood (2018), where the results of the research show that standard and consultative styles rarely appear in Instagram posts but often appear in everyday life.

Meanwhile, teenager and adults, judging from the results of the data, found that in conversation both of them are more dominant in using casual language styles, because casual language styles are used in relaxed situations, often occurring in conversations between parents and children, friends and family members. So this is supported by the results of previous research by Khaliq (2018), where the results of the research show that casual style is a style that is often used by tour guides and tourists in everyday life.

While the conversation used by teenager found 3 types of language styles. However, adults found 4 types of language styles. So the similarity is that teenager and adults use a formal style, casual style, and consultative style and both do not use a standard language style. The difference is that in teenager no intimate language style is found and in adults one intimate language style is found. So this is supported by the results of Ade, Dwi& Rudi's previous research (2021), where the results of the study show that native English speakers use all types of figurative language. Meanwhile, foreign speakers use three types of speech styles. So the similarity is that both speakers use a formal style, a consultative style, and a casual style in speaking. But the difference is that non-native speakers don't use standard and familiar styles.

From the result of this research, it show that the findings of this research have similarity with the other previous study such as Khaliq (2018), Indra and Hamzah (2018), Ramdhani, Sari &Shynta (2020), Ade, Rudi &Dwi (2021), and Pohan&Pohan(2021) also found types of language style such as Formal style, Consultative style, Casual style, and Intimate style. In the function have similarity with previous Dwitamayanti, Putra &Saputra (2021) it also found referential, directive, expressive, phatic or social, and metalinguistic function. Furthermore, this research uses "*Turning Red*" movie as research object to be different with the other previous study.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter contains conclusions and suggestions. After finding the types of language styles and language functions in using language styles, then analyzing them, the researcher gives some conclusions and suggestions in explaining the types of language styles and their functions in teenager and adults in the film "*Turning Red*"

A. Conclusions

After analyzing data about the types of language style and language functions in using teenager and adult speech styles in films, the researchers concluded as follows: In *"Turning Red"* the film researchers found five types of language styles formal, consultative, casual, and intimate style. There are twenty-eight data divided into 15 conversational data used by teenager and 13 used by adults. Where the casual language style is the most dominant type used in the film. In the movie *"Turning Red"* the researcher also found 6 categories of language functions in the use of language styles implied in conversations between teenager and adults. The six functions are in using language style, such as expressive, directive, metalinguistic, phatic or social, poetic and referential functions where the expressive function is the most dominant performed by teenagers in films. Based on these data, it can be seen that teenagers use a relaxed language style not only to their parents, siblings, but also to their close friends. The language function between teenager and adults has differences and similarities. What they have in common is finding 5 language functions Expressive, Directive, Referential, Metalinguistic, Phatic or social function

and the difference is that one language function is not found in teenager dialogue but is found in adult dialogue namely the function of poetic. In the film, there are differences and similarities in language styles and language functions in teenager and adults. What they have in common is finding 3 language styles that are the same formal, casual and consultative style and finding 5 language functions Expressive, Directive, Referential, Metalinguistic, Phatic or social function and the difference is that one style of language is not found in teenager dialogue but is found in adult dialogue, namely intimate style, the function of language is not found in teenager dialogue but is found in adult dialogue, namely the poetic function.

B. Suggestions

The researcher suggests that readers learn or understand about the types of language styles and their functions in using language styles in conversation because it is very important to know so that people can speak according to the situation. Future researchers are highly expected to find out more about the types of language styles in the film "*Turning Red*" and can then be a reference for future researchers who want to analyze the same research, especially about the types of language styles. It suggest to the other research to study about language style and language function in different object such as poem, magazine, newspaper and song lyric because this study has not found the all of the types of language style, where there is not found frozen style. So, it is recommended for other to complete it by using the other object.

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APPENDIX 1

TRANSCRIPT *"TURNING RED"*

Meilin: Besties, assemble! Miriam!

Miriam: Huh? Hey!

Meilin: Priya!

Priya: Yo.

Meilin: Abby!

Abby: [shouting Korean; in English] Yeah! What's up, Mei?

Meilin: Ready to change the world?

Miriam: So ready!

Priya: I was born to do this.

Abby: LET'S BURN THIS PLACE TO THE GROUND!

Ming: Sun Yee, revered ancestor, guardian of the red pandas. We humbly thank you for protecting and guiding us. Especially Mei-Mei.

