

**LANGUAGE STYLE USED IN TITANIC FILM**

**THESIS**

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**FACULTY OF HUMANITIES AND CULTURE**

**THE STATE ISLAMIC UNIVERSITY OF MALANG**

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**LANGUAGE STYLE USED IN TITANIC FILM**

**THESIS**

Presented to  
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in partial fulfillment of the requirement for the degree of *Sarjana Sastra (S.S.)*

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**2008**

## APPROVAL SHEET

This is to certify that the *Sarjana* thesis written by Sulis Mas'udah entitled *Language Style Used in Titanic Film* has been approved by the thesis advisor for further approval by the Board of Examiners.

Malang, 22 September 2008

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Malang, 22 September 2008

The writer

## DEDICATION

This thesis is dedicated to:

My beloved parents, my lovely sister, brothers and also the little cute

Hubba; thanks so much for the constant support. I love you all the

way...

The special one, Ebid...you taught me how the life should be,

love you *sis*..!

## **MOTTO**

Then whosoever has done good of an weight of an atom shall see it.

And whosoever has done evil of an weight of an atom shall see it.

(Az-Zalzalah: 7-8)

If there were no clouds, we should not enjoy the sun.



## ABSTRACT

Sulis Mas'udah, 2008. *Language Style Used in Titanic Film*. English Letters and Language Department. The State Islamic University of Malang.  
Advisor : Drs. Langgeng Budianto, M.Pd.

Key terms: Language style, titanic script, film language.

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Language style is the way people use the language in effective way in communication, whether in written or oral language. Language style can be found in choice of the word and grammar which are used in communication. In relax situation, maybe talking with the friends, people may use a casual words and grammar in order to make a friendly situation. Considering the significance role played by the language among society, this study is aimed to come deeper to see what the language style which is used by the speaker in shares his or her intentions trough his or her utterances. The writer views language style as another part of linguistics studies that is closer to the study of language in use to be the underlying theory on her study.

In accordance with those reasons, this study is aimed to find out what language styles are used by the speaker and what is the most dominant language style used by the speaker. What makes this study was crucial to be completed was that in the Titanic film there is so many cultures drawn in the various characters which are shown in the film, which is appearing our interest to know and recognize about the language style they use in it. This study emphasizes the language styles, particularly in spoken forms, which are used in the script of Titanic film.

In conducting this research, the writer uses descriptive qualitative method because it analyzes the data in the form of words descriptively. The writer made herself as the key instrument that collected the data from the official website of Titanic film.

After analyzing the data, the writer found that the main actors of Titanic film are mostly used the informal and colloquial language style. The next language style which is mostly used is formal language style. Whereas, slang style is rarely used.

By reviewing this study, it can be concluded that in the social interaction, the important thing that used to be concerned is the way we convey our feeling in order to make a good and effective understanding. The next researcher, especially, should be able to come deeper to see the social setting that stands behind such utterances in order to reach a perfect comprehension.

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# **CHAPTER I**

## **INTRODUCTION**

This chapter discusses background of the study, problem statements, objective of the study, originality and significance of the study, scope and limitation of the study and the definition of key terms.

### **1.1 Background of the Study**

A language is a dynamic set of visual, auditory, or tactile symbols of communication and the elements used to manipulate them. Language is considered to be an exclusively human mode of communication; although animals make use of quite sophisticated communicative systems, none of these are known to make use of all the properties that linguists use to define language.

No one speaks the same way all the time; instead, they speak for a wide variety of purpose. There to express the idea, human being uses different language, in different styles. One's feeling and thought will be expressed in accordance with his own way and manner.

Language style is the way people manipulate others and control people in making interactions, brings the message that usually conveyed in words and done of voice, whether formally or informally.

Every people show the different style, they have certain features that are not owned by others. Wardhaugh (1986:33) stated that if we want to achieve a comprehensive understanding of how that language is related to the society that uses it, we must try to understand how different groups of people use their language. It also stated in the holy Al Qur'an, as written in Al Hujurah verse 13:

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O mankind: We had created you from one male (Adam) and one female (Eve) and We made you into nations and tribes so as to know one another...

Therefore, although we live in different country, we should know and recognize people who live out there. To know and recognize them we have to know their cultures, history, rules, languages, etc. Although language is not always related with race but it always true that language is the important factor or essential characteristic of ethnic membership in many things. It was a social fact. We can differentiate and recognize one's ethnic group from her or his language. Sumarsono (2002:72) stated that language often placed as the main identification sign related to someone and his ethnic or country.

Talking about the difference of using language, of course it can not be separated with the style chosen by the language user. Gleason (1965:357) defines style as a system of speech types, in a specifiable set of social situation. There are so many things influence language, such as social structure. Trudgill (in Khosyi'ul: 2007:1) states that language is a social phenomenon. Society can be reflected through language. There are three factors reflected in language, those are *physical environment*, *social environment*, and *social values*. *Physical environment* is a circumstance or a place in which group live; people who live in a small group have some differences in speaking from one that live in town and small groups. *Social environment* can be reflected in a language especially in the field of vocabulary and pronunciation. *Social values* are a set of norms and

tradition owned by a society. The norms and tradition can be reflected in language because society's norms and tradition are different from others societies.

Galperin in (<http://en.wikipedia.org/wiki/Stylistic4>) said that Individual style is a unique combination of language units, expressive means and stylistic devices peculiar to a given writer, which makes that writer's works or even utterances easily recognizable. It means that every human being has their own style in using language. The style can show the writer or the speaker personality, identity and also their characteristics.

The language style expresses people feelings and thought through a language, both orally and written form. To know how the writer or speaker uses his or her language style in conveying their thinking to the people is very interesting. In writing, the writer puts the utterance in the form of written language. While in speaking, the speaker delivers his message in order to be heard and known what the speaker wants directly.

The writer is interested to investigate the language style in the script of Titanic film. Film is a term that encompasses individual motion pictures, the field of film as an art form, and the motion picture industry. Films are produced by recording images from the world with cameras, or by creating images using animation techniques or special effects (<http://en.wikipedia.org/wiki/Film>).

Further, films are cultural artifacts created by specific cultures, which reflect those cultures, and, in turn, affect them. Film is considered to be an important art form, a source of popular entertainment and a powerful method for educating - or indoctrinating - citizens. The visual elements of cinema give motion pictures a universal power of communication. Some films have become

popular worldwide attractions by using dubbing or subtitles that translate the dialogue.

Titanic is the biggest film in history - simultaneously the most expensive and the most successful movie ever made, costing \$200 million and grossing over \$3.7 billion worldwide as of January 1999. The record setting movie "*Titanic*" is based on the true story of the Titanic and includes the love interest of the main actors, played by Leonardo DiCaprio and Kate Winslet. The romantic story is not original, but this is not a bad thing. The director, Cameron re-invents the story to fit the time period and its characters. As everyone knows the true history of Titanic, it struck an iceberg in the early morning hours of April 15, 1912. It sank to the bottom of the North Atlantic, killing 1500 of the 2200 passengers on board. (<http://www.mediacircus.net/titanic.html>)

The tragedy of the Titanic has fascinated every generation in the past eighty-six years, with several films and documentaries on the disaster, including 1929's "Atlantic", the 1940 German propaganda film "Titanic", the first Hollywood production "Titanic" in 1953, "A Night to Remember" from 1958, the made-for-TV "S.O.S Titanic" from 1979, and the forgettable "Raise the Titanic!" from 1980. 1997 had French audiences exposed to yet another film about the Titanic ("The Chambermaid and the Titanic"). Then, James Cameron (the director of the Titanic 1997) brings the fatal voyage of the 'unsinkable ship' to a new generation, a grand epic that is careful in detail, yet spectacular in scope. That James Cameron's epic may well become the most successful movie of all time. So many people responding to this film about a nautical disaster many years ago, it

may be that both the event and its retelling on the big screen have lessons for all of us. (<http://www.mediacircus.net/titanic.html>)

Moreover, Titanic is not just the tale of remarkable love story about Jack and Rose. It is a story of humanity presuming to tame the forces of nature. Titanic itself such a successful movie has emerged vocal critics in addition to its legions of fans. Titanic wins a record tying 11 Oscars out of the record setting 14 Oscar nominations, such as: Art direction - Cinematography - Costume design - Directing - Film editing - Original dramatic score - Original song - Best picture - Sound - Sound effects editing - Visual effects.

(<http://www.casenet.com/movie/titanic.htm>)

From the explanation above, the writer uses the Titanic film because this film is very phenomenal, the biggest film in history, and there is no film production about Titanic since this story was made in 1997. And, for in the Titanic film there is so many cultures drawn in the various characters which are shown in the film, which emerge our interest to know and recognize about the language style they use in it.

This study emphasizes the language styles, particularly in spoken forms, which are used in the script of Titanic film.

## **1.2 Statements of the Problems**

Based on the description on the background of the study above, this study is conducted to find out the answer of some problems in relation with the discussion above, as follows:

1. What language styles are used by the actors of Titanic film?
2. What is the most dominant language style used by the actors of Titanic film?



### **1.3 Objectives of the Study**

Concerning the problems mentioned above, the objectives of this study are aimed at finding out the description of:

- a) the language styles which are used by the main actors of Titanic film,
- b) the most dominant language style used by the main actors of Titanic film.

### **1.4 Significance of the Study**

To understand one culture, we have to know the aspects of that culture are. One is by understanding its language. The findings of this study were supposed to give theoretically contribution to give more knowledge about language style in daily conversation and practically it is expected to be useful not only for the students of English Department who study English but also for them who want to recognize and concern with the language style used by the actors of Titanic film.

### **1.5 Scope and Limitation of the Study**

This study is focused on the language styles which are used in the script of Titanic film. The writer limits her research by focusing the object of the study only in the conversation that is used by the main actors in the film. The main actors which the writer used are Jack, Rose, Cal, Ruth, Molly, Captain Smith, and Mr. Andrews. The writer uses them because their performances are mostly appearing in the film.

Meanwhile, in doing this research, the limitations are the weaknesses of this analysis. The analysis of the writer on this research is not totally true or right, because it just prediction (of course with using the theory) of the writer and it can be different from the script writer purposes.

## 1.6 The Definition of the Key Terms

In order to avoid misunderstanding about the terms which are used in this study, the researcher defines the key terms used in this study as follows:

1. *Language Style* is the way people manipulate and control people in interaction to other. It brings a message usually conveyed in words or voice. It is used whether in literary or non-literary work.
2. *Titanic* film is one of phenomenal movie in the world created in 1997. This movie is tells about the true story about 'The unsinkable ship', Titanic. Titanic was struck an iceberg in the early morning hours of April 15, 1912. It sank to the bottom of the North Atlantic, killing 1500 of the 2200 passengers on board. Of course, the central aspect of this film is the love story between Jack and Rose, and the crush it has on Cal. Titanic sailed into movie theaters, and as of this writing, is well on its way to becoming the biggest box-office success in history.

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

This chapter presents and discusses the review of related literature which consists of the language style, the elements of style, the types of language style, the functions of language style, the language of film, and previous study.

#### **2.1 The Language Style**

According to Keraf (2007:112) the word style is come from Latin word "Stilus", that is such a tool to write in a candle plaque. The skill in using this tool will influence the clearness of writing in that plaque. By the time, the "style" change to be a skill in use or write words attractively.

Because of that development, language style or style become a part of diction or the word choice which is dealing with the appropriateness of using word, certain phrase or clause in facing a certain occasion.

Renkema (1993:97) stated that style is used to denote the 'the different ways'. It is derived from the Latin word "stilus" which means "pen", the form of letters is influenced by the way in which a pan is cut, yet it is possible to write the same letters with defferent pens; the letters only differ in their style. It can be interpreted like this; 'how to write' also means 'how to formulate'.

Further, Leech and Short (in Az Zahra 2006:17) stated that style refers to the way in which language used in a certain context, on certain purpose or by certain person. It can be applied to spoken or written literary texts.

Chaika (1982:29) stated that style refers to the selection forms to convey social or artistic effects. Style tells how, whether the interaction is formally or informally. It may also tells us how to interpret a message, tell listener how to take what is being said whether seriously, ironically, humorously, dubiously, or in some other way. Style uses all the resources of language, it includes; tone of voice, different ways of pronouncing sounds, even choice of words and grammar themselves.

Wales (2001:371) argued that there are different styles in different situations. Also that the same activity can produce stylistic variation (there is no two people will have the same style in writing or speaking). Therefore, style can be seen as variation in language use, whether literary or non-literary.

From those three definitions, we can make a conclusion that language style is the way people use the language in the most effective way in communication, whether in written or oral language.

Language style can be found in choice of the word and grammar which are used in communication. In relax situation, maybe talking with the friends, people may use a casual words and grammar in order to make a friendly situation.

In line with the statement above, Gleason (1965:357) defined style as a system of speech types, in a specifiabile set of social situations. It is the pattern of choices made within the options presented by the conventions of the language and the literary form. The familiar kind of style is called diction, which is a choice among synonym or near synonym. The words can be said appropriate to the occasion and fit to the intended meaning if the diction is good.

## **2.2 The Element of Style**

According to Kenney (1966:60), the elements of style consist of three kinds; those are diction, imagery and syntax.

### **2.2.1 Diction**

Diction refers to the writer's or the speaker's distinctive vocabulary choices and style of expression. It expressed with the word utterance - the art of speaking clearly so that each word is clearly heard and understood to its fullest complexity and extremity. This secondary sense concerns pronunciation and tone, rather than word choice and style.

Diction is the other important consideration in speech (Keraf. 2007: 23-24). Diction is not a simple thing since it has to cover an intention of the speaker, be appropriate to the context, and fulfill the social and cultural requirement where the speaker delivers his language. The society which is bounded with the norms tends to like the use of words which is appropriate with the norms.

Diction is divided into two types: Denotation and Connotation. Denotation is the literal meaning of a word. Chaer (in Fitriyah 2008:16) stated that denotative meaning is similar as referential meaning because denotative meaning gives an explanation as a meaning, which is suitable with result of observation. While connotation is the attitudes and feelings associated with a word. Still accordance to Chaer (in Fitriyah 2008:16) a word is called connotative meaning if that word has sense of value, either positive or negative.

### **2.2.2 Imagery**

Imagery is the evocation through words of a sensory experience: imagery is simply the collection of image in the entire work or in any significant part of the works (Kenney, 1996:84).

Imagery is used in literature to refer to descriptive language that evokes sensory experience. Such images can be created by using figures of speech such as similes, metaphors, personification, and assonance.

Imagery can also involve the use of relatable action words or onomatopoeias that trigger images in the reader's mind.

Imagery may refer to all figures of speech. It can be in many forms such as metaphors, similes and personification.

#### **2.2.2.1 Simile**

Simile is a figure of speech in which a similarity between two objects is directly expressed; usually the comparison is introduced by "like" or "as". For example: "And I was trapped in it, like an insect in amber".

#### **2.2.2.2 Metaphor**

A Metaphor is similar to a simile, however this literary device makes a comparison without the use of "like" or "as". It is an implied analogy which imaginatively identifies one object with another and ascribes to the first one or more qualities of the second, or invests the first with emotional or imaginative qualities of the second. The word metaphor itself comes from the Greek and means transference, i.e., of the qualities of one thing to another.

