

AN ANALYSIS OF LANGUAGE STYLE IN

“GREYHOUND (2020)” MOVIE

THESIS

By :

Dui Dian Firdiansyah

NIM 18320200



DEPARTMENT OF ENGLISH LITERATURE FACULTY OF

HUMANITIES

UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM

MALANG 2025

**AN ANALYSIS OF LANGUAGE STYLE IN “GREYHOUND
(2020)” MOVIE**

THESIS

Presented to

Universitas Islam Negeri Maulana Malik Ibrahim Malang

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

By :

Dui Dian Firdiansyah

NIM 18320200

Advisor :

Zainur Rofiq, M.A.

NIP 19861018201802023211016



**DEPARTMENT OF ENGLISH LITERATURE FACULTY OF
HUMANITIES**

**UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM
MALANG 2025**

STATEMENT OF AUTHORSHIP

I state that “AN ANALYSIS OF LANGUAGE STYLE IN “GREYHOUND (2020)”
MOVIE” is my individual research. I do not include any material previously written or
published by another individual, except for those cited as references and written in the
references. Therefore, if there is an objection or claim concerning this research, I am the
only person who is responsible for that.

Malang, 18 Mei 2025



Dui Dian Firdiansyah

NIM 18320200

APPROVAL SHEET

This is to certify that Dui Dian Firdiansyah's thesis entitled **an analysis of language style in "Greyhound (2020) movie** has been approved for thesis examination at the Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of *Sarjana Sastra* (S.S)

Malang, 19 Mei 2025

Approved by,

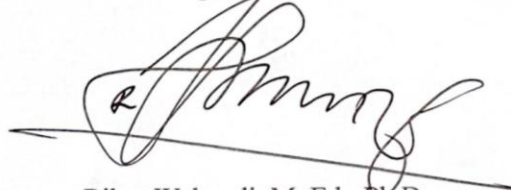
Advisor,



Zainur Rofiq, M.A.

NIP 198610182018023211016

Head of Department of English Literature,



Ribut Wahyudi, M. Ed., Ph.D.

NIP 198112052011011007

Acknowledge by

Dean of Faculty of Humanities,



Dr. M. Faisol, M.Ag.

NIP 197411012003121003

LEGITIMATION SHEET

This is to certify that Dui Dian Firdiansyah thesis entitled **An Analysis of Language Style In "Greyhound (2020) Movie** has been approved by the Board of Examiners as the requirements for the degree of Sarjana Sastra (S.S) in English Literature Department.

Malang,2025

Board of Examiners

1. Ribut Wahyudi, M.Ed, Ph.D.

NIP 198112052011011007

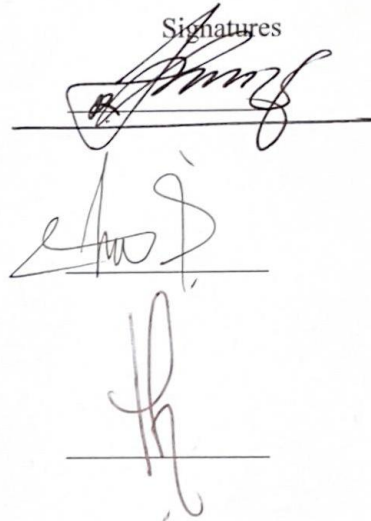
2. Zainur Rofiq, M.A.

NIP 198610182018023211016

3. Habiba Al Umami, M.Hum

NIP 199008122019032018

Signatures



Approved by

Dean of Faculty of Humanities,



Dr. M. Faisol, M.Ag.

NIP 197411012003121003

MOTTO

“If you cannot do great things, do small things in a great way.”

(Napoleon Hill)

DEDICATION

I dedicate this thesis to my beloved family. First, to my mother Siti Hawa and my father Khairuddin who always taught me to be true to myself. Second, to my siblings Nurhayati, Ahmad Fauzi, Sidiq Wahidi, and also Nurwahida Ulfa. And lastly, to Nur khalifatul Jannah.

ACKNOWLEDGEMENT

Alhamdulillah, I am thankful that I have been blessed with the blessings of Allah. All praise be to Allah SWT, Allah SWT Almighty for all the blessings and graces that have empowered the author to complete a thesis entitled "An Analysis of Language Style In "Greyhound (2020) Movie". We always pray continuously to the Prophet Muhammad SAW, who taught Islam to mankind to make it a guide for life until the hereafter, making Islam a light in the darkness.

The researcher would like to express sincere gratitude for all the assistance provided, either directly or indirectly, during the completion of this final thesis. The researcher specifically said to Mr. Zainur Rafiq, SS., M.A., my thesis supervisor who has been patient and supportive of the preparation of this thesis, and has been willing to take the time to guide the work on this thesis. Thank you for all your suggestions, input, guidance, and understanding. Furthermore, the researcher would like to thank the Dean of the Faculty of Cultural Sciences, Dr. M. Faisol, M.Ag., the Head of the Department of English Literature, Ribut Wahyudi, M.Ed., Ph.D., and all lecturers of the Department of English Literature, which I cannot mention one by one. Thank you for your knowledge, learning, knowledge, dedication, and life experience during your college years.