Meilin: May we continue to serve and honour you and this community.

Both: Always.

TV Announcer: You've heard their hits, you've seen their moves, and now you get to experience them live! The worldwide pop sensation 4*Town will be kicking off their North American tour! Tickets on sale now!

Meilin: [gasps in excitement] Oh my gosh!

Ming: Who are these hip-hoppers? And why are they called "4*Town" if there are five of them?

Meilin: Uh… I don't know. Some of the kids at school like 'em.

Ming: You mean Miriam? That girl is…odd.

Jin: Dinner's ready.

[Ming angrily pulls up at the Daisy Mart after catching her daughter's drawings of her and Devon]

Meilin: What are you doing?! [following her mother] No, no, no, no, no, no! No, no, no, no, no, no!

[Ming barges into the store and marches over to the counter]

Tyler: [laughs smugly] Oh, snap!

Meilin: Mom, no!

Ming: [pointing to Devon, fiercely] You! What have you done to my Mei-Mei?!

Devon: Uh, who?

Tyler: Meilin Lee, right here. [points to Meilin, who's standing next to him]

Ming: I should report you to the police. How old are you? 30?!

Devon: I'm 17.

Ming: See, see? This is what happens when you don't wear sunblock and do drugs all day! She's just a sweet, innocent child. How dare you take advantage of her! [takes out Meilin's drawings and throws them on the counter]

Meilin: Mom! NO!!! [echoes]

Devon: What?!

[Everyone gasps at Meilin's drawings and start laughing at her]

Tyler: [laughs] What a weirdo! [mocks her by kissing the air]

Ming: The Daisy Mart has lost a loyal customer today. [leaves the store with her daughter, looking humiliated and embarrassed; sighs with exasperation] Thank goodness I was here. That degenerate won't come near you again. Now, is there anything else I should know about, Mei-Mei?

Meilin: Nope. All good. [cut to her in her bedroom, buries her face in a pillow, muffled screaming; breathes heavily; angrily] You sicko! What were you thinking?! Why would you draw those things? Those horrible, awful, sexy things!? [pacing back and forth] It's fine. You'll move to another city, change your identity. [muffledly yells under her bed, stomping her feet; weeping tearfully to a photo frame of her and Ming] Mommy, I'm so sorry! [to her reflection, angrily] You are her pride and joy, so ACT LIKE IT! [slaps herself in the face; rips the drawings out of her notebook and throws them in the trash can; to her reflection] This will never happen again.

[After Meilin screams from seeing her reflection as a red panda in the bathroom mirror]

Panda Meilin: This isn't happening, this isn't happening. [whimpers in panic, sniffs the scent of her panda form and gags] Wake up, wake up, wake up!

Ming: [knocking on the bathroom door] Mei-Mei, is everything okay?

Panda Meilin: [panicking] DON'T COME IN HERE!

Ming: Mei-Mei, what's going on honey? Are you sick? Is it a fever? A stomach ache? Chills? Constipation?

Panda Meilin: No!

Ming: Wait. Is it… that? Did the… Did the red peony bloom?

Panda Meilin: No! …Maybe?

Ming: [gasps in horror] But it's too soon. Don't worry, Mei-Mei. I'll get everything you need. Mommy's here. Jin. Jin! It's happening!

Ming: [quickly enters with a box of pharmacy stuff] It's going to be okay.

Panda Meilin: [angrily snapping] NO, IT'S NOT!!! WILL YOU JUST GET OUT?!?! [covers her mouth in shock]

Ming: [confused] Excuse me?

Panda Meilin: I-I didn't mean that. I'm a gross red monster! [sobs] Stop it! STOP TALKING!! [slaps herself]

Ming: [clears throat] Mei-Mei, I know this is upsetting, but we are going to get through this together. I have ibuprofen, vitamin B, a hot water bottle, and...pads. Regular, overnight, scented, unscented, thin, ultra-thin, ultra-thin with wings…

Panda Meilin: Uh-huh. All right.Awesome. Just leave them by the sink.

Ming: Mei-Mei. Perhaps we should talk about why this is happening.

Panda Meilin: No! I mean… nah, it's okay.

Ming: You are a woman now. And your body is starting to change.

Panda Meilin: [muffled] Mmm-hmm.

Ming: It's nothing to be embarrassed about.

Panda Meilin: Mom, please…!