According to the critic R.P. Blackmur (<http://en.wikipedia.org/wiki/ImageryandFigurativeLanguage>), all metaphors are made up of two parts: *a tenor*, which is the idea being expressed or the subject of the comparison, and *a vehicle*, which is the image by which the idea is conveyed or the subject is communicated.

#### 2.2.2.3 Personification

A personification is a figure of speech that gives an inanimate object or abstract idea human traits and qualities, such as emotions, desires, sensations, physical gestures and speech. It also can be defined as a figure of speech which endows animals, ideas, abstractions, and inanimate objects with human form, character, or sensibilities.

#### 2.2.3 Syntax

In linguistics, syntax is the study of the principles and rules for constructing sentences in natural languages. In addition to referring to the discipline, the term *syntax* is also used to refer directly to the rules and principles that govern the sentence structure of any individual language.

Kenney (1996:67) stated that syntax is the way in which the writer constructs. In the dialogue form, the language frequently ignores the grammar structure.

### 2.3 The Classifications of Language Style

Kirszner and Mandell (1978) divide language style into four levels: Those are: (1) **Slang Style**. Slang is very informal language that includes new and sometimes not polite words and meanings, and it is often used among particular

groups of people and is usually not used in serious speech or writing. For example: the word like “*take off*” or “*get back*” which are often used in daily conversation. (2) **Colloquial Style**. It is similar to slang, when used in writing it gives the impression of speech. It is not as radical as slang, and it is more relaxed and conversational than formal style. It uses constructions and shortened forms of words, for example: *o'* for *of* and *hafta* for *have to*. It is suitable for ordinary, informal or familiar conversation. (3) **Informal Style**. It is often used in writing tests, informal essays; reports can also be written this way. However, research papers are usually more formal. Informal style is halfway between colloquial and formal styles. Informal style is usually not following official or established rules and methods. For example, the statement: “*I know you've een melancholy, and I don't pretend to know why..*” (4) **Formal style**. It is used at special occasions that call for dignity and seriousness. It does not use constructions and it strives for absolute grammatical accuracy. The used of formal style is based on or done according to correct or accepted rules. For example: “*Mr. Dawson is joining us from third class. He was of some assistance to my fiancée last night*”.

Further, Keraf (2007:117) classified styles into three general types, which are: formal style, informal style, and colloquial style. (1) **Formal Style**. The formal style is the language, which is perfect used in the formal occasion. The characteristics of formal style are: the sentence is relatively long, complex in structure, extensive used of parallel and periodic structure and no fragment. In addition, the diction uses extensive vocabulary learned words, often abstracts avoidance of construction and clipped words. The tone used is personal, identified, few references to the readers. Meanwhile, the distance is considerable.



It can be said that the tone of the language is noble and serious, because it is usually used in the serious situation. The grammar is conservative and avoiding to use confused word. Formal style is often used in the ceremonial speech. The president mandate, news of the state, editorial, the important speech, and articles or essays with the important subjects are delivered by this kind of style. (2)

**Informal Style.** The informal style is the language that used the standard language, especially in the informal occasion and the form is not too conservative.

The characteristics of the informal style are: the sentence is medium length, chiefly standard sentence, frequent parallel and some periodic sentences, fragments rare but occasional. Diction: range from learned to colloquial, but mostly popular from abstract to concrete, occasional constructions, clipped words, and some slang's. Tone: ranges from personal to the interpersonal usually addressed to the readers as you. Distance: moderate. (3) **Colloquial Style.**

According to the dictionary of Encarta, colloquial is defined as informal: appropriate to, used in, or characteristic of spoken language or of writing that is used to create the effect of conversation. The colloquial style is the words chosen with popular words, using morphologies and syntactic together to form the colloquial style. If formal and informal styles are complete forms for one occasion and still formed by the customs, so colloquial style is more lax and relaxes.

## **2.4 The Functions of Language Style**

According to Chaika (1982:31) speakers give a great deal of information about themselves just by the words, grammar, and pronunciation they choose both

unconsciously and consciously. This information reveals to the hearer such things as the speaker's social or educational background, and regional affiliation. The style markers of particular social group or region may be deliberately used for other purposes.

It shows that the style which is used by a particular person is unconsciously tells to other about his or herself. It also means that using language style must determine the purpose of communication, with which they are talking and what situation they are in.

According to I.R. Galperin, (<http://en.wikipedia.org/wiki/Stylistic4>), a functional style of language is a system of interrelated language means which serves an exact aim in communication. A functional style should be regarded as the product of a certain concrete task set by the sender of the message.

## **2.5 The Use of Language Style**

The use of language style refers to a matter of word, phrase, clause, sentence choice, discourse consideration, and even suprasegmental units (stress, intonation).

In the case of direct and indirect meaning, a language style is divided into two, those are rhetoric and figurative. Rhetoric consists of alliteration, assonance, anastrophe, apophasis, apostrophe, asyndeton, polysyndeton, chiasmus, ellipsis, euphemism, litotes, hysteron proton, pleonasm, periphrasis, prolepsis, rhetorical question, solipsism, correction, hyperbole, paradox, and oxymoron. While, figurative stands for simile, metaphor, allegory, personification, allusion, eponym,

epithet, synecdoche, metonymic, antonomasia, hypallage, irony, satire, innuendo, antiphrasis, and paronomasia.

## **2.6 The Language of Film**

Language is a system of signs, symbols and the rules for using them to carry information. The language of film is expressed not in words and syllables but in image. Reading a film is just like reading a book, except that instead of looking at a written page it is looking at the cinema screen. We can look at text, books or film for a variety of purposes; we can either read a book or watch a film purely for enjoyment, or, we may want to look at it in more depth to see why it actually is that we enjoy it so much.

One of the first facts discovered about the language of the film medium is that it has to be brief in expression. In a novel a character's thoughts and feelings can go on for pages, but in a film the same thoughts have to be conveyed in a few moments or the scene becomes boring. Filmmakers understood they had to make their point quickly and exactly. But if there is a lot of dialog that needs to be delivered, the filmmakers learned to keep the mind busy by using several different camera angles to keep feeding the eye new views of the same scene.

As with any other creative text each person will have an individual response to a film. For example reading a written text has a certain effect, for instance it makes us scared, we can look closely at the way the text has been constructed to see how the writer has used the tools at their disposal to create the fear. Reading a film works in exactly the same way except that the tools that are used to create meaning are different, these tools called film language.

Everyone can write about anything they feel. The media studies that student who is after good grades in their essays will be using the correct terminology to pinpoint exactly what the film-makers are trying to do, and attempting to compare the film theory with the representation of reality.

Film is a language all its own, a way of communicating using images which is understood around the world. Though, like any other language it has rules and conventions which can be deconstructed, and, through deconstruction, understood. But in order to deconstruct, we have to be able to give all the pieces a name.

All that we see on the screen is the "diegesis", that is the narrative world of the film, and it can be divided up into two areas

(<http://www.mediaknowall.com/filmlang.html>):

<b>Mise-en-scène</b>	The things in the scene - these are literally the things put in the picture for us to look at. All or some may be significant, but nothing is accidental - because, this is not reality; it just a re-presentation of it. This will include actors (the use of stars), set (the input of the designer, especially the use of color), costume, and lighting. It should consider how the mise-en-scène reflect the production values of the movie. Location is an important aspect of mise-en-scène: why was that particular place chosen, and what advantages/restrictions would we associate with filming there?
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<b>Mise-en-shot</b>	<p>The process of translating <b>mise-en-scène</b> into moving pictures, into shots, and the relationship between the two.</p> <p>The main parameters are</p> <ul style="list-style-type: none"> <li>• camera position</li> <li>• camera movement</li> <li>• shot scale (LS/MS/CU etc)</li> <li>• duration of the single shot</li> <li>• the pace of editing</li> <li>• depth of focus</li> </ul>
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Film and video programs are efforts at communicating and just like speaking; there is a whole language that can be learned including words, phrases, grammar, punctuation, rules, and common practices.

The writer conceives the story, the director realizes it, and the editor who is the *storyteller*; given the task of organizing the thoughts and ideas and transmitting the intended message to the audience.

### **2.6.1 Shots as Words**

Just as words are the building blocks of a written language, individual shots are the building blocks of the film language. And different shots can be thought of as different parts of speech.

Effective storytelling requires doling out the who, what, where, when, why and how answers in equal parts and just in time as the listener is wondering about them. If the storyteller dwell too long on one of the questions, without answering the others, the story becomes tiresome and the audience stops listening.

The primary job of an editor is to control the flow of information, to guide the viewer to pay attention to certain details in a certain order, and to control the point of focus both within the frame and within the story.

(<http://www.kenstone.net/fcphomepage/languageoffilm.html>)

## **2.7 Previous Study**

Actually, the writer does not find any thesis that analyzes the language styles used in film conversation or dialogue. But there are some previous study which have similar discussion with the present study, those are: a study conducted by Sholicha (2003) who focused her study on the theory of language style to investigate the utterances of Military members of Kompi Panser 31 Sidoarjo. In her thesis she concluded that there were two style of communication used by Military members of Kompi Panser 31 Sidoarjo, that is formal and informal style.

Besides, the writer also found the thesis of Ani Mulyani Az Zahra (2006) who focused her study on analyzing the language style used by Bloggers in the Blogosphere. She found that there are six classifications of language style which is used by the Bloggers in Blogosphere, those are: consultative key, casual key, deliberative key, oratorical key, intimate key, and informative function. As well Agus Khosyul Umam (2007) analyzed *English Language Styles Used by the Members of Pondok Pesantern Darul Abidin Pare, Kediri*. He analyzed the language style can be found on the communication of the Members of *Pondok Pesantern Darul Abidin Pare, Kediri*. They use formal, informal and colloquial language style. Formal style is the most frequently used.

In addition, the writer also found the thesis which conducted by Rosyidah (2008) who focused her study on the discourse analysis on coherence found in the script of Titanic movie. she conclude that there are four ways of reaching coherence on the dialogues between Rose and Jack, they are: the principle of analogy, the principle of local interpretation, inference and 9 features of context, namely addressor and addressee, topic, setting, channel, code, message-form, event, key, and purpose.

The study of language style was quite often done but in different object and approach. In this thesis, the writer focuses in discussing the language styles used in Titanic film.

## **CHAPTER III**

### **RESEARCH METHOD**

This chapter discusses the method used in this research. It relates to the research design, data and data sources, research instrument, data collection, and data analysis.

#### **3.1 Research Design**

This research is classified as descriptive qualitative method because it analyzes the data in the form of words descriptively. Qualitative research is used to describe and to analyze what is usually happen in daily activities and is not deal with number as a data. It is also to describe what actually exists with respect to condition in a situation. In addition, Donald (in Sholicha 2003:19) stated that descriptive research is used to obtain information about existing conditions and have been widely used in educational research.

This research is classified into a descriptive qualitative since the data are in the form of words or utterances. The data are analyzed descriptively based on the script of Titanic movie.

Descriptive qualitative method is appropriate design in conducting this study is aimed at describing language style constructed in Titanic script. This method will be flexible to answer the statement of the problems offered in the first chapter. Besides, the data are interpreted and displayed descriptively and systematically based on the supporting theory.



### **3.2 Data and Data Sources**

The data source of this research is the script of Titanic film. The script of Titanic film is taken from official website of Titanic film (<http://www.aboutfilm.com/movies/t/titanic.htm>). The data of this research only takes the conversation or dialogue part on the script because from the conversation, the writer can analyze the language that are used by the actors of the movie which are included into the classification of language style.

### **3.3 Research Instrument**

Since a research instrument is tools or facilities that are used by the writer to collect data in order to make research process done easily, systematically and completely, the writer uses human instrument in her study. She herself becomes the key instrument who actively and directly participates in data collection and data analysis. Lincoln and Guba (in Sugiyono, 2006:223) stated that the instrument of choice in naturalistic inquiry is the human. Other forms of instrumentation may be used in later phases of the inquiry, but the human is the initial and continuing mainstay. In addition, Nasution (in Sugiyono, 2006:223) said that in conducting qualitative research, there is no choice except human being as the main instrument. It is because in the qualitative research, all of the problems are not clear yet. The research focus, research procedures, hypothesis use, even the expected result could not be ensured before. So that, human become the key instrument of the research.

### **3.4 Data Collection**

After obtaining the subjects of the study, the writer collects the data by accessing the official website of Titanic film. The data of this research are collected through the process as follows:

First, the writer watches *Titanic* film and reading the film script from accessing the internet. Besides, the writer reads the articles related to this study to get a complete and well understanding of both the film and language style.

Second, the writer selects the dialogue part of the script and then chooses the part of the dialogues which are used by the main actors to be identified.

The next, after finding the data, the writer arranges it systematically based on the scene.

Finally, the writer classifies the data based on Kirsznner and Mandell's theory of language style.

### **3.5 Triangulation**

To check the validity of the data, the writer use triangulation. Denzin (in Moleong, 2005:331) identified several types of triangulation, those are: (1) data sources of triangulation; it involves the coverage of data from the multiple data sources. (2) methodological triangulation; it involves the coverage of multiple data collection procedures, and (3) investigator of triangulation; it involves multiple research in an investigation.

In this study, the writer uses data sources and methodological triangulation. The function of using data sources and methodological triangulation is to get the reliability of the data. This study involves the main sources and

secondary sources so it is called as a data sources triangulation. The main sources in this study are the script of Titanic film. The secondary sources are the informant. The writer tries to recheck the result of the study by interviewing informant, the name of the informant is Evy Nurul Laily Zen, S.S. She is a master's degree student of Gadjah Mada University. Further, it is called as methodological triangulation because the writer reads the script of Titanic film and interviews the informant in analyzing the data.

### **3.5 Data Analysis**

After the data has been obtained from the data sources, they are analyzing in the following steps. First, the writer begins to analyze the data by identifying the sentences found in the dialogue of the Titanic script. The data analysis is used intensive reading process. The next step is classifying and describing the data based on Kirszner and Mandell's theory of language style. After that, the writer identifying the most dominant language style which is used by the main actors in the script dialogue of Titanic film. The last step is making conclusion based on the analysis.

## CHAPTER IV

### FINDINGS AND DISCUSSION

In this chapter the writer describe of research results based on the analysis of the classification of language styles.

#### 4.1 Data Analysis

The data which are used in this research are taken from the script of Titanic film. The script would not be analyzed all but it takes only the dialogue or the conversation part of the script which involve the language style.

The findings involve the data description. In data description, the writer analyze systematically based on the scene that consist of conversation of the main actors of Titanic film which include language style.

The 1<sup>st</sup> scene:

**ROSE: *I don't see what all the fuss is about. It doesn't look any bigger than the Mauretania.***

**CAL: *You can be blase about some things, Rose, but not about Titanic. It's over a hundred feet longer than Mauretania, and far more luxurious. It has squash courts, a Parisian cafe... even Turkish baths.***

The writer can see that the statement above shows the informal style. The style of the sentence is in the halfway between colloquial and formal styles. From the context, it can be seen that after the first speaker (Rose) looked up at the ship, then she took it in cool appraisal by saying that statement.

While, after listen the statement of Rose, the listener (Cal) gives response to the first speaker. From the statement above, the writer found the sentence "*You can be blase about some things, Rose, but not about Titanic.*" this is shows the

formal style. The sentence aimed to deny what the first speaker said. It is used to show seriousness of the speaker.

**CAL: *Your daughter is much too hard to impress, Ruth.***

**RUTH: *So this is the ship they say is unsinkable.***

**CAL: *It is unsinkable. God himself couldn't sink this ship.***

The first statement above indicated the informal style. The second speaker (Ruth) statement "*so this is the ship they say is unsinkable*" uses informal style in the way of expressing her admiration of the ship.

As the response of Ruth statement, the next speaker (Cal) said "*It is unsinkable. God himself couldn't sink this ship*". The sentence is in informal style. The tone of the speaker is very confident and convincing. He also avoided in using the confusing word. The speaker expressed the conviction of the power of the ship.

**PORTER: Sir, you'll have to check your baggage through the main terminal, round that way-**

**CAL: *I put my faith in you, good sir.***

The statement above is included into slang style. We can see that the speaker used the slang language "*put in*". Besides, it was used in very informal situation. The conversation occurred between the employer and the assistant.

**CAL: (CONT'D) See my man.**

**PORTER: Yes, sir. My pleasure, sir.**

**LOVEJOY: These trunks here, and 12 more in the Daimler. We'll have all this lot up in the rooms.**

**(Cal breezes on, leaving the minions to scramble. He quickly checks his pocket watch).**

**CAL: *We'd better hurry. This way, ladies.***

The statements above show the colloquial style. The word choice of the speaker is conversational and familiar that make the listeners directly understand what the speaker mean. From the utterance, the speaker wants to lead the listener

(Rose and Ruth) to go hurry to the ship because the ship will go in few minutes later.

DANIEL: Look up at the ship, darling, that's it. You're amazed! You can't believe how big it is! Like a mountain. That's great.

CAL: Steady!!

MAN: Sorry squire!

CAL: *Steerage swine. Apparently missed his annual bath.*

RUTH: *Honestly, Cal, if you weren't forever booking everything at the last instant, we could have gone through the terminal instead of running along the dock like some squalid immigrant family.*

CAL: *All part of my charm, Ruth. At any rate, it was my darling fiancée's beauty rituals which made us late.*

Cal utterance "*Steerage swine. Apparently missed his annual bath*" is in informal style. The statement did not directed to someone beside him, but he consciously talks by him self.

While, the statement of Ruth above is in formal style. The sentence which is used is relative long and complex in the structure. The speaker had stressed the word to state a proud of the listener. The statement of Cal which follows is in formal style. The speaker gave the response of the first speaker statement politely. The sentence pronunciation showed the dignity of the speaker.

ROSE: *You told me to change.*

CAL: *I couldn't let you wear black on sailing day, sweetpea. It's bad luck.*

ROSE: *I felt like black.*

CAL: *Here I've pulled every string I could to book us on the grandest ship in history, in her most luxurious suites... and you act as if you're going to your execution.*

The first statement of Rose is used informal style. She used this style to expressing her feel of annoyance. She stressed her word to make the interlocutor did not blame her like drawn in Cal statement "*I couldn't let you wear black on sailing day, sweetpea. It's bad luck.*" Cal used informal style to response the

previous speaker because he wants to make a justification for what he did. It shows a quarrel situation and seriousness. Rose give a reason for what she did, she answer Cal statement with strong argumentation. Then, the last statement of Cal shows the reason why he should to blame Rose.

The 2<sup>nd</sup> scene:

JACK: *Hit me again, Sven.*

JACK: *The moment of truth boys. Somebody's life's about to change.*

JACK: *Let's see... Fabrizio's got niente. Olaf, you've got squat. Sven, uh oh... two pair... mmm.*

*Sorry Fabrizio.*

FABRIZIO: What sorry? What you got? You lose my money?? Ma va fa'n culo testa di cazzo--

JACK: *Sorry, you're not gonna see your mama again for a long time...*

JACK: *'Cause you're goin' to America!! Full house boys!*

FABRIZIO: *Porca Madonna!! YEEAAAAA!!!*

JACK: *Sorry boys. Three of a kind and a pair. I'm high and you're dry and...*

*... we're going to--*

FABRIZIO/JACK: *L'AMERICA!!!*

JACK: *Goin' home... to the land o' the free and the home of the real hot-dogs! On the TITANIC!! We're ridin' in high style now! We're practically goddamned royalty, ragazzo mio!!*

FABRIZIO: You see? Is my destinio!! Like I told you. I go to l'America!! To be a millionaire!!

FABRIZIO: (CONT'D) Capito?? I go to America!!

PUBKEEPER: No, mate. *Titanic* go to America. In five minutes.

JACK *Shit!! Come on, Fabri!*

*Come on!!*

*It's been grand.*

PUBKEEPER: 'Course I'm sure if they knew it was you lot comin', they'd be pleased to wait!

JACK: *Wait!! We're passengers!*

MOODY: Have you been through the inspection queue?

JACK: *Of course! Anyway, we don't have lice, we're Americans.*

*Both of us.*

MOODY: Right, come aboard.

ROWE: Gundersen. And...

Gundersen.

JACK: *Come on, Sven.*

JACK: *We are the luckiest sons of bitches in the world!*

FABRIZIO: You know somebody?  
JACK: *Of course not. That's not the point.*  
**Goodbye! Goodbye!! I'll miss you!**

All the bold sentences above are included into colloquial style. Those are little similar to slang. Jack utterances above are occurred in relaxed situation and those are very conversational statements. Some parts of the utterance uses constructions and shortened forms of words, for example the words like *let's see* (let us see), *you've* (you have), *gonna* (go to), *'Cause* (because), *goin'* (going), *we're* (we are), *o'* (of), *ridin'* (riding), *that's* (that is,) *I'll* (I will). Those utterances are very common used in the conversation, moreover, when it is occurred between friends to show a friendly or familiar situation.

The 3<sup>rd</sup> scene:

CAL: *Those mud puddles were certainly a waste of money.*  
ROSE: (looking at a cubist portrait) *You're wrong. They're fascinating. Like in a dream... there's truth without logic. What's his name again... ?* (reading off the canvas) *Picasso.*  
CAL: (coming into the sitting room) *He'll never amount to a thing, trust me. At least they were cheap.*  
(A porter wheels Cal's private safe (which we recognize) into the room on a handtruck).  
CAL: *Put that in the wardrobe.*  
(IN THE BEDROOM Rose enters with the large Degas of the dancers. She sets it on the dresser, near the canopy bed. Trudy is already in there, hanging up some of Rose's clothes).  
TRUDY: It smells so brand new. Like they built it all just for us. I mean... just to think that tonight, when I crawl between the sheets, I'll be the first--  
CAL: (looking at Rose) *And when I crawl between the sheets tonight, I'll still be the first.*  
TRUDY: S'cuse me, Miss.  
CAL: *The first and only. Forever.*

The first statement of Cal above shows an informal style. He directed the speech for his fiancée, Rose. Then, Rose perceived Cal statement by stated in formal style "*You're wrong. They're fascinating. Like in a dream... there's truth*



*without logic*", by saying that, she tried to explain Cal that his judgment was wrong. She had her own reason for her hobby in collecting the drawings of Picasso. Between the conversation of Rose and Cal, Trudy tried to join the conversation. She stated about her argument like mentioned above. Cal perceived Trudy's argument in informal language by stated "*And when I crawl between the sheets tonight, I'll still be the first. The first and only. Forever.*" Although the speaker is perceived Trudy's argument but absolutely the utterance is directed to Rose. From the statement, it can be seen that the speaker is such a possessive man and an egoistic person.

The 4<sup>th</sup> scene:

CAPTAIN SMITH: *Take her to sea Mister Murdoch. Let's stretch her legs.*

CHIEF ENGINEER BELL: All ahead full!

FIRST OFFICER MURDOCH: Twenty one knots, sir!

SMITH: *She's got a bone in her teeth now, eh, Mr. Murdoch.*

The writer can see that the first statement of Captain Smith above shows the formal style. It can be identified from the time when the conversation happen, it happened between the captain and his assistant. Although he speak to her assistant but he use formal style to show the dignity. It was such a command sentence given by the captain of the ship to the assistant.

The 5<sup>th</sup> scene:

ISMAY: (V.O.) She is the largest moving object ever made by the hand of man in all history...

ISMAY ...and our master shipbuilder, Mr. Andrews here, designed her from the keel plates up.

ANDREWS: *Well, I may have knocked her together, but the idea was Mr. Ismay's. He envisioned a steamer so grand in scale, and so*

***luxurious in its appointments, that its supremacy would never be challenged. And here she is...  
...willed into solid reality.***

As a response to the complement given by the speaker before, Mr. Andrews stated the utterance above in formal style. It is used at special occasions that call for dignity and seriousness. The utterance does not use constructions and it strives for absolute grammatical accuracy. From the utterances, the speaker wanted to show to the people that what was delivered by the speaker before (Ismay) is not absolutely right. He tried to convince people there that the success in building up the ship is also because of Ismay idea, not truly made by his hand.

In addition, the speaker also tried to convince the listener by giving more explanation such as: "*He envisioned a steamer so grand in scale, and so luxurious in its appointments, that its supremacy would never be challenged.*" In that statement, the writer does not find the words which are show the colloquial or informal language.

***MOLLY: Why're ships always bein' called "she"? Is it because men think half the women around have big sterns and should be weighed in tonnage?  
(they all laugh)  
Just another example of the men settin' the rules their way.***

One personality of the speaker is loud mouthed. Politely, the speaker (Molly) was the 'ice breaker' of the rigidity situation. The statement is in the informal style. It can be seen from the utterance above which is more relaxed and also often used familiar words. In this case, the speaker consciously tried to make a relax situation after the serious conversation during the dinner time. The speaker used familiar sentences to give an easy understanding to the listeners. Obviously, she conveyed her question through a relaxed way.

(The waiter arrives to take orders. Rose lights a cigarette.)  
RUTH: *You know I don't like that, Rose.*

The statement above use formal style, because it was conveyed seriously and the speaker also stressed her utterance to make the listener realize that what she did was unexpected. The spelling of the utterance indicates the sentence is such a mother prohibition for her daughter in doing something. She also stressed her utterance in order to give a sincerity impression in what she has stated.

CAL: *She knows.*  
(Cal takes the cigarette from her and stubs it out.)

In this case, Cal answered Ruth statement, although Ruth did not direct her statement to him. He answered in formal style to show the seriousness. From the statement and the follow explanation, it is very clear that Cal showed his authoritative again. The speaker often shows his authoritative characteristic through his speaking. It is also shown in his utterances below;

CAL: (to the waiter) *We'll both have the lamb. Rare, with a little mint sauce.*  
(to Rose, after the waiter moves away)  
*You like lamb, don't you sweetpea?*

The utterance above is in informal style. As what explained in the explanation above, he liked to decide everything without getting the agreement from his fiancée before. The last statement is a question form (*You like lamb, don't you sweetpea?*), but the context shows that his question did not need an answer. He called his fiancée with *sweetpea* in order to show his love.

MOLLY: *So, you gonna cut her meat for her too there, Cal?  
Hey, who came up with the name Titanic? You, Bruce?*

The first utterances of Molly "*So, you gonna cut her meat for her too there, Cal?*" is directed to Cal. That sentence is in colloquial style. She used a

conversational word, constructions and shortened forms of words like *gonna* (go to) which has mean as "will". The question did not need an answer from the listener, because the speaker just wanted to express her appraisal of what Cal doing to his fiancée. In other hand, in the second question statement above, the speaker really needed the answer from the listener. The speaker utterance is used slang style. It is shown at the use of word *came up*.

ISMAY: Yes, actually. I wanted to convey sheer size. And size means stability, luxury... and safety--

ROSE: ***Do you know of Dr. Freud? His ideas about the male preoccupation with size might be of particular interest to you, Mr. Ismay.***

Definitely, the speaker (Rose) conveyed about her ideas sentimentally. It was caused by her disliking to the situation around her, especially because of her mother and her fiancé's pressure.

The speaker statement above is in formal style. She wanted to show seriousness of what she stated. The spelling of her utterance is a little bit rude, but she did not mind that actually.

RUTH: ***My God, Rose, what's gotten into--***

From the utterance above, it shows the fury of the speaker. The speaker did not believe of what her daughter (Rose) said. She was very surprised.

The sentence above is in informal style. The sentence structure is not completeness the rules.

ROSE: ***Excuse me.*** (She stalks away)

RUTH: (mortified) ***I do apologize.***

The speaker uses formal style in apologizing. She proposed her apologize of what her daughter impolite utterances to Mr. Ismay. She felt mortified to the people around the dinner table.

**MOLLY: *She's a pistol, Cal. You sure you can handle her?***

Again, Molly gives her comment about what happened between Cal and Rose. She used the word 'pistol' to describe Rose personality. The speaker used an informal style in her utterance. It can be seen from the characteristic of informal style which is usually not following the established rules like drawing in the text "*You sure you can handle her?*". This sentence is not grammatically accurate.

**CAL: *Well, I may have to start minding what she reads from now on.***

The statement above indicated the formal style. The speaker had stressed the words to emphasize himself. It was said as the response of what his fiancée did.

The 6<sup>th</sup> scene:

**TOMMY: That's typical. First class dogs come down here to take a shit.**

**JACK: *That's so we know where we rank in the scheme of things.***

**TOMMY: Like we could forget.**

**TOMMY: Forget it, boyo. You'd as like have angels fly out o' yer arse as get next to the likes o' her.**

Jack's utterance above is the response of what his friend said (Tommy) before "*That's typical. First class dogs come down here to take a shit*".

That utterance above used formal style. The speaker used formal style to show the seriousness of what he said. He interpreted Tommy statement in the deep meaning by realizing that their life is in low rank.

The 7<sup>th</sup> scene:

**JACK: *Don't do it.***

**ROSE: *Stay back! Don't come any closer!***

**JACK: *Take my hand. I'll pull you back in.***

**ROSE: *No! Stay where you are. I mean it. I'll let go.***

The writer included Jack's utterance above (*Don't do it*) into informal style. The stressed of the speaking showed the speaker seriousness. The speaker wanted to prohibit Rose doing suicide. Also the next statement of Rose (*Stay back! Don't come any closer!*) is in informal style. In her effort to going suicide, suddenly Jack (someone she did not recognize before) come closer to her and want to help her.

From the utterance (*Take my hand. I'll pull you back in*), the writer included it into the informal style. The language used is in friendly style. The speaker wanted to help someone (Rose) and he chose using informal language style because he wanted to foil Rose effort to suicide, so the speaker tried to make the women more relaxed.

The last utterance above (*No! Stay where you are. I mean it. I'll let go*) also used informal style. The word choice is so simple and can be understand directly by the listener. In the matter of that, the speaker ordered the listener to stay at his place and did not take the closer step to her.

**JACK: *No you won't.***

Jack is still tried to fail Rose will. He did not want to let the girl doing suicide. The sentence used by the speaker is in informal style because it was used in the informal situation.