Ming: [starts her hand on the shower curtain] You are now a beautiful, strong flower.

Panda Meilin: No, no, no, no…

Ming: Who must protect you delicate petals and clean them regularly.

[Alarm suddenly starts beeping as she quickly opens the shower curtain without looking back at her]

Jin: [offscreen] Uh, Ming?! Ming!

Ming: My porridge! [opens the door and runs out of the bathroom] Jin. Jin!

Ming: [pulling up at the middle school, dropping her daughter off] I know it feels strange, Mei-Mei, but I promise, nobody will notice a thing.

Meilin: [deadpan] Thank you for your concern, Mother. But I'll be fine.

Ming: Well, here's your lunch. I packed extra snacks. And herbal tea.For cramps. It helps relax your…

Meilin: [panicky] I-got-it-thank-you-bye!

[Lee Family Temple; As Panda Meilin, Ming, and Jin enter the Sun Yee shrine, Ming lifts up the bottom part of the scroll of Sun Yee, revealing a secret compartment in the wall, opens it, and takes a small wooden chest]

Ming: [sighs] As you know, our ancestor, Sun Yee, had a mystical connection with red pandas. [opens the chest and takes out a small scroll] In fact, she loved them so much… that she asked the gods to turn her into one. [unfolds the scroll with a story] It was wartime. The men were all gone. Sun Yee was desperate for a way to protect herself and her daughters. Then one night, during a red moon, the gods granted her wish. They gave her the ability to harness her emotions, to transform into a powerful mystical beast. She was able to fend off bandits, protect her village, and save her family from ruin. Sun Yee passed this gift to her daughters, for when they came of age. [back to reality] And they passed it to theirs. But over time, our family chose to come to a new world. And what was a blessing became… [the camera quickly zooms to Ming's mouth] an inconvenience.

Panda Meilin: [looks at the tapestry of Sun Yee, shocked] Are…you… [with her eyes turning red with rage] SERIOUS?! [angrily tries to rip it apart as her parents try holding her back]

Jin: NO!

Ming: Mei-Mei, NO!

Panda Meilin: IT'S A CURSE!

Ming: She meant it as a blessing!

Panda Meilin: YOU CURSED US! IT'S ALL YOUR FAULT!

Ming: Mei-Mei, stop! Listen to me! Listen! There's a cure!

Panda Meilin: [calms down, letting go of her anger] Really? How do you know?

Ming: Because…it happened to me.

Panda Meilin: Why didn't you warn me?!

Ming: I thought I had more time! You're just a child. I thought, if I watched you like a hawk, I'd see the signs and be able to prepare. But it's going to be fine. I overcame it and you will too. On the next red moon, you'll undergo a ritual that will seal your red panda spirit into one of these. [holds up her panda necklace] And then you'll be cured. For good. Just like me. But any strong emotion will release the panda. And the more you release it, the more difficult the ritual will be. There is a darkness to the panda, Mei-Mei. You only have one chance to banish it, and you cannot fail. Otherwise, you'll never be free.

Jin: [looking through the May 2002 calendar] Let's see, the next red moon will be the 25th.

Panda Meilin: That's a whole month away.

Ming: We'll wait it out together. And I'll be with you every step of the way.

Meilin: So, now that that's settled, I just have one teeny-tiny favor to ask.

[Later that evening…]

Ming: No. Absolutely not.

Meilin: WHAT?! But this is once in a lifetime.

Ming: Mei-Mei, it's one thing to stay calm at home or school, but a concert? You'll get whipped up into a frenzy and panda all over the place.

Meilin: I won't, I won't! I promise! You saw me keep it in!

Jin: Ming, maybe we should trust her.

Ming: It's them I don't trust. Look at those glittery delinquents with their… [shudders in disgust] Gyrations. Why on earth do you want to go so badly?

Meilin: [imagines herself and her friends at the concert while chugging soda, and Robaire proposing to her; back to reality] Like I said, I just want to broaden my musical horizons.

Ming: This isn't music. This is filth. And it's not worth jeopardizing your life over. Right, Jin?

Jin: Uh…

Ming: See? Your father agrees. No concert, and that's final.

Meilin: [inhales calmly with a tightened sharped smile] Okay, well, thanks for listening. Good night. [picks up her 4*Town CDs and radio, and walks to her room with an annoyed scoff]

Ming: What was that? Am I the only one who sees the danger here? There's no way she could keep her panda in. And $200?! For what?! Who do they think they are? Celine Dion? [the phone rings and Jin gets up to answer it] Hmph. Unbelievable. I saw that look. Where does she get that from? Treating her own mother like that.

Jin: Hold on. Ming, it's your mother.

Ming: I'm not here! [lays down sideways on the couch in a fetal position, takes the phone out of Jin's hand; petrified] Mother. Hello. [on phone speaker] How's everything in Florida?

Grandma Wu: [while putting makeup on] Ming. I know about Mei-Mei.

Ming: I was just about to call you, but everything's fine. [hesitantly] I'm gonna handle the ritual on my own.

Grandma Wu: [scoffs in anger, as she puts lipstick on] The way you "handled" Mei-Mei being on the news?

Ming: No one knows anything. They barely saw her!

Grandma Wu: I'm on my way… with reinforcements.

Ming: NO, I CAN HANDLE IT! I CAN… [Grandma Wu hangs up]

Meilin: That presentation was bomb.com. I cited all my sources. I had sparklers...and she still said no!

Priya: My parents said I could go when I'm 30.

Abby: Mine called it stripper music. What's wrong with that?!

Miriam: Mine said yes, but I have to buy the ticket. Who the heck's got that kind of cash?

Meilin: I know my mom's worried, but sometimes she's just so… so…

Miriam: Wacko?

Grandma Wu: Mei-Mei, can I have a word with you?

Meilin: Uh, sure. What's up?

Grandma Wu: [takes a folded cloth out behind her back and unfolds it, revealing a piece of red panda fur] I found this. Strange for a girl who hasn't let her panda out.

Meilin: It's, uh… [chuckles nervously] It's not mine.

Grandma Wu: Mei-Mei, I know what you're doing. I know how hard it is to keep the beast in. It feels so good to let it out. So free. But each time you do, the stronger it gets. And then you'll be bound to it forever, and the ritual will fail.

Meilin: Has that ever happened?

Grandma Wu: It cannot happen. [sighs] Your mother and I were close once, but the red panda took that away. I couldn't bear to see that happen to you. So, no more panda. You are your mother's whole world, Mei-Mei. I know you'll do what's right.

Tyler: You want your money? Then get your butt down here now!

Panda Meilin: Forget your money, and forget you!

Miriam: Mei! Let's just go.

Panda Meilin: [growls]

Tyler: What about our deal?!

Panda Meilin: SHOVE YOUR DEAL!

Tyler: Fine! Get out of here! Go back to your psycho Mom and your creepy temple, you freak!

Panda Meilin: [growls lividly and jumps off the roof, Tyler gasps, attacking him]

Miriam: Mei, no!

Panda Meilin: TAKE IT BACK! DON'T TALK ABOUT MY FAMILY LIKE THAT!

Miriam: [shocked] Mei, you're hurting him!

Panda Meilin: ARGH, I HATE YOU!!

Ming: [off-screen] Mei-Mei, STOP!

Panda Meilin: I HATE--!!

Ming: What is going on here?!

Tyler: [sobbing] I'm sorry. Just get off of me, please.

Tyler's Dad: I don't want to hear your apologies, okay?!

Tyler's Mom: She is an animal!

Tyler's Dad: [to everyone] Alright, party's over! Everyone go home!?

Tyler: It's just a panda, Dad.

Tyler's Dad: I'm sorry, Tyler.

[Meilin braces herself as Ming walks over to her, but passes her]

Ming: [walks over to Miriam, Priya, and Abby; super mad] I can't believe you girls would use her like this!

Miriam: What?

Priya: But we didn't.

Abby: No, we'd never.

Meilin: What?!

Ming: I knew you were (big) trouble. Putting all these thoughts into Mei-Mei's head, parading her around. Now she's lying, sneaking out. She attacked a defenceless boy! You think this is a joke? Do you know how dangerous this is?

Miriam: We didn't mean to, we just wanted to see 4*Town.

Ming: 4*Town! You manipulated her for a bunch of tacky delinquents?!

Miriam: No! She wanted to…

Ming: Don't you blame her! She is a good girl, and you've taken advantage of her!

Miriam: Mei, tell her!

[Meilin looks up at her mother as she looks down to her, buries her face in her chest, refusing to tell]

Priya: What?

Abby: [angrily] Dude!

Ming: Come on, Mei-Mei. Let's go.