**ROSE: *What do you mean no I won't? Don't presume to tell me what I will and will not do. You don't know me.***

The sentence is included into the informal language style. The tone of the speaker was personal and she also avoided in using the confusing word. In the dialogue, it can be seen that the speaker did not like with the interlocutor

speaking, because they both did not know each other yet and she thought that the stranger (Jack) was too intervened her.

**JACK: *You would have done it already. Now come on, take my hand.***

The speaker (Jack) did not withdraw to keep help Rose although he got refusal from her. With calm and relax attitude, he hoped that he could hold Rose.

The sentence uses the standard and friendly language, so that the sentence included into informal style.

**ROSE: *You're distracting me. Go away.***

**JACK: *I can't. I'm involved now. If you let go I have to jump in after you.***

**ROSE: *Don't be absurd. You'll be killed.***

**JACK: *I'm a good swimmer.***

**ROSE: *The fall alone would kill you.***

**JACK: *It would hurt. I'm not saying it wouldn't. To be honest I'm a lot more concerned about the water being so cold.***

**ROSE: *How cold?***

**JACK: *Freezing. Maybe a couple degrees over.***

The conversations above are mostly uses informal style because the dialogue was happen in the informal situation. Rose's utterances indicated a refusal of Jack. But Jack still tried to convince Rose about how cold the water of the sea and how it would hurt her body if she still tried to throw herself into the water. Rose little bit scared of what said by Jack, then she wanted to ensure the explanation of him by giving the question "*How cold?*", this question shows the speaker anxiety about the cold and the suffering of being into the water.

Some words are uses constructions and clipped word such: *You're, can't, Don't, You'll, I'm, wouldn't* which are often used in conversation or dialogue.

**JACK: *Ever been to Wisconsin?***

**ROSE: *No.***

**JACK: *Well they have some of the coldest winters around, and I grew up there, near Chippewa Falls. Once when I was a kid me and my father***

*were ice-fishing out on Lake Wissota... ice-fishing's where you chop a hole in the--*

ROSE: *I know what ice fishing is!*

JACK: *Sorry. Just... you look like kind of an indoor girl. Anyway, I went through some thin ice and I'm tellin' ya, water that cold... like that right down there... it hits you like a thousand knives all over your body. You can't breath, you can't think... least not about anything but the pain. Which is why I'm not looking forward to jumping in after you. But like I said, I don't see a choice. I guess I'm kinda hoping you'll come back over the rail and get me off the hook here.*

From the statement above, the writer can see that almost all of the utterances are used informal style. Jack still gives some explanations to convince Rose about the suffering of get into the water cold. He had drawn the pain like in this text "*it hits you like a thousand knives all over your body. You can't breath, you can't think... least not about anything but the pain.*"

Some parts of those utterances are also uses slang language such as: *grew up, went through, looking forward, come back and get off.*

ROSE: *You're crazy.*

JACK: *That's what everybody says. But with all due respect, I'm not the one hanging off the back of a ship.*

JACK: *Come on. You don't want to do this. Give me your hand.*

ROSE: *Alright.*

JACK: *I'm Jack Dawson.*

ROSE: *Pleased to meet you, Mr. Dawson.*

Still in the same situation, all of the utterances of Jack and Rose above used colloquial style. It is use the conversational sentence and the word is easy to be understood by each speaker and the listener. They used colloquial style because the situation was more relaxed than before. Rose was not too tense like in the first time she met Jack.

In the conversation, Jack introduced himself to Rose and tried to pull Rose slowly from the back of the ship. As the response of introducing sentence of Jack,



Rose accepted the introduction friendly. Then, she tried to get out from the back of ship slowly.

The data 8<sup>th</sup> scene:

ROWE: Here, what's all this?!

ROWE: (to Jack) Here you, stand back! Don't move an inch!  
(to the seamen) Fetch the Master at Arms.

CAL: **What made you think you could put your hands on my fiancée?!  
Look at me, you filth! What did you think you were doing?!**

The statement of the speaker above is using slang language style. It was shown on the sentence "What made you think you could *put* your hands *on* my fiancée?!". The conversation was happened in the informal situation. The sentence uses personal tone. The speaker expressed his fury by stressed his underlining sentence to abuse the listener (Jack). The speaker also used rude sentence like "*Look at me, you filth!.*"

ROSE: **Cal, stop! It was an accident.**

CAL: **An accident?!**

ROSE: **It was... stupid really. I was leaning over and I slipped.**

The sentence above is in informal style. It is use a conversational sentence. The sentence is short and uses an easy word to give a brief explanation to the listener (Cal). The speaker tried to make the listener believe in her utterances.

ROSE: **I was leaning way over, to see the... ah... propellers. And I slipped and I would have gone overboard... and Mr. Dawson here saved me and he almost went over himself.**

The sentence above is in the informal style, because it was happened in informal situation. The sentences used of parallel structure and there is no fragment in it. The sentences are also avoiding of using construction and clipped words.

It was Rose justification of what she was doing. She lied to her fiancé about what actually she was done, so it makes her a little bit in bursts in her speaking.

**CAL: *You wanted to see the propellers?***

Cal statement above is in informal style. That question used the standard sentence. The speaker stressed his spelling to ask the truth of the explanation given by the speaker before.

**GRACIE: Women and machinery do not mix.**

**MASTER AT ARMS: Was that the way of it?**

**JACK: *Uh huh. That was pretty much it.***

The utterance of Jack above is in informal style. The speaker utterance is to emphasized Rose statement. The sentence above used standard language that easy to be understood by the listener.

**COLONEL GRACIE: Well! The boy's a hero then. Good for you son, well done!**

**So it's all's well and back to our brandy, eh?**

**CAL: *Let's get you in. You're freezing.***

**GRACIE: Ah... perhaps a little something for the boy?**

**CAL: *Oh, right. Mr. Lovejoy. A twenty should do it.***

**ROSE: *Is that the going rate for saving the woman you love?***

**CAL: *Rose is displeased. Mmm... what to do?***

**CAL: *I know.***

***Perhaps you could join us for dinner tomorrow, to regale our group with your heroic tale?***

Well, the whole of the utterances above is in informal style, because it happened in the informal situation. The word choice is simple and the tone of that sentence is personal. Cal invited Jack to join his first class dinner, and Jack accepted his invitation. The last utterance of Cal "*Perhaps you could join us for dinner tomorrow, to regale our group with your heroic tale?*" was consciously aimed to tease Jack by giving an allusion.

JACK: *Sure. Count me in.*  
CAL: *Good. Settled then.*  
CAL: *This should be amusing.*  
JACK: *Can I bum a cigarette?*

Those sentences are included into colloquial style. The utterances were so short and clear. They use colloquial style because the situation in which the conversation happened is more relaxed.

The 9<sup>th</sup> scene:

CAL: *I know you've een melancholy, and I don't pretend to know why.*

The statement above is in informal style. The sentence uses the standard language. It is also included a parallel structure and some shortened words. One of the characteristics of informal style is usually not following official or established rules of grammar like drawn in this sentence "*I know you've een melancholy*". The bold word is actually from the word "*seen*".

CAL: *I intended to save this till the engagement gals next week. But I thought tonight, perhaps a reminder of my feeling for you...*

Cal's utterances above are used an informal style. The sentences are quiet long and there is no fragment in it. The conversation occurred between the speaker (Cal) and his fiancée. The speaker wanted to convey his feeling and his love by giving something precious to her.

ROSE: *My God... Cal. Is it a--*  
CAL: *Diamond. Yes it is. 56 carats.*  
CAL: *It was once worn by Louis the Sixteenth. They call it Le Coeur de la Mer, the--*  
ROSE: *The Heart of the Ocean. Cal, it's... it's overwhelming.*  
CAL: *It's for royalty. And we are royalty.*  
CAL: *There's nothing I couldn't give you. There's nothing I'd deny you if you would deny me. Open your heart to me, Rose*

The conversation sentences above show an informal style because it happened in the informal situation when the functionary (Rose) was together with her fiancé (Cal). The sentence shows that the speaker expressed her aversion for the gift which given by her fiancé. Rose also showed her surprise of getting the diamond which is called *The Heart of the Ocean*.

The writer can see that the sentences chiefly uses the standard sentence and uses some fragments.

The 10<sup>th</sup> scene:

ROSE: *Hello Jack.*

JACK: *Hello again.*

ROSE: *Could I speak to you in private?*

JACK: *Uh, yes. Of course. After you.*

JACK: *So, you got a name by the way?*

ROSE: *Rose. Rose DeWitt Bukater.*

JACK: *That's quite a moniker. I may hafta get you to write that down.*

ROSE: *Mr. Dawson, I--*

JACK: *Jack.*

ROSE: *Jack... I feel like such an idiot. It took me all morning to get up the nerve to face you.*

JACK: *Well, here you are.*

ROSE: *Here I am. I... I want to thank you for what you did. Not just for... for pulling me back. But for your discretion.*

JACK: *You're welcome. Rose.*

ROSE: *Look, I know what you must be thinking! Poor little rich girl. What does she know about misery?*

All the statement above is included into informal style. The sentence used standard language. After they greeting each other, the speaker (Rose) ask times to the listener (Jack) to talk in a private place through the utterance "*Could I speak to you in private?*". After that, the conversation was going well in friendly and relax situation.

In addition, there were some fragments on the sentence but it is occasional. There were also clipped words like *hafta* from the word (have to).

**JACK: *That's not what I was thinking. What I was thinking was... what could have happened to hurt this girl so much she though she had no way out.***

From the statement above, the writer can see that the sentences are using an informal language style. The sentence used is relatively long, does not use constructions and it strives for absolute grammatical accuracy. In addition, the speaker stated his utterance seriously. The speaker expressed his astonishment and tried to guess what actually happened to the girl (Rose) he talked to.

**ROSE: *I don't... it wasn't just one thing. It was everything. It was them, it was their whole world. And I was trapped in it, like an insect in amber. I just had to get away... just run and run and run... and then I was at the back rail and there was no more ship... even the Titanic wasn't big enough. Not enough to get away from them. And before I'd really thought about it, I was over the rail. I was so furious. I'll show them. They'll be sorry!***

Rose tried to give a responding statement of what Jack had said before. The statement above included into formal language style. The sentence used is relatively long, does not use constructions and it strives for absolute grammatical accuracy. It is also use extensive of parallel and periodic structure and there is no fragment in the sentences.

In this matter, Rose tried to convey her feeling about all of the grudges in the bottom of her heart. She stressed some of her word which is shown with the underlining word to show her seriousness in the explanation.

**JACK: *Uh huh. They'll be sorry. 'Course you'll be dead.***  
**ROSE: *Oh God, I am such an utter fool.***  
**JACK: *That penguin last night, is he one of them?***  
**ROSE: *Penguin? Oh, Cal! He is them.***  
**JACK: *Is he your boyfriend?***  
**ROSE: *Worse I'm afraid.***

JACK: *Gawd look at that thing! You would have gone straight to the bottom.*

JACK: *So you feel like you're stuck on a train you can't get off 'cause you're marryin' this fella.*

ROSE: *Yes, exactly!*

JACK: *So don't marry him.*

ROSE: *If only it were that simple.*

JACK: *It is that simple.*

ROSE: *Oh, Jack... please don't judge me until you've seen my world.*

JACK: *Well, I guess I will tonight.*

ROSE: *What's this?*

JACK: *Just some sketches.*

ROSE: *May I?*

ROSE: *Jack, these are quite good! Really, they are.*

JACK: *Well, they didn't think too much of 'em in Patee.*

ROSE: *Oh no! Oh, I'm so sorry. Truly!*

JACK: *I just seem to spew 'em out. Besides, they're not worth a damn anyway.*

ROSE: *You're deranged!*

ROSE: *Well, well...*

ROSE: *And these were drawn from life?*

JACK: *Yup. That's one of the great things about Paris. Lots of girls willing take their clothes off.*

ROSE: *You liked this woman. You used her several times.*

JACK: *She had beautiful hands.*

ROSE: *I think you must have had a love affair with her...*

JACK: *No, no! Just with her hands.*

ROSE: *You have a gift, Jack. You do. You see people.*

JACK: *I see you.*

ROSE: *And...?*

JACK: *You wouldn'ta jumped.*

The conversations above are mostly use colloquial style. The sentences are little bit similar to slang, when it is used, it gives the impression of speech, like the utterance "*That's one of the great things about Paris. Lots of girls willing take their clothes off*". Some of the characteristics of colloquial style are more relaxed and conversational than formal style. Some of the words are use constructions and shortened forms, for example: '*Course* (of course), '*cause* (because), *marryin'* (marrying), '*em* (them), *Patee* (Paris), *Yup* (yes), *wouldn'ta* (would not).

They both were use colloquial style because it is very suitable used in the informal or familiar conversation.

Besides, there is also several slang style used in the utterance. It can be seen from the words: *stuck on*, *get off*, and *take off*.

The 11<sup>th</sup> scene:

**RUTH: *Oh no, that vulgar Brown woman is coming this way. Get up, quickly before she sits with us.***

The data above shows the informal language style. The conversation happened in the informal occasion, when Ruth was having tea with her friends (English blue-blood community). In this case, Ruth saw Molly coming across to the room they sit. Ruth did not like Molly. So, she tried to avoid to meeting Molly.

**MOLLY: *Hello girls, I was hoping I'd catch you at tea.***

As usual, Molly gave a warm greeting to Ruth and friends when she arrived. She used a friendly language in her greeting, she used an informal style. But before Molly have a tea, the group was rising and will leave their seat.

**RUTH: *We're awfully sorry you missed it. The Countess and I are just off to take the air on the boat deck.***

The statement above used formal style. In high social class, it is common to use formal language in their conversation.

In addition, the statement above is aimed to avoid the arrived of Molly. Ruth and her friends shift to take the air on the boat.

**MOLLY: *That sounds great. Let's go. I need to catch up on the gossip.***

It shows that the data above used informal style. The speaker used conversational and familiar words to make an intimate atmosphere around them. Although she could not had a tea, but she still wanted to take a walk with the group. Unconsciously, Molly's participation irritated Ruth and her friends.

The 12<sup>th</sup> scene:

ISMAY: So you've not lit the last four boilers then?

SMITH: *No, but we're making excellent time.*

The utterance above used formal language style. The conversation happened in the formal situation. It occurred between the captain of the ship, Mr. Smith and Mr. Ismay (one of the builders of Titanic). He responded the question from Mr. Ismay.

ISMAY: Captain, the press knows the size of Titanic, let them marvel at her speed too. We must give them something new to print. And the maiden voyage of Titnaic must make headlines!

SMITH: *I prefer not to push the engines until they've been properly run in.*

ISMAY: Of course I leave it to your good offices to decide what's best, but what a glorious end to your last crossing if we get into New York Tuesday night and surprise them all.

Retire with a bang, eh, E.J?

This responding statement of Captain Smith is still used formal language style. He responded the statement of Mr. Ismay who wanted to speed up the speed of the ship and make a surprise to the people by getting New York in the day before its schedule. But, Captain Smith was rejected the idea of Mr. Ismay. He did not want to force the work of the engine until they have been properly doing that.