Meilin: [as her father enters her room] Hey, Dad. I… I'm almost ready.

Jin: [shows her the recorded footage of her in her panda form and her friends having fun] Did you make this?

Meilin: Here, I'll erase it. [Jin pulls the camcorder away] What? We were just being stupid. The panda's dangerous, outta control.

Jin: Huh. You sound like your mother. What has she told about her panda?

Meilin: [sighs] Nothing. She won't talk about it.

Jin: It was quite destructive. [chuckles] And big. She almost took out half the temple.

Meilin: You… you saw it?

Jin: Only once. She and your grandma had a terrible fight.

Meilin: Over what?

Jin: [points to himself] Your grandma didn't approve of me but, you should've seen your mom. She was...incredible.

Meilin: But, I'm a monster.

Jin: [sighs] People have all kinds of sides to them, Mei, and some sides are messy. The point isn't to push the bad stuff away. It's to...make room for it, live with it.

Abby: Mei!

Miriam: Mei!

Abby: You're here!

Miriam: What are you doing here?

Meilin: I couldn't do it. The panda's a part of me, and you guys are too.

Miriam: Mei, you threw us under the bus.

Meilin: I know and I'm sorry. I've been, like, obsessed with my mom's approval my whole life. I couldn't take losing it, but…losing you guys feels even worse.

Miriam: Well, too bad. 'Cause you did.

Miriam: Your mom must've gone nuclear.

Meilin: Who cares, what's she gonna do? Ground me?

[Grandma Wu, Jin, Mr. Gao and the aunties are getting in the car]

Jin: Are you sure this is the fastest way to the SkyDome?

Grandma Wu: Of course. That's why, we'll ask Mei to stop my daughter.

Mr. Gao: Looks like we'll do the ritual again, before the red moon disappears.

[A car thrown by Ming in her panda form, as they hear a crash; Ming roars in anger off-screen]

Grandma Wu: That's the very last time, Ming really damaged the car... in a bad way.

Lily: Are we gonna save her mother?

Grandma Wu: Exactly. [starts up the car] Let's roll!

Mr. Gao: Here we go again.

Robaire: Toronto! Who knows what's up?

Jin: Mei!

Meilin: Dad?

Grandma Wu: We have to save your mother!

Chen: She's gone loco!

Jin: Mei, we have to the ritual again!

Meilin: What happened?! She's HUGE!

Jin: I told you, she was big!

Meilin: THAT BIG?!

Meilin: [becomes fully savage] THIS IS ME!!!!

[Mei angrily bites Panda Ming's paw]

Jin: Mei, are you okay?

Panda Meilin: [angrily] I'm not your little Mei-Mei anymore! I LIED, Mom!

Panda Ming: [shocked] What?!?

Panda Meilin: It was my idea to hustle the panda. My idea to go to Tyler's party! It was all ME! I like boys! I like loud music! I like gyrating! I'M 13! DEAL WITH IT!

[After a moment, Panda Ming growls incredibly livid over being lied to and roars loudly with fury]

Grandma Wu: The ritual. [claps her hands] Everyone in position!

Meilin: [fighting Panda Ming while poofing into her red panda form and her human self] All I wanted… was to go to a CONCERT!

Panda Ming: I never went to concerts, I put my family first! I tried to be a good daughter!

Meilin: [growls fiercely] Well, sorry I'm not perfect, sorry I'm not good enough, and sorry I'LL NEVER BE LIKE YOU!!!!!!!!! [furiously flies directly at her and headbutts her between the eyes, knocking her unconscious]

Grandma Wu: Sun Yee, give me strength. [takes off her panda bracelet and throws it on the ground, breaking it, poofs into her panda form, and rushes over to help her granddaughter] Pull, Mei-Mei!

Panda Meilin: Grandma?

Grandma Panda Wu: I am not losing my daughter! [to the aunties] Don't just stand there!

[The aunties rush over to them while taking off and shattering their trinkets, poofing into their red panda forms]

Panda Chen: Make room for your elders, Mei-Mei!

Panda Meilin: What?

Panda Ping: We're with you!

Panda Meilin: But... What are you doing?! What if you can't turn back?!

Panda Helen: Your mom needs us!

Panda Lily: She's family!

Grandma Panda Wu: Less talking, more pulling!

Young Ming: [sobbing hysterically] I'm sorry. It's all my fault.

Meilin: What happened?

Young Ming: I… I hurt her!