The 13<sup>th</sup> scene:



**ROSE: *You know, my dream has always been to just chuck it all and become an artist... living in a garret, poor but free!***

Rose utterance above is used informal language style. They used informal language style because it was occurred in the informal and relaxed occasion. The conversation was happened between friend; Rose and Jack. In the conversation, Rose conveyed her dream to his friend, Jack. She wanted to leave all her properties and surroundings to become an artist and life simply.

The following conversation between Rose and Jack are almost used colloquial language style.

**JACK: *You wouldn't last two days. There's no hot water, and hardly ever any caviar.***

**ROSE: *Listen, buster... I hate caviar! And I'm tired of people dismissing my dreams with a chuckle and a pat on the head.***

**JACK: *I'm sorry. Really... I am.***

**ROSE: *Well, alright. There's something in me, Jack. I feel it. I don't know what it is, whether I should be an artist, or, I don't know... a dancer. Like Isadora Duncan.... a wild pagan spirit...***

**ROSE: *...or a moving picture actress!***

**ROSE: *So then what, Mr. Wandering Jack?***

**JACK: *Well, then logging got to be too much like work, so I went down to Los Angeles to the pier in Santa Monica. That's a swell place, they even have a rollercoaster. I sketched portraits there for ten cents a piece.***

**ROSE: *A whole ten cents?!***

**JACK: *Yeah; it was great money... I could make a dollar a day, sometimes. But only in summer. When it got cold, I decided to go to Paris and see what the real artists were doing.***

**ROSE: *Why can't I be like you Jack? Just head out for the horizon whenever I feel like it.***

**ROSE: *Say we'll go there, sometime... to that pier... even if we only ever just talk about it.***

**JACK: *Alright, we're going. We'll drink cheap beer and go on the rollercoaster until we throw up and we'll ride horses on the beach... right in the surf... but you have to ride like a cowboy, none of that side-saddle stuff.***

**ROSE: *You mean one leg on each side? Scandalous! Can you show me?***

**JACK: *Sure. If you like.***

**ROSE: *I think I would.***

**ROSE: *And teach me to spit too. Like a man. Why should only men be able to spit. It's unfair.***

JACK: *They didn't teach you that in finishing school? Here, it's easy. Watch closely.*

JACK: *Your turn.*

JACK: *Nope, that was pitiful. Here, like this... you hawk it down... HHHNNNK!... then roll it on your tongue, up to the front, like thith, then a big breath and PLOOOW!! You see the range on that thing?*

JACK: *That was great!*

The statements above are mostly used colloquial style. The conversation happened in the informal and relaxed occasion. In that statement the writer also found slang languages like *went down, throw up and roll on*.

Jack and Rose told about their life and their dream each other. In the last of the conversation, it was going more relaxed with talking about the easy things.

ROSE: *Mother, may I introduce Jack Dawson.*

RUTH: *Charmed, I'm sure.*

Rose used formal language style to introduce Jack to her mother. Also, her mother used a formal language style too in responding Rose's statement. They both used formal language style because they were in the serious situation. In that situation, there were also Ruth's friends, including Molly.

OLD ROSE (V.O.)

*The others were gracious and curious about the man who'd saved my life. But my mother looked at him like an insect. A dangerous insect which must be squashed quickly.*

The 14<sup>th</sup> scene:

MOLLY: *Well, Jack, it sounds like you're a good man to have around in a sticky spot—*

MOLLY: *Why do they insist on always announcing dinner like a damn cavalry charge?*

The utterances above are uses the informal language style. In that case, the speaker (Molly) gave her impression about Jack. When Ruth saw Jack like an

insect, she has her own impression about Jack. She looked Jack as a good boy which did not lucky.

In the second utterance, Molly was expressed her disliking of the custom in the ship which were always sounds the meal call by blowing a trumpet loudly.

**ROSE: *Shall we go dress, mother?***

***See you at dinner, Jack.***

**RUTH: *Rose, look at you... out in the sun with no hat. Honestly!***

The conversation between Mother and the daughter above uses informal language style. The language they used is between formal and relaxed language. Rose first utterance was directed to her mother and the second is directed to Jack. Ruth utterance above also used informal language style. The statement indicated the irritation of the speaker.

**MOLLY: *Son, do you have the slightest comprehension of what you're doing?***

**JACK: *Not really.***

**MOLLY: *Well, you're about to go into the snakepit. I hope you're ready. What are you planning to wear?***

(Jack looks down at his clothes. Back up at her. He hadn't thought about that.)

**MOLLY: *I figured.***

**MOLLY: *Don't feel bad about it. My husband still can't tie one of these damn things after 20 years. There you go.***

**MOLLY: *I gotta buy everything in three sizes 'cause I never know how much he's been eating while I'm away.***

**MOLLY: *My, my, my... you shine up like a new penny.***

After the Countess exited with Ruth and Rose, leaving Jack and Molly alone on the deck, Molly asked to Jack of what he was doing "*Son, do you have the slightest comprehension of what you're doing?*". The question above used informal style. The sentence has explicit meaning that Jack has to be careful about his relationship with Rose. Molly was warned Jack did not too close to Rose,

because she knew how the life which will be faced by him that she called 'the snake pit'.

After talking about that, Molly asked about what Jack would wear in the dinner time. As shown at the brackets sentence above, Jack will use his clothes like what he wears at the time. Then, Molly offers Jack to wear his husband clothes.

The last sentences above use the standard language. The speaker was stressed the spelling of the repetition word "*My, my, my... you shine up like a new penny*" to show the speaker admiration to the listener and she compare the listener appearance with something new.

The 15<sup>th</sup> scene:

(He imitates the gentlemen's stance, hand behind his back. She extends her gloved hand and he takes it, kissing the back of her fingers. Rose flushes, beaming noticeably. She can't take her eyes off him.)

**JACK: *I saw that in a nickelodean once, and I always wanted to do it.***

The statement above used an informal language style. It was happened in the afternoon before the dinner time. The utterance was directed to Rose. The language is use standard language which is easy to be understood.

**ROSE: *Cal, surely you remember Mr. Dawson.***

The sentence above included into informal style, because it is use the conversational word and the conversation was happened in relax situation. The sentence is in the question form which was directed to the fiancé of the speaker,

**CAL: *Dawson! I didn't recognize you.  
Amazing! You could almost pass for a gentlemen.***

Cal statement above used an informal language style. It was a response of Rose question. The statement "*I didn't recognize you*" did not mean that he did not recognize Jack in the real meaning. It was such an admiration expression of Jack new looks.

**MOLLY:** *Ain't nothin' to it, is there, Jack?*

**JACK:** *Yeah, you just dress like a pallbearer and keep your nose up.*

**MOLLY:** *Remember, the only thing they respect is money, so just act like you've got a lot of it and you're in the club.*

**ROSE:** *There's the Countess Rothes. And that's John Jacob Astor... the richest man on the ship. His little wifey there, Madeleine, is my age and in a delicate condition. See how she's trying to hide it. Quite the scandal. And over there, that's Sir Cosmo and Lucile, Lady Duff-Gordon. She designs naughty lingerie, among her many talents. Very popular with the royals.*

**ROSE:** *And that's Benjamin Guggenheim and his mistress, Madame Aubert. Mrs. Guggenheim is at home with the children, of course.*

The conversations above are mostly used colloquial language style. There was much shortened words like *Ain't*, *nothing*, *' you've*, *There's*, *she's*, and *that's* which are usually used in the conversational situation.

In the last of the part of conversation above, Rose tried to introduce some people who counted into the top of the English blue-blood community.

The 16<sup>th</sup> scene:

**RUTH:** *Tell us of the accommodations in steerage, Mr. Dawson. I hear they're quite good on this ship.*

To begin the conversation in the dinner time, Ruth started to give a question to Jack. She used formal language style, because it was happened in the dining saloon, where there were full of elegantly dressed people and beautiful music. She asked him how was the accommodations in steerage. The aim of the question is actually to show people around her that Jack was come from steerage.

**JACK: *The best I've seen, m'am. Hardly any rats.***

Jack answered Ruth question confidently. He did not embarrass to talking about the condition of the steerage where he live in. Although the condition in the steerage was pitiful which shown that there were so many rats there.

The speaker used an informal language style. One of the characteristic of the informal style is usually not following official or established rules. Like utterance "*Hardly any rats*", in that statement, it does not mention about the subject of the sentence.

**CAL: *Mr. Dawson is joining us from third class. He was of some assistance to my fiancée last night. This is foie gras. It's goose liver.***

Suddenly, Cal introduced Jack to the people and informed them that Jack was of some assistance to his fiancée yesterday night. In the first statement, the speaker used a formal language style.

While in the second sentence, he used informal style. The language uses a strange idiom "*foie gras*".

**GUGGENHEIM: What is Hockly hoping to prove, bringing this... bohemian... up here?**

**WAITER: How do you take your caviar, sir?**

**CAL: *Just a soupcon of lemon...***

***...it improves the flavor with champagne.***

**JACK: *No caviar for me, thanks.***

***Never did like it much.***

They both speakers use informal language style. The utterance was directed to the waiter who served them.

**RUTH *And where exactly do you live, Mr. Dawson?***

**JACK *Well, right now my address is the RMS Titanic. After that, I'm on God's good humor.***

**RUTH *You find that sort of rootless existence appealing, do you?***

**JACK** *Well... it's a big world, and I want to see it all before I go. My father was always talkin' about goin' to see the ocean. He died in the town he was born in, and never did see it. You can't wait around, because you never know what hand you're going to get dealt next. See, my folks died in a fire when I was fifteen, and I've been on the road since. Somethin' like that teaches you to take life as it comes at you. To make each day count.*

The statements above are used formal language style since it is said in the serious situation. It uses the personal tone and extensive of parallel structure. Ruth gave questions to Jack about his life. Then Jack gave a brief and truly explanation about everything she wanted to know. In addition, the speaker tone of the language was personal, noble, and serious, because it was used in the serious situation.

**MOLLY** *Well said, Jack.*

The speaker responded Jack statement. She praised about what Jack have said. She used an informal language style. The sentence is very short and understandable.

**RUTH:** *How is it you have the means to travel, Mr. Dawson?*

**JACK:** *I work my way from place to place. Tramp steamers and such. I won my ticket on Titanic here in a lucky hand at poker.*

*A very lucky hand.*

**GRACIE:** All life is a game of luck.

**CAL:** *A real man makes his own luck, Archie.*

Continuing the conversation in the dinner table, Ruth gave question which still become her curious about Jack. She wanted to know about how the way Jack could have the means for travels around the place. Again, jack answered the question in the wise way that emerge a good appreciation from the listener.

**ROSE:** *Mr. Andrews, what are you doing? I see you everywhere writing in this little book.*

*Increase number of screws in hat hooks from 2 to 3. You build the biggest ship in the world and this preoccupies you?!*

**ISMAY:** He knows every rivet in her, don't you Thomas?

ANDREWS: *All three million of them.*

ISMAY: His blood and soul are in the ship. She may be mine on paper, but in the eyes of God she belongs to Thomas Andrews.

ROSE: *Your ship is a wonder, Mr. Andrews. Truly.*

ANDREWS: *Thankyou, Rose.*

The conversation above are uses formal language style. The conversation still happened in the dinner saloon. The precious place for rich and blue-blood people had a dinner. It can seen that Rose give a complement to Mr. Andrews of his good work.

ROSE: *Nest it'll be brandies in the Smoking Room.*

GRACIE: Well, join me for a brandy, gentlemen?

ROSE: *Now they retreat into a cloud of smoke and congratulate each other on being masters of the universe.*

GRACIE: Joining us, Dawson? You don't want to stay out here with the women, do you?

JACK: *No thanks. I'm heading back.*

CAL: *Probably best. It'll be all business and politics, that sort of thing. Wouldn't interest you. Good of you to come.*

Some of the utterances above are use informal language style, like Rose's utterances. She spoke in informal language style. She directed her speaking to Jack.

While, Jack uses formal language style. The sentences do not use constructions and it strives for absolute grammatical accuracy. He pushed Gracie invitation to join for brandy. Then, Cal comment Jack in a ridicule expression. He used the informal language style.

In the last, it can be seen that Cal comment to Jack that he should go

ROSE: *Jack, must you go?*

JACK: *Time for my coach to turn back into a pumpkin.*

Well, in the utterances above, they used an informal language style. That was a conversation between Rose and Jack, so the conversation is more relaxed and a little bit intimate. Jack used a parable sentence in his utterance.



The 17<sup>th</sup> scene:

JACK: *Want to go to a real party?*

ROSE: *May I cut in, miss?*

JACK: *You're still my best girl, Cora.*

ROSE: *I don't know the steps.*

JACK: *Just move with me. Don't think.*

ROSE: *Wait... stop!*

JACK: *How you two doin'?*

FABRIZIO: I don't know hwat she's say, she don't know what I say, so we get along fine.

ROSE: *You think a first class girl can't drink?*

TOMMY: You stupid bastard!!

JACK: *Boys, boys! Did I ever tell you the one about the Swede and the Irishman goin' to the whorehouse?*

ROSE: *So, you think you're big tough men? Let's see you do this.*

ROSE: *Oooowww! I haven't done that in years.*

JACK/ROSE:

*Come Josephine in my flying machine*

*And it's up she goes! Up she goes!*

*In the air she goes. Where? There she goes!*

ROSE: *Isn't it magnificent? So grand and endless.*

ROSE: *They're such small people, Jack... my crowd. They think they're giants on the earth, but they're not even dust in God's eye. They live inside this little tiny champagne bubble... and someday the bubble's going to burst.*

JACK: *You're not one of them. There's been a mistake.*

ROSE: *A mistake?*

JACK: *Uh huh. You got mailed to the wrong address.*

ROSE: *I did, didn't I?*

ROSE: (CONT'D) *Look! A shooting star.*

JACK: *That was a long one. My father used to say that whenever you saw one, it was a soul going to heaven.*

ROSE: *I like that. Aren't we supposed to wish on it?*

JACK: *What would you wish for?*

ROSE: *Something I can't have.*

*Goodnight, Jack. And thank you.*

JACK: *Rose!!*

All the dialogue sentences above are uses colloquial language style. The dialogue or the conversation above was happened in the informal and relaxed situation. The sentences use a shortened word very much. It also includes a parable expression such as "*They live inside this little tiny champagne bubble... and someday the bubble's going to burst*".

The 18<sup>th</sup> data:

CAL: *I had hoped you would come to me last night.*

ROSE: *I was tired.*

CAL: *Yes. Your exertions below decks were no doubt exhausting.*

ROSE: *I see you had that undertaker of a manservant follow me.*

CAL: *You will never behave like that again! Do you understand?*

ROSE: *I'm not some foreman in your mills than you can command! I am your fiancée-*

CAL: *Yes! You are! And my wife... in practice, if not yet by law. So you will honor me, as a wife is required to honor her husband! I will not be made out a fool! Is this in any way unclear?*

(Rose shrinks into the chair. She sees Trudy, frozen, partway through the door bringing the orange juice. Cal follows Rose's glance and straightens up. He stalks past the maid, entering the stateroom.)

ROSE: *We... had a little accident. I'm sorry, Trudy.*

From the statements above, the writer can see that it uses informal language style. The conversation was happened between Cal and her fiancée Rose. Cal stressed of he word like "Yes! You are!", because the speaker wants to give an emphasizing of what he mean.

Generally, the statements use informal language. The sentence is relative long, complex in structure, used of parallel structure and there is no fragment. The speaker use personal tone in his statement.

The 19<sup>th</sup> scene:

RUTH: *You are not to see that boy again, do you understand me Rose? I forbid it!*

ROSE: *Oh, stop it, Mother. You'll give yourself a nosebleed.*

RUTH: *Rose, this is not a game! Our situation is precarious. You know the money's gone!*

ROSE: *Of course I know it's gone. You remind me every day!*

RUTH: *Your father left us nothing but a legacy of bad debts hidden by a good name. And that name is the only card we have to play.*

RUTH: *I don't understand you. It is a fine match with Hockley, and it will insure our survival.*

ROSE: *How can you put this on my shoulders?*

RUTH: *Do you want to se me working as a seamstress? Is that what you want? Do you want to see our fine things sold at an auction, our*

*memories scattered to the winds? My God, Rose, how can you be so selfish?*

ROSE: *It's so unfair.*

RUTH: *Of course it's unfair! We're women. Our choices are never easy.*

The conversations above are uses informal language style. There is no fragment, constructions, and also grammar error in the sentences. In other word, the sentence are strives for absolute grammatical accuracy.

The conversation was happened in the informal situation. It was happened between Ruth and her daughter Rose. They are both talking about the future of their life.

The 20<sup>th</sup> scene:

BRIDE: Another ice warning, sir. This one from the "Baltic".

SMITH: *Thankyou, Sparks.*

SMITH: *Not to worry, it's quite normal for this time of year. In fact, we're speeding up. I've just ordered the last boilers lit.*

The conversation above uses a formal language style. It was happened between Captain Smith and one of the officers of the ship. It can be seen that Captain Smith was tried to calm down the worry of his officers.

The 21<sup>st</sup> scene:

ROSE: *Mr. Andrews, I did the sum in my head, and with the number of lifeboats times the capacity you mentioned... forgive me, but it seems that there are not enough for everyone aboard.*

ANDREWS: *About half, actually. Rose, you miss nothing, do you? In fact, I put in these new type davits, which can take an extra row of boats here.*

*But it was thought... by some... that the deck would look too cluttered. So I was over-ruled.*

CAL: *Waste of deck space as it is, on an unsinkable ship!*

ANDREWS: *Sleep soundly, young Rose. I have built you a good ship, strong and true. She's all the lifeboat you need.*

The sentences above use formal style because it was used in the formal situation. The sentence is relatively long and the distance is considerable. The conversation was occurred between (Rose) the passenger of the ship in the first class and (Mr. Andrews) the one who design the ship.

As the response of the previous speaker, the second sentence (said by Andrews) also uses formal style because it was used in the formal situation. The sentence is relatively long and the distance is considerable. The speaker tried to answer the question logically.

While in the last statement, Andrews used an informal language style. The sentence uses the standard language. It implies a confident of the speaker.

The 22<sup>nd</sup> scene:

**ROSE: *Jack, this is impossible. I can't see you.***

**JACK: *Rose, you're no picnic... you're a spoiled little brat even, but under that you're a strong, pure heart, and you're the most amazingly astounding girl I've ever known and--***

**ROSE: *Jack, I--***

**JACK: *No wait. Let me try to get this out. You're amazing... and I know I have nothing to offer you, Rose. I know that. But I'm involved now. You jump, I jump, remember? I can't turn away without knowin' that you're goin' to be alright.***

**ROSE: *You're making this very hard. I'll be fine. Really.***

**JACK: *I don't think so. They've got you in a glass jar like some butterfly, and you're goin' to die if you don't break out. Maybe not right away, 'cause you're strong. But sooner or later the fire in you is goin' to go out.***

**ROSE: *It's not up to you to save me, Jack.***

**JACK: *You're right. Only you can do that.***

**ROSE: *I have to get back, they'll miss me. Please, Jack, for both our sakes, leave me alone.***

The statements above are using informal style. The conversation above was happened in the informal and relaxed occasion. It was occurred between Rose and Jack in a private place. The sentence use standard language, constructions of

the sentence occasionally, and also some shortened words such as: *can'*, *you're*, *goin'*, *don't*, *they've* and *'cause*.

In that statements, the writer also found some slang language such as *get out*, *turn away*, *break out*, *get back*.

There were also parable expressions like appear in the utterances "*They've got you in a glass jar like some butterfly, and you're goin' to die if you don't break out. Maybe not right away, 'cause you're strong. But sooner or later the fire in you is goin' to go out.*"

The 23<sup>rd</sup> data:

ROSE: *Hello, Jack.*

ROSE: *I changed my mind.*

ROSE: *Fabrizio said you might be up--*

JACK: *Sssshh. Come here.*

JACK: *Close your eyes.*

JACK: *Okay. Open them.*

(Rose gasps. There is nothing in her field of vision but water. It's like there is no ship under them at all, just the two of them soaring. The Atlantic unrolls toward her, a hammered copper shield under a dusk sky. There is only the wind, and the hiss of the water 50 feet below.)

ROSE: *I'm flying!*

JACK: *Come Josephine in my flying machine...*

In the short conversation between Jack and Rose above, they both used colloquial language style. The conversation happened in relaxed occasion. The sentences are short and easy to be understood by each other.

The 24<sup>th</sup> scene:

ROSE: *Will this light do? Don't artists need good light?*

JACK: *Zat is true, I am not used to working in such 'orreeble conditions. Hey... Monet!*

JACK: *Isn't he great... the use of color? I saw him once... through a hole in this garden fence in Giverny.*

ROSE: *Cal insist on luggin this thing everywhere.*  
 JACK: *Should I be expecting him anytime soon?*  
 ROSE: *Not as long as the cigars and brandy hold out.*  
 JACK: *What is it? A sapphire?*  
 ROSE: *A diamond. A very rare diamond, called the Heart of the Ocean.*  
 ROSE: *I want you to draw me like your French girl. Wearing this. Wearing only this.*  
 ROSE: *The last thing I need is another picture of me looking like a china doll. As a paying customer, I expect to get what I want.*  
 ROSE: *Tell me when it looks right to you.*  
 JACK: *Uh... just bend your left leg a little and... and lower your head. Eyes to me. That's it.*  
 ROSE: *I believe you are blushing, Mr. Big Artiste. I can't imagine Monsieur Monet blushing.*  
 JACK: *He does landscapes.*

All the dialogue sentences above show the colloquial style because the conversation happened in the informal situation. It was occurred when the functionary was together with his close friend.

The first part of the conversation shows that they both speaker expressed their astonishment for saw the painting of Monsieur Monet. Then, the speaker (Rose) asked to Jack to draw her. The repetition sentence "*Wearing this. Wearing only this*" shows the speaker seriousness.

The 25<sup>th</sup> scene:

LIGHTOLLER: I don't think I've ever seen such a flat calm, in 24 years at sea.  
 SMITH: *Yes, like a mill pond. Not a breath of wind.*  
 LIGHTOLLER: It's make the bergs harder to see, with no breaking water at the base.  
 SMITH: *Mmmmm. Well, I'm off. Maintain speed and heading, Mr. Lightoller.*  
 LIGHTOLLER: Yes sir.  
 SMITH: *And wake me, of course, if anything becomes in the slightest degree doubtful.*

From the conversation above it can be seen that Captain Smith was talking to the officer of the ship. He used formal language style. In the middle of the

conversation, Captain Smith gave command to the officer to maintain the speed and heading of the ship, then he went sleep.

The 26<sup>th</sup> scene:

LOVEJOY: Miss Rose? Hello?

ROSE: *Come on!*

ROSE: *Take us down. Quickly, quickly!*

JACK: *Pretty tough for a valet, this fella.*

That conversation is use colloquial language style. The sentence they use are very common used in relax conversation.

ROSE: *He's an ex-Pinkerton. Cal's father hired him to keep Cal out of trouble... to make sure he always got back to the hotel with his wallet and watch, after some crawl through the less reputable parts of town...*

The statement above is in informal style. The conversation was happened in the informal and relaxed occasion. The sentence uses standard language. In that statement the writer also found slang languages like *keep out* and *got back*.

The 26<sup>th</sup> scene:

JACK: *Where to, Miss?*

ROSE: *To the stars.*

JACK: *Are you nervous?*

ROSE: *Au contraire, mon cher.*

ROSE: *Put your hands on me Jack.*

ROSE: *You're trembling.*

JACK: *It's okay. I'm alright.*

JACK: *I can feel your heart beating.*

The conversation above used colloquial language style. It used very short sentence. The conversation was happened between Jack and Rose in the intimate situation.

The 27<sup>th</sup> scene:

ROSE: *When this ship docks, I'm getting off with you.*

JACK: *This is crazy.*

ROSE: *I know. It doesn't make any sense. That's why I trust it.*

The statement of the speaker above is in informal style. It was happened in the informal occasion, when the speaker and the listener in the relax time. The sentence uses standard and simple language.

In the first statement, the writer found slang language style which used in the sentence "When this ship docks, I'm *getting off* with you."

The 28<sup>th</sup> scene:

MURDOCH: Note the time. Enter it in the log.

SMITH: *What was that, Mr. Murdoch?*

MURDOCH: An iceberg, sir. I put her hard a' starboard and run the engines full astern, but it was too close. I tried to port around it, but she hi... and I--

SMITH: *Close the emergency doors.*

MURDOCH: The doors are closed.

SMITH: *Find the Carpenter and get him to sound the ship.*

Smith utterances above use formal language style. The conversation of Smith and the officer Murdoch above was happened in the serious situation when they had already knew that the ship is just struck an iceberg in the middle of the sea. Captain Smith directly gave command to the officer to close the emergency doors to block the water way to the ship.

The 29<sup>th</sup> scene:

JACK: *Looks okay. I don't see anything.*

ROSE: *Could it have damaged the ship?*

JACK: *It didn't seem like much of a bump. I'm sure we're okay.*



The conversation above uses an informal language style. One of the characteristics of the informal style is not following the grammatical rules, like the sentence "Looks okay" which is not grammatically correct. The sentence should be "it looks okay".

The 30<sup>th</sup> scene:

ISMAY: Why have we stopped?

SMITH: *We've struck ice.*

ISMAY: Well, do you think the ship is seriously damaged?

SMITH: *Excuse me.*

The short conversation above used informal language style. The conversation was happened between Captain Smith and the first class passenger Ismay. Captain Smith answered the question from Mr. Ismay in short and brief answer to give well understanding.

The 31<sup>st</sup> scene:

JACK: *It's bad.*

ROSE: *We have to tell Mother and Cal.*

JACK: *Now it's worse.*

ROSE: *Come with me, Jack. I jump, you jump... Right*

JACK: *Right.*

Well, Rose and Jack conversation above is used an informal language style. Rose asked Jack to come with her to tell her mother about what were happened in the ship. Then, Jack came with Rose to her mother.

The 32<sup>nd</sup> scene:

LOVEJOY: We've been looking for you miss.

ROSE: *Something serious has happened.*

CAL: *That's right. Two things dear to me have disappeared this evening. Now that one is back...  
... I have a pretty good idea where to find the other.  
Search him.*

As Rose come with Jack, there were so many people waiting for her arrival in her room. She wanted to inform people there about what was happened to the ship. Rose utterance above used formal language style. She said that seriously. But, Cal caught her statement in another interpretation. In his statement, there were hidden meaning.

MASTER AT ARMS: Coat off, mate.  
JACK: *This is horseshit.*  
ROSE: *Cal, you can't be serious! We're in the middle of an emergency and you--*  
STEWARD BARNES: Is this it?  
CAL: *That's it.*  
MASTER AT ARMS: Right then. Now don't make a fuss.  
JACK: *Don't you believe it, Rose. Don't!*  
ROSE: *He couldn't have.*  
CAL: *Of course he could. Easy enough for a professional. He memorized the combination when you open the safe.*  
ROSE: *But I was with him the whole time.*  
CAL: *Maybe he did it while you were putting your clothes back on.*  
JACK: *They put it in my pocket!*  
LOVEJOY: It's not even your pocket, son. "Property of A. L. Ryerson".  
MASTER AT ARMS: That was reported stolen today.  
JACK: *I was going to return it! Rose--*  
JACK: *Rose, don't listen to them... I didn't do this! You know I didn't! You know it!*

The conversations above use informal language style. There were some sentences which are use constructions and shortened forms of words. The writer also found slang used in the sentence "Maybe he did it while you were *putting* your clothes *back on*".

The 33<sup>rd</sup> scene:

ISMAY: When can we get underway, do you think?

ANDREWS: *Water 14 feet above the keel in ten minutes... in the forepeak... in all three holds... and in boiler room six.*

SMITH: That's right.

ANDREWS: *Five compartments. She can stay afloat with the first four compartments breached. But not five. Not five. As she goes down by the head the water will spill over the tops of the bulkheads... at E Deck... from one to the next... back and back. There's no stopping it.*

SMITH: The pumps--

ANDREWS: *The pumps buy you time... but minutes only. From this moment, no matter what we do, Titanic will founder.*

ISMAY: But this ship can't sink!

ANDREWS: *She is made of iron, sir. I assure you, she can. And she will. It is a mathematical certainty.*

SMITH: *How much time?*

ANDREWS: *An hour, two at most.*

SMITH: *And how many aboard, Mr. Murdoch?*

MURDOCH: Two thousand two hundred souls aboard, sir.

SMITH: *I believe you may get your headlines, Mr. Ismay.*

ANDREWS: *Turn to the right! Pull the falls taut before you unchock. Have you never had a boat drill?*

SEAMAN: *No sir! Not with these new davits, sir.*

When the situation of the ship was going to be seriously damaged because of the crash, the management of the ship organized an emergency meeting. Their meeting was very short in time and directly looked for the problems which will faced by the ship.

As in the meeting situation, the conversation was used formal language style. Mr. Andrews, the builder of the ship, explained briefly and clearly to Mr. Smith that the ship (Titanic) will founder in an hour or two.

The 34<sup>th</sup> scene:

CAL: *It is a little slut, isn't it?*

CAL: *Look at me, you little--*

STEWARD BARNES: Sir, I've been told to ask you to please put on your lifebelt, and come up to the boat deck.

CAL: *Get out. We're busy.*

STEWARD: I'm sorry about the inconvenience, Mr. Hockley, but it's Captain's orders. Please dress warmly, it's quite cold tonight.

Not to worry, miss, I'm sure it's just a precaution.

CAL: *This is ridiculous.*

The statement above used informal language style. The conversation happened in the informal situation which was occurred between Cal and his fiancée, Rose. In the middle of the conversation, the door opened and their steward puts his head in. Although, the steward was thrown out of the room by Cal, but he persisted, came in to get the lifebelts down from the top of a dresser. The steward behave was caused Cal anger.

The 35<sup>th</sup> scene:

PHILLIPS: CQD, sir?

SMITH: *That's right. The distress call. CQD. Tell whoever responds that we are going down by the head and need immediate assistance.*

Mr. Smith utterance above uses formal language style. It was used in the serious occasion. He gave command to the officer of the ship to call CQD to ask the assistance.