Meilin: (Her) Who?

Young Ming: My mom! I got so angry and I lost control! I'm just so sick of being perfect! I'm never gonna be good enough for her… Or anyone.

Meilin: I know it feels that way. Like, all the time. But it isn't true.

Ming: [sadly sighs as Grandma Wu hugs her; heartbroken] I'm sorry.

Grandma Wu: Shh. You don't have to apologize. I'm your mother. [toMeilin; sighs] May Sun Yee guide you and keep your safe. One at a time, ladies.And quickly.

Chen: That's it? Mei-Mei's keeping the panda?

Helen: It's her life. Now move.

Ming: Mei-Mei, please. Just come with me.

Meilin: [nodding no] I'm changing, Mom. I'm finally figuring out who I am, but… [gasps softly; sadly] I'm scared it'll take me away from you.

Ming: Me too. I see you, Mei-Mei. You try to make everyone happy but are so hard on yourself. And if I taught you that… I'm sorry. So don't hold back… for anyone. The farther you go, the prouder I'll be.

Meilin: [with her panda ears and tail] Bye, Mom! Bye, Dad!

Ming: [halts her daughter] Hold on. You're not going out like that, are you?

Meilin: [scoffs] My panda, my choice, Mom. [chuckles] I'll be back before dinner, okay?

Ming: [sighs] Fine. Oh, um… You're welcome to join us.

Miriam: [gasps] For Mr. Lee's cooking? [in unison with Priya] Uh, yeah!

Priya: [in unison with Miriam] We are so there.
Ming: Don't load up on junk!

APPENDIX 2

No	DATA	SPEAKER		LANGUAGE STYLE					LANGUAGE FUNCTION					
		TEENA GER	ADU LTS	F ZS	F S	C TS	C S	I S	E F	D F	R F	M F	P F	PS F
1	*Meilin:* **May** *we continue to serve and honour you and this communi ty.*	√	-	-	√	-	-	-	√	-	-	-	-	-
2	*Ming: Mei-Mei, go get ready. Meilin: yes,* **Mother**.	√	-	-	√	-	-	-	-	√	-	-	-	-
3	*Meilin: [deadpa n]* **Thank you** *for your concern,* **Mother**. *ButI'll be fine.*	√	-	-	√	-	-	-	√	-	-	-	-	-
4	*Meilin: Still down for a rematch,* **Mr.**	√	-	-	√	-	-	-	-	-	√	-	-	-

#	Text													
	Gao? Mr.Gao: *Bring it, Lee!*													
5	*Ming: Sun Yee, revered ancestor, guardian of the red pandas. We humblyt* **hank you***for protecting and guiding us. Especially Mei-Mei.*	-	√	-	√	-	-	-	-	-	-	√	-	-
6	*Ming: I'm not here! [lays down sideways on the couch in a fetal position, takes the phone out of Jin's hand; petrified]* **Mother.** *Hello.*	-	√	-	√	-	-	-	-	-	-	-	-	√

	[on phone speaker] How's everything in Florida?												
7	*Meilin:* **Uh… I** *don't know. Some of the kids at school like 'em.*	√	-	-	-	√	-	-	-	-	√	-	-	-
8	*Panda Meilin: [muffled* **] Mmm- hmm.**	√	-	-	-	√	-	-	√	-	-	-	-	-
9	*Panda Meilin:* **Uhhuh.** *All right. Awesome. Just leave them by the sink. Ming: Mei-Mei. Perhaps we should talk about why this is happening. Panda*	√	-	-	-	√	-	-	-	√	-	-	-	-

No.														
	Meilin: No! **I** **mean…** **nah**, *it's okay*													
10	*Grandma Wu: Mei-Mei, can I have a word with you? Meilin:* **Uh**, *sure. What's up?*	√	-	-	-	√	-	-	-	-	-	-	-	√
11	*Meilin: I know and I'm sorry. I've been,* **like**, *obsessed with my mom's approval my whole life. I couldn't take losing it,* **but**…*losing you guys feels even worse.*	√	-	-	-	√	-	-	-	-	-	√	-	-

12	Jin: Ming, **maybe** we should trust her. Ming: It's them I don't trust. Look at those glittery delinquents with their… [shudders in disgust] Gyrations. Why on earth do you want to go so badly?	-	√	-	-	√	-	-	-	-	√	-	-	-
13	Meilin: So, now that that's settled, I just have one teeny-tiny favor to ask. [Later that evening …] Ming: No.Abso	-	√	-	-	√	-	-	-	√	-	-	-	-

	lutely not.													
14	*Ming: Wait. **Is it… that**? Did the… Did the red peony bloom**? Panda Meilin: No! …Maybe?*	-	√	-	-	√	-	-	-	-	-	-	√	-
15	*Ming: This isn't music. This is filth. And it's not worth jeopardizing your life over**. Right**, Jin? Jin: **Uh…** Ming: See? Your father agrees. No concert, and that's*	-	√	-	-	√	-	-	-	-	√	-	-	-

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No														
	final.													
16	*Meilin: [scoffs] My panda, my choice, Mom. [chuckles] I'll be back before dinner, okay? Ming: [sighs] Fine.* **Oh, um***… You're welcome to join us.*	-	√	-	-	√	-	-	√	-	-	-	-	-
17	*Meilin:* **Besties**, *assemble!* **Miriam***! Miriam: Huh? Hey! Meilin:* **Priya***!*	√	-	-	-	-	√		√	-	-	-	-	-
18	*Ming: Mei-Mei, are you coming? Meilin: hi,***Mom.** *Ming:*	√	-	-	-	-	√	-	-	-	-	-	-	√

	you're 10 minutes late, what's wrong? Are you hurt? hungry? how's school? Meilin:s uccess as usual, take a look													
19	*Meilin: [as her father enters her room] Hey,* **Dad**. *I… I'm almost ready. Jin: [shows her the recorded footage of her in her panda form and her friends having fun] Did you make this?*	√	-	-	-	-	√	-	-	-	-	-	-	√

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20	*Panda Meilin: TAKE IT BACK! **DON'T** TALK ABOUT MY FAMILY LIKE THAT! Miriam: [shocked] Mei, you're hurting him!*	√	-	-	-	-	√	-	-	√	-	-	-	-
21	*Panda Meilin: [looks at the tapestry of Sun Yee, shocked] Are…you… [with her eyes turning red with rage] SERIOUS?! [angrily tries to rip it apart as her parents try holding*	√	-	-	-	-	√		√	-	-	-	-	-

	her back] *Jin: NO!* *Ming:* *Mei-Mei,* *NO!* *Panda* *Meilin:* **IT'S A CURSE!**													
22	*Panda Meilin:* **Mom**, *please…!* *Ming: [starts her hand on the shower curtain] You are now a beautiful, strong flower.*	√	-	-	-	-	√	-	-	√	-	-	-	-
23	*Tyler's dad: I can't believe you let your son do this!* *Ming: I'm sorry, he's never done this before,* **Idon'tkn owwhat**	-	√	-	-	-	√	-	-	-	-	√	-	-

	got into him. Tyler's dad: I don't want to hear your apology, okay?!												
24	Jin: **Mei**, we have to the ritual again! Meilin: What happened?! She's HUGE! Jin: I told you, she was big! Meilin: THAT BIG?!	-	√	-	-	-	√	-	-	√	-	-	-	-
25	Ming: [walks over to Miriam, Priya, and Abby; super mad] **I can't** believe you girls woulduse her like this!	-	√	-	-	-	√	-	√	-	-	-	-	-

26	*Ming: **Don't** you blame her! She is a good girl, and you've taken advantage of her! Miriam: Mei, tell her!*	-	√	-		-	√	-	√	-	-	-	-	-
27	*Ming: I was just about to call you, but everything's fine. [hesitantly] I'm **gonna** handle the ritual on my own. Grandma Wu: [scoffs in anger, as she puts lipstick on] The way you "handled" Mei-Mei being on the news?*	-	√	-	-	-	√	-	-	-	√	-	-	-

	Ming: No one knows anything. They barely saw her!												
28	*Ming: Mei-Mei, what's going on* **honey?** *Are you sick? Is it a fever? A stomach ache? Chills? Constipation? Panda Meilin: No!*	-	√	-	-	-	-	√	-	-	-	-	-	√

NOTE:

Language Style:
(FZS) Frozen Style
(FS) Formal Style
(CTS) Consultative Style
(CS) Casual Style
(IS) Intimate Style

Language Function:
(EF) Expressive Function
(DF) Directive Function
(RF) Referential Function
(MF) Metalinguistic Function
(PF) Poetic Function
(PSF) Phatic or Social Function