The 36<sup>th</sup> scene:

(A large number of First Class passengers have gathered near the staircase. They are getting indignant about the confusion. Molly Brown snags a passing YOUNG STEWARD).

MOLLY: *What's doing, sonny? You've got us all trussed up and now we're cooling our heels.*

YOUNG STEWARD: Sorry, mum. Let me go and find out.

Molly's utterance above uses an informal language style. She directed her utterance to the steward she met. She was asking about what actually happened in the ship that makes the passenger confused.

The 37<sup>th</sup> scene:

ROSE: *I saw the iceberg, Mr. Andrews. And I see it in your eyes. Please tell me the truth.*

ANDREWS: *The ship will sink.*

ROSE *You're certain?*

ANDREWS: *Yes. In an hour or so... all this... will be at the bottom of the Atlantic.*

CAL: *My God.*

ANDREWS: *Please tell only who you must, I don't want to be responsible for a panic. And get to a boat quickly. Don't wait. You remember what I told you about the boats?*

ROSE: *Yes, I understand. Thankyou.*

The conversation above uses informal language style. It was used in the serious situation. It can be seen in the first conversation when Rose asked Mr. Andrews about what will happened to the ship after she saw Titanic struck an iceberg. Then, Mr. Andrews told Rose about what will happen to Titanic. He asked Rose to get ready to go to the boat quickly before the ship sink to the bottom of the Atlantic.

The 38<sup>th</sup> scene:

BRIDE: Carpathia says they're making 17 knots, full steam for them, sir.

SMITH: *And she's the only one who's responding?*

BRIDE: The only one close, sir. She says they can be here in four hours.

SMITH: *Four hours!*

SMITH: *Thank you, Bride.*

SMITH: *My God.*

That question sentence above uses formal language style. It was happened in the serious situation. The dialogue occurred between the captain of the ship and his officer. He asked the officer about who was responded the message from this ship. In the last statement, Captain Smith expressed his surprised to hear the information from the officer.

The 39<sup>th</sup> scene:

**MOLLY: *Come on, you heard the man. Get in the boat, sister.***

**RUTH: *Will the lifeboats be seated according to class? I hope they're not too crowded--***

**ROSE: *Oh, Mother shut up!***

***Don't you understand? The water is freezing and there aren't enough boats... not enough by half. Half the people on this ship are going to die.***

The dialogues above are in the informal style. The dialogue was happened in the informal situation. From the first dialogue, the writer can see that Molly invited Ruth to get in the boat. In that sentence, the writer also found slang language "*Get in the boat, sister*".

In the last conversation, the speaker (Rose) shouted at her mother harshly because of the speaking of the mother "*Will the lifeboats be seated according to class? I hope they're not too crowded--*", which was still considering about the class position in the danger situation. Because of that reason, the speaker give an explanation what is exactly will be happened to the ship.

**CAL: *Not the better half.***

**ROSE: *You unimaginable bastard.***

**MOLLY: *Come on, Ruth, get in the boat. These are the first class seats right up here. That's it.***

**MOLLY: *Come on, Rose. You're next, darlin'.***

**RUTH: *Rose, get in the boat!***

**ROSE: *Goodbye, mother.***

**CAL: *Where are you going? To him? Is that it? To be a whore to that gutter rat?***

**ROSE: *I'd rather be his whore than your wife.***

From the conversations above, it can be seen that the data are used colloquial styles. The sentence above including slang language like shown in the sentence "*Come on, Ruth, get in the boat.*" There was also expression which includes not polite words and meanings like "*You unimaginable bastard*". That utterance was to express the speaker annoyance to the listener.

The shortened form of the word such as *you're* and *darlin'* is usually used in the conversation.

The 40<sup>th</sup> scene:

JACK: *Shit.*

JACK: **Help!! Somebody!! Can anybody hear me?!**  
***This could be bad.***

Jack's utterances above use colloquial style. In the matter of that, the speaker was talked to himself because there was no someone near him. He screamed and hoped that someone will hear his shout and help him.

The 41<sup>st</sup> scene:

ROSE: *Mr. Andrews, thank God! Where would the Master at Arms take someone under arrest?!*

ANDREWS: *What? You have to get to a boat right away!*

ROSE: *No! I'll do this with or without your help, sir. But without will take longer.*

ANDREWS: *Take the elevator to the very bottom, go left, down the crewman's passage, then make a right.*

ROSE: *Bottom, left, right. I have it.*

ANDREWS: *Hurry, Rose.*

From the statement above, it can be seen that the conversation use the informal way. It occurred in the informal situation. Rose asked the listener (Mr. Andrews) the way to go to the place where Jack arrested by the master at arms. The statements of Mr. Andrews are avoiding in using confused word since it was aimed to give a direction way to Rose.

OPERATOR: Sorry, miss, lifts are closed—

ROSE: **I'm through with being polite, goddamnit!! I may never be polite the rest of my life! Now take me down!!**

The bold sentence above is in the colloquial style. The speaker used an impolite word like *goddamnit!!*, which expressed her anger to the listener. The sentence also including slang as shown in the sentence "now *take me down!!*".

The 42<sup>nd</sup> scene:

ROSE: *Left, crew passage.*  
ROSE: *Right, right... right.*  
ROSE: *Jack? Jaaacckk??*  
JACK: *ROSE!! In here!*  
ROSE: *Jack, Jack, Jack... I'm sorry, I'm so sorry.*  
JACK: *That guy Lovejoy put it in my pocket.*  
ROSE: *I know, I know.*  
JACK: *See if you can find a key for these. Try those drawers. It's a little brass one.*  
JACK: *So... how did you find out I didn't do it?*  
ROSE: *I didn't. I just realized I already knew.*  
ROSE: *There's no key in here.*  
JACK: *You have to go for help.*  
ROSE: *I'll be right back.*  
JACK: *I'll wait here.*  
ROSE: *Hello? Somebody?!*  
ROSE: *Help me! We need help!*  
STEWARD: Come on, then, let's get you topside, miss, that's right.  
ROSE: *Wait. Wait! I need your help! There's--*  
STEWARD: No need for panic, miss. Come along!  
ROSE: *No, let me go! You're going the wrong way!*  
STEWARD: To Hell with you!  
ROSE: *See you there, buster!*  
ROSE: *Will this work?*  
JACK: *We'll find out.*  
JACK: *Try a couple practice swings.*  
JACK: *Now try to hit the same mark again.*  
JACK: *Okay, that's enough practice.*  
JACK: *You can do it, Rose. Hit it as hard as you can, I trust you.*  
JACK: *Nice work, there, Paul Bunyan.*  
JACK: *Shit! Excuse my French. Ow ow ow, that is cold! Come on, let's go.*  
JACK: *Too deep. We gotta find another way out.*

All the conversation above uses colloquial language style. It was happened in the situation when Rose tried to help her boyfriend, Jack. In those statements,



the writer also found some slang languages, like shown in these utterances: "That guy Lovejoy *put it* in my pocket", "how did you *find out* I didn't do it?", "You have to *go for* help", and "We'll *find out*".

Some underlining sentences indicate the speaker stressing of the utterances.

The 43<sup>rd</sup> scene:

ANDREWS: *Why are the boats being launched half full?!*

LIGHTOLLER: Not now, Mr. Andrews.

ANDREWS: *There, look... twenty or so in a boat built for sixty five. And I saw one boat with only twelve. Twelve!*

LIGHTOLLER: Well... we were not sure of the weight--

ANDREWS: *Rubbish! They were tested in Belfast with the weight of 70 men. Now fill these boats, Mr. Lightoller. For God's sake, man!*

The utterances of Mr. Andrews above use informal language style. It was used in the informal situation. It is shown in the dialogue that Mr. Andrews clarified to the second officer Lightoller after watched the boats being launched half full. The officer answer makes him angry and disappointed.

The 44<sup>th</sup> scene:

JACK : *Fabrizio! Fabri!*

FABRIZIO: The boats are all going.

JACK : *We gotta get up there or we're gonna be gargling saltwater. Where's Tommy?*

From the statements, it can be seen that the utterance of the speaker was used colloquial style. The speaker directed his utterance to her close friend. He asked his friend to get up quickly before the ship will found.

The speaker uses some shortened form of the words like *gotta* and *gonna* which are very common used in casual conversation.

The 45<sup>th</sup> scene:

(STEWARD Go to the main stairwell, with everyone else. It'll all get sorted out there).

JACK: **God damn it to Hell son of a bitch!!**

(He grabs one end of a bench bolted to the floor on the landing. He starts pulling on it, and Tommy and Fabrizio pitch in until the bolts shear and it breaks free. Rose figures out what they are doing and clears a path up the stairs between the waiting people).

ROSE: **Move aside! Quickly, move aside!**

The conversation above used colloquial language style. Jack utterance above included impolite words and has a rude meaning. It is often used in this group of people and usually not used in serious speech. The utterance "*God damn it to Hell son of a bitch!!*" is usually used to expressed the annoyance or curse someone.

While, the utterance of Rose above is a kind of command sentence. She used short and easy word to make a clear understanding.

Rose steps up to the cowering steward and say in her most imperious tone:

ROSE ***If you have any intention of keeping your pathetic job***

ROSE (CONT'D) ***with the White Star Line, I suggest you escort these good people to the boat deck... now***

The conversation above used colloquial style. Rose utterance above has an impolite meaning. She directed his utterance to the steward in the imperious tone.

The 46<sup>th</sup> scene:

CAL: ***It's starting to fall apart. We don't have much time.***

In his utterance, Cal used an informal language style. He directed his utterance to him self.

(Cal sees Murdoch turn from the davits of boat 15 and start walking toward the bow. He catches up and falls in beside him).

**CAL: *Mr. Murdoch, I'm a businessman, as you know, and I have a business proposition for you.***

The statement above is included into formal language style. The tone is personal and it happened in the serious situation. The speaker wanted to tantalize the listener (Mr. Murdoch) in order to let him get in the boat.

**CAL: *So we have an understanding then?***

The statement of the speaker above used an informal language style. He wanted to clarify about his first statement to Mr. Murdoch.

**MURDOCH: As you've said.**

**LOVEJOY: I've found her. She's just over on the port side. With him.**

**MURDOCH: Women and children? Any more women and children? Any one else, then?**

**CAL: *God damn it to hell! Come on.***

**MURDOCH: Take them down.**

Cal utterance above uses colloquial style. Cal utterance above included impolite words and has a rude meaning. This utterance often used in particular group of people to express the annoyance or to abuse someone.

This kind of utterance will never found in serious or formal speech, because it is very impolite words.

The 47<sup>th</sup> scene:

**ROSE : *The boats are gone!***

**ROSE : *Colonel! Are there any boats left?***

**GRACIE: Yes, miss... there are still a couple of boats all the way forward. Thisway, I'll lead you!**

From the conversation, it can be seen that Rose asked Colonel Gracie whether there still boat for her or not. She used an informal language style. The sentence use simple words so it was easy to be understood by the listener. Also, there were no fragments or shortened form in the sentence.

The 48<sup>th</sup> scene:

JACK: *You better check out the other side.*

ROSE: *I'm not going without you.*

JACK: *Get in the boat, Rose.*

CAL: *Yes. Get in the boat, Rose.*

CAL: *My God, look at you.*

*Here, put this on.*

LIGHTOLLER: Quickly, ladies. Step into the boat. Hurry, please!

JACK: *Go on. I'll get the next one.*

ROSE: *No. Not without you!*

CAL: *There are boats on the other side that are allowing men in. Jack and I can get off safely. Both of us.*

JACK: *I'll be alright. Hurry up so we can get going... we got our own boat to catch.*

CAL: *Get in... hurry up, it's almost full.*

The conversation above uses informal language style. The conversation happened among three persons, they are: Rose, Jack and Cal. From the context, the writer can see that Jack and Cal asked Rose to get in the boat. But Rose would not go without Jack. Cal as her fiancé still persuades Rose to get in the boat as quick as possible. He lied to Rose that there will be boat for him and Jack.

The 49<sup>th</sup> scene:

CAL: *You're a good liar.*

JACK: *Almost as good as you.*

CAL: *I always win, Jack. One way or another.*

*Pity I didn't keep that drawing. It's going to be worth a lot more by morning.*

The statement of Cal above is in the informal style. It was happened in the informal occasion. The sentence uses standard and simple language so that it can be understood well by the listener. From the conversation, it is so clear that the speaker (Cal) was humiliated the listener (Jack). It shows how Cal was an authoritative person.

The 50<sup>th</sup> scene:

JACK: *No Rose! NOOOO!!*

JACK: *Rose, Rose, you're so stupid, you're such an idiot--*

ROSE: *You jump, I jump, right?*

JACK: *Right.*

CAL: *Enjoy your time together!!*

The utterances above are included into colloquial language style. It was happened in the informal situation. The statement used short sentences. The first utterance of Jack is a surprising expression of what was done by Rose. In the last, Cal expressed his fury by saying *Enjoy your time together!!*.

The 51<sup>st</sup> scene:

JACK: *Let's go.*

ROSE: *We can't leave him.*

JACK: *Come on.*

JACK: *Back! Go back!!*

ROSE: *No! Not that way! Come back!*

JACK: *Wait! Wait! Help us! Unlock the gate.*

ROSE: *Help us! Please!*

STEWARD: *Fucking 'ell!*

JACK: *Come on! Come on!*

LIGHTOLLER: *Hold it! Hold it!*

The conversations above use colloquial language style. From the conversation, it can be seen that both of the speaker (Jack and Rose) was tried to find the way to go out. They asked help to the steward but the steward was did not care about them.

The 52<sup>nd</sup> scene:

ROSE: *Won't you even make a try for it, Mr. Andrews?*

ANDREWS: *I'm sorry that I didn't build you a stronger ship, young Rose.*

**JACK: *It's going fast... we've got to keep moving.***

**ANDREWS: *Good luck to you, Rose.***

**ROSE: *And to you, Mr. Andrews.***

The statements above show the informal style because it happened in the informal situation. It is use standard sentence with some clipped words. The spelling of Rose was stressed that made the listener touched. The second statement (Mr. Andrews), was an apologize sentence.

Jack reminded Rose that they did not have much time. Then, Jack and Rose leaved Mr. Andrews alone.

The 53<sup>rd</sup> scene:

**JACK: *Come on, Rose. We can't expect God to do all the work for us.***

The data above uses colloquial style. The utterance was directed to Rose. It was used to support Rose in facing the difficult situation.

The 54<sup>th</sup> scene:

**JACK: *We have to move!***

**JACK: *Come on! I've got you!***

**JOUGHIN: *Helluva night.***

**JACK: *Take a deep breath and hold it right before we go into the water. The ship will suck us down. Kick for the surface and keep kicking. Don't let go of my hand. We're gonna make it Rose. Trust me.***

The statement above is in colloquial style. The sentence includes some clipped words. The word *gonna* is more casual pronunciation than *go to*.

Besides, the conversation was happened in the tighten situation. The ship which they ride in will be got into the bottom of the ocean. In this serious situation, the speaker (Jack) gave some direction in facing the danger situation to the listener (Rose).

ROSE: *I trust you.*  
 JACK: *Swim, Rose! SWIM!*  
 JACK: *Keep swimming. Keep moving. Come one, you can do it.*  
 JACK: *Look for something floating. Some debris... wood... anything.*  
 ROSE: *It's so cold.*  
 JACK: *I know. I know. Help me, here. Look around.*  
 ROSE: *What's that?*  
 JACK: *It's just enough for this lady... you'll push it under.*  
 MAN Let me try at least, or I'll die soon.  
 JACK: *You'll die quicker if you come any closer.*  
 JACK: *The boats will come back for us, Rose. Hold on just a little longer. They had to row away for the suction and now they'll be coming back.*  
 ROSE: *Thank God for you Jack.*

It shows that the data are colloquial style because it happened in the informal situation. Both speakers used standard sentence. The spelling was stressed by the speaker (Jack) in order to make the listener more relaxed and strong.

There is also slang language in the sentence "The boats will *come back* for us, Rose. Hold on just a little longer. They had to row away for the suction and now they'll be *coming back*".

The 55<sup>th</sup> scene:

MOLLY BROWN: *God Almighty.*  
 SEVERAL PEOPLE We're saved!  
 MOLLY: *Aw knock it off, yer scarin' me. Come on girls, grab your oars. Let's go. Well come on!*  
 MOLLY: *I don't understand a one of you. What's the matter with you? It's your men back there! We got plenty a' room for more.*

The conversation uses informal language style. The sentence used some shortened words like *yer scarin'*, and *a'*. The pronunciation *scarin'* is casual because the *in'* replacement for *-ing* is reserved for informal speech. There is also

slang language "Aw *knock it off*, yer scarin' me. Come on girls, grab your oars. Let's go".

The statement indicates the speaker (Molly) astonishment of the people deed. They did not want to go back to Titanic to help the other victims.

The 56<sup>th</sup> scene:

ROSE: *It's getting quiet.*

JACK: *Just a few more minutes. It'll take them a while to get the boats organized...*

JACK: *I don't know about you, but I intend to write a strongly worded letter to the White Star Line about all this.*

ROSE: *I love you Jack.*

JACK: *No... don't say your good-byes, Rose. Don't you give up. Don't do it.*

ROSE: *I'm so cold.*

JACK: *You're going to get out of this... you're going to go on and you're going to make babies and watch them grow and you're going to die an old lady, warm in your bed. Not here. Not this night. Do you understand me?*

ROSE: *I can't feel my body.*

JACK: *Rose, listen to me. Listen. Winning that ticket was the best thing that ever happened to me.*

JACK: *It brought me to you. And I'm thankful, Rose. I'm thankful.*

JACK: *You must do me this honor... promise me you will survive... that you will never give up... no matter what happens... no matter how hopeless... promise me now, and never let go of that promise.*

ROSE: *I promise.*

JACK: *Never let go.*

ROSE: *I promise. I will never let go, Jack. I'll never let go.*

The conversations above use informal language style. The conversation was occurring between two persons, Jack and Rose. From the context, it can be seen that Rose was not strong enough to face the freeze water. In that situation, Jack tried to give spirit to Rose.

The sentence "*You must do me this honor... promise me you will survive... that you will never give up... no matter what happens... no matter how hopeless...*"



*promise me now, and never let go of that promise"*, was a promise requirement to the listener (Rose). The use of this style, maybe aimed to get an expected response from the listener.

There are some slang languages such as: *give up* and *get out* like drawn in the fourth sixth statement.

The 57<sup>th</sup> scene:

(Rose lifts her head to turn to Jack. We see that her hair has frozen to the wood under her).

ROSE: ***Jack.***

ROSE: ***Oh, Jack.***

ROSE: ***I won't let go. I promise.***

Rose utterances above used colloquial style. Rose called Jack for several times, but she did not get a response from him. Rose was so worry but she could not do anything. She was gotten cold and she can only stare at Jack face. She lost Jack, Jack was died and it makes her so weak and sad.

In the last utterance, Rose promised to Jack that she would not give up in everything happen, like what requested by Jack (see in data 56).

The 58<sup>th</sup> scene:

(Cal ignores him and goes amongst this wrecked group, looking under shawls and blankets at one bleak face after another.

Rose is sipping hot tea. Her eyes focus on him as he approaches her. He barely recognizes her. She looks like a refugee, her matted hair hanging in her eyes).

ROSE: ***Yes, I lived. How awkward for you.***

CAL: ***Rose... your mother and I have been looking for you--***

ROSE: ***Please don't. Don't talk. Just listen. We will make a deal, since that is something you understand. From this moment you do not exist for me, nor I for you. You shall not see me again. And you will not attempt to find me. In return I will keep my silence. Your actions last night need never come to light, and you will get to keep the honor you***

*have carefully purchased.*

ROSE: *Is this in any way unclear?*

CAL: *What do I tell your mother?*

ROSE: *Tell her that her daughter died with the Titanic.*

CAL: *You're precious to me, Rose.*

ROSE: *Jewels are precious. Goodbye, Mr. Hockley.*

The speakers statement above used informal language style. The conversation was happened between Rose and Cal in the day after Titanic sink. They met each other in other ship (Carpathia) which helps the victims of Titanic.

From the statements above, Rose make a decision to separate from Cal. She did not want to go back home with Cal and she asked him not to tell her mother about her.

The 59<sup>th</sup> scene:

(Rose is covered with a whoollen shawl and walking with a group of steerage passengers. Immigration officers are asking them questions as they come off the gangway).

IMMIGRATION OFFICER: Name?

ROSE: *Dawson. Rose Dawson*

A short conversation above uses informal language style. It can be seen that Rose gave another identity to the officer to disappearing her true identity because she wanted to forget her past.

## 4.2 The Functions of Language Style

According to Chaika, that language style functions to convey social or artistic effects. In addition, speakers give a great deal of information about themselves just by the words, grammar, and pronunciation they choose both unconsciously and consciously. Such messages are given by style. It must be emphasized that the social message conveyed by style is not coded directly onto

actual words that mean what the intended social message is. Those are identified from the contexts of each utterance in the dialogue. These are the examples:

JACK: *Hit me again, Sven.*

JACK: *The moment of truth boys. Somebody's life's about to change.*

JACK: *Let's see... Fabrizio's got niente. Olaf, you've got squat. Sven, uh oh... two pair... mmm.*

*Sorry Fabrizio.*

FABRIZIO: What sorry? What you got? You lose my money?? Ma va fa'n culo testa di cazzo--

JACK: *Sorry, you're not gonna see your mama again for a long time...*

JACK: *'Cause you're goin' to America!! Full house boys!*

FABRIZIO: Porca Madonna!! YEEAAAAA!!!

JACK: (to the Swedes)

*Sorry boys. Three of a kind and a pair. I'm high and you're dry and...*

(to Fabrizio)

*... we're going to--*

FABRIZIO/JACK: L'AMERICA!!!

In that conversation, the sentence "*Let's see... Fabrizio's got niente. Olaf, you've got squat. Sven, uh oh... two pair... mmm. **Sorry Fabrizio***". The bold utterance indicates that the speaker (Jack) did not state overtly on his style. By his statement with a serious tone, he makes the listener (Fabrizio) curious about what will happen. The listener presumed that he was lose of the game. But then, Jack continuing stated "*Sorry, you're not gonna see your mama again for a long time... 'Cause you're goin' to America!! Full house boys! Sorry boys. Three of a kind and a pair. I'm high and you're dry and... ... we're going to-- L'AMERICA!!!*".

MOODY: Have you been through the inspection queue?

JACK: *Of course! Anyway, we don't have lice, we're Americans.*

*Both of us.*

MOODY: Right, come aboard.

ROWE: Gundersen. And...

Gundersen.

JACK: *Come on, Sven.*

JACK: *We are the luckiest sons of bitches in the world!*

FABRIZIO: You know somebody?

JACK: *Of course not. That's not the point.*

*Goodbye! Goodbye!! I'll miss you!*

In expressing his happiness, Jack used utterance "*We are the luckiest sons of bitches in the world!*". Of course, the utterance did not true with the actual fact. The sentence has a rude meaning. So, it can emerge a negative meaning if it was listen by someone which did not know them well. But, the speaker was did not care about that. They used that utterance just to express his lucky fate through the free expression.

(Cal is out on the covered deck, which has potted trees and vines on trellises, talking through the doorway to Rose in the sitting room).

**CAL: *Those mud puddles were certainly a waste of money.***

ROSE: (looking at a cubist portrait)

***You're wrong. They're fascinating. Like in a dream... there's truth without logic. What's his name again... ?***

(reading off the canvas) ***Picasso.***

Cal statement "*Those mud puddles were certainly a waste of money*" is to express his disliking of something (cubist portrait). He called the portrait as a mud puddles. The sentence was reserved for informal speech.

(Ruth is having tea with NOEL LUCY MARTHA DYER-EDWARDES, the COUNTESS OF ROTHES, a 35ish English blue-blood with patirician features. Ruth sees someone coming across the room and lowers her voice).

**RUTH: *Oh no, that vulgar Brown woman is coming this way. Get up, quickly before she sits with us.***

**MOLLY: *Hello girls, I was hoping I'd catch you at tea.***

**RUTH: *We're awfully sorry you missed it. The Countess and I are just off to take the air on the boat deck.***

The speaker (Molly) used her own usual dialect greet with "*Hello girls....*" She chose that word as a way of asserting her friendly sense. She wanted to make a pleasant situation with choosing that kind of greeting. But the listener (Ruth and friends) may not be in accord. Ruth response in a style appropriate both to her status and the degree of intimacy she prefers, as in "*We're awfully sorry you missed it. The Countess and I are just off to take the air on the boat deck*". By her

responding with a formal style, she expected Molly not to join her. Her style said, "go away Molly, do not gathered with us," although her words do not.

**RUTH:** *Tell us of the accommodations in steerage, Mr. Dawson. I hear they're quite good on this ship.*

**JACK:** *The best I've seen, m'am. Hardly any rats.*

**CAL:** *Mr. Dawson is joining us from third class. He was of some assistance to my fiancée last night. This is foie gras. It's goose liver.*

The statement of Cal above is a style to convey the information to other about Jack. He stated in the formal style. He used this statement "*Mr. Dawson is joining us from third class. He was of some assistance to my fiancée last night*".

The sentence "*Mr. Dawson is joining us from third class*" is tempers the assertiveness of polite words, but it was a style to convey a message "Mr. Dawson is come from low social rank".

The message is also conveyed by intonation or inflection of the speaker. It is show that the social message conveyed by style is not coded honestly onto actual words that mean what the intended in the message.

### **4.3 The Result of the Analysis**

The result of analysis is presented based on the research finding which identifying the most dominant language style which is used by the main characters in the Titanic film script dialogue.

As the description of the finding above, the writer can see that the informal and colloquial language style are the most dominant language styles which are used by the main characters (Jack, Rose, Cal, Ruth, Molly, Captain Smith, and Mr. Andrews) in the script of Titanic film. Approximately, it attains two hundred times using in all scenes for both informal and colloquial. Formal style becomes

the third dominant language style they used. The number of formal style used is about sixty nine. For the last, the data shows that slang style is rarely used by the main characters of Titanic film.

#### **4.4 Discussion**

From the data and the result of analysis, it is obvious that language styles that are used in Titanic film script uses four classifications of language style. Those are formal style, informal style, colloquial style, and slang style.

Due to the object of the analysis, it was the dialogue form. Generally, in the dialogue or conversation form, it is frequently use informal language style. For the characteristics of the informal style; it is often used in writing, informal essays, and reports. Informal style is halfway between colloquial and formal styles. Informal style is usually not following official or established grammatical rules. For example, the statement: *"It's starting to fall apart. We don't have much time"*. The conversational sentence used by the main actors in the script of Titanic mostly include standard language, not conservative language, medium length, often use shortened and clipped words.

While, the characteristics of Colloquial Style is similar to slang but not as radical as slang, and it is more relaxed and conversational than formal style. It uses constructions and shortened forms of words. It is suitable for ordinary, informal or familiar conversation.

Informal style is often they used in the conversation between close people or to whom which is in the lower class that occur in the informal or casual condition. Generally, they used this style is to make a friendly and relaxed

situation. Even so in using colloquial style, they used it to make a familiar conversation. Mostly, it was used in ordinary conversation, and to joke or mocking someone, whether to the people they recognize or not.

Formal style is occasionally they used because it is adapt to the certain moment. It usually used when the conversation occurred in the formal situation. Also, it depended on who is the speaker and to whom they speak. Due to the fact that Titanic is not only the story about the great ship and love story, but also talking about the social class differentiation topic that was became an actual issue in the past period. As the example, when the first class getting dine in the dining room, they used formal language in their conversation, and rarely used informal language style.

Whereas, slang language style is rarely they used in the conversation. It is include new and sometimes not polite words and meanings. Slang style often used among particular groups of people.

## CHAPTER V

### CONCLUSION AND SUGGESTIONS

This chapter consists of conclusion and suggestions which are related to the research findings.

#### 5.1 Conclusion

From the analysis in Titanic script dialogue, the most frequently style used by the main actors of the film is informal and colloquial style. Since the use of informal and colloquial style can make relaxed and friendly impression in the speech. It is really appropriate used in the conversation or dialogue form.

The next language style mostly used by the main actors is formal language style. The use of this style accordance to the special occasions that call for dignity and seriousness. It does not use constructions and it strives for absolute grammatical accuracy, like drawn in the statement *"Well, I may have knocked her together, but the idea was Mr. Ismay's. He envisioned a steamer so grand in scale, and so luxurious in its appointments, that its supremacy would never be challenged"*. That statement used in the formal situation.

Slang style is almost rarely used in the conversation. It is consist of new and occasionally not polite words and meanings. They used this style just in the certain situation.

In addition, accordance to the functions of language style, it can be conclude that the message conveyed by style is not coded directly on actual words which mean what the intended message is. Those are identified from the contexts of each utterance in the dialogue.



Analyzing language style which is used by the actors of Titanic film gives several significant improvement and knowledge. The most significant contribution that the writer gets is she can improve the ability in creating an attractive and creative speaking. Moreover, the extremely importance for the writer is she can select the appropriate language style in certain context, certain purpose or certain person.

## **5.2 Suggestion**

The result of this research does not cover all about the language style. However, this is still far from the completeness, but by this research, at least, we know the language style used in Titanic film script. By discussing and analyzing the language style used in it, we can improve our skill in speaking.

The writer suggests to the readers to choose the best language style which can be applied in this modern time because the film was produced in nineties. While, language may change by the time.

Further, the writer also suggest to further researcher who conduct the same research to complete this research not only in the use of language style but also in other elements, such as the study of diction in the film script. In addition, the writer also hopes to the next researchers to investigate language style more deeply and intensively, especially, they should be able to find same discussion in another topic and can come deeper to see the social setting that stands influence the utterances in order to reach a perfect comprehension.

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1.	20 Maret 2008	Pengajuan Proposal Skripsi	1.
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10.	01 Sept 2008	Konsultasi Bab IV & V	10
11.	19 Sept 2008	Revisi Bab IV & V	11
12.	20 Sept 2008	Konsultasi Keseluruhan & ACC	12

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