A big thank you to the researcher's beloved parents, Bapak Kairuddin Bin Husein and Emmak Siti Hawa Binti Sutaha, Nur Hayati, Ahmad Fauzi, Sidiq Wahidi and Nurwahida Ulfa, and not forgetting Nur Khalifatul Jannah who has supported the researcher mentally and financially despite the long distance. Thank you for your prayers, support, and lifelong education. This researcher is truly grateful to all the friends who have always been there. Thank you for your togetherness so far helping and giving each other input until now.

Finally, the researcher admits that this thesis is still far from perfect in terms of

content and presentation. Insightful suggestions and comments are welcome to complement the shortcomings of this thesis. The researcher believes that this thesis will be useful and insightful for readers, researchers, and especially readers.

Malang, 17 May 2025

The Researcher,


Dui Dian Firdiansyah

ABSTRACT

Dui, Dian Firdiansyah (2025) Analysis of Language Style in the Film " GreyHound (2020)". Bachelor's Thesis. Department of English Literature, Faculty of Cultural Sciences, Maulana Malik Ibrahim State Islamic University Malang.
Advisor: Zinur Rafiq, M.A.

Keyword: Sociolinguistic, Language style, Movie

This study aims to analyze the language style used by all the characters in the film "GreyHound". Language style is the use of language based on the relationship between the speaker and the listener to establish a communication according to the conditions that are being experienced in social interaction. In the film "GreyHound ", it is played by seven main actors. In the film there are various types of language styles. This research focuses on the analysis of the language style used by Martin Joos' theory, particularly in order to identify the stylistic strategies that form distinctive characters in the narrative and rhetoric he uses. The researcher decided to use the theory of Martin Josh, Martin Joos explained that language style is a variety of language caused by differences in language situations or differences in the relationship between speakers (writers) and listeners (readers). Based on the level of formality, Martin Joos' theory of Five Clocks distinguishes language variations into five levels, namely frozen variety, formal variety, consultative variety, casual variety, and intimate. The researcher only Find on conversations that contained 4 types of language styles; formal, relaxed, consultative, and ultimately intimate. This study analyzed the language styles used by characters in the film GreyHound based on Martin Joos' theory of Five Clocks of Style. The research focused on identifying and categorizing the types of language styles present in the dialogues, using a qualitative method to examine conversational exchanges. The findings revealed four out of five language styles frozen style was absent, with the following distribution: Formal style 40 occurrences Used in official, structured, and professional contexts. Consultative style 5 occurrences Semiformal interactions with feedback between speakers. Casual style 30 occurrences Informal, relaxed conversations among peers. Intimate style 15 occurrences Personal and emotionally close exchanges. The dominant language style in GreyHound was the casual style, indicating that most dialogues reflected informal, everyday communication among characters. The absence of the frozen style suggests that the film's narrative did not require highly rigid or ceremonial language. This research highlights how language style in GreyHound contributes to character dynamics and realism, emphasizing natural, conversational speech over highly formal or scripted dialogue. Future studies could explore why certain styles like frozen were excluded and how military context influences language use in war films.

تجريدي

دوي ، ديان فرديانسيه (2025) تحليل أسلوب اللغة في فيلم "GreyHound (2020)". أطروحة البكالوريوس. قسم الأدب الإنجليزي ، كلية العلوم الثقافية ، مولانا مالك إبراهيم جامعة الدولة الإسلامية مالانج. المستشار: زينور رفيق، ش.س.، ماجستير

الكلمات المفتاحية: علم اللغة الاجتماعي، أسلوب اللغة، فيلم

تهدف هذه الدراسة إلى تحليل الأسلوب اللغوي الذي تستخدمه جميع الشخصيات في فيلم "GreyHound". أسلوب اللغة هو استخدام اللغة بناء على العلاقة بين المتحدث والمستمع لإقامة اتصال وفقا للظروف التي يتم تجربتها في التفاعل الاجتماعي. في فيلم "GreyHound"، يلعبها سبعة ممثلين رئيسيين. في الفيلم هناك أنواع مختلفة من أنماط اللغة. يركز هذا البحث على تحليل أسلوب اللغة الذي تستخدمه نظرية مارتن جوس، لا سيما من أجل التعرف على الاستراتيجيات الأسلوبية التي تشكل شخصيات مميزة في السرد والبلاغة التي يستخدمها. قرر الباحث استخدام نظرية مارتن جوس، وأوضح مارتن جوس أن أسلوب اللغة هو مجموعة متنوعة من اللغات ناتجة عن الاختلافات في المواقف اللغوية أو الاختلافات في العلاقة بين المتحدثين (الكتاب) والمستمعين (القراء). بناء على مستوى الشكليات، تميز نظرية مارتن جوس عن الساعات الخمس الاختلافات اللغوية إلى خمسة مستويات، وهي التنوع المجدد، والتنوع الرسمي، والتنوع الاستشاري، والتنوع غير الرسمي، والحميم. الباحث فقط مينيموكان في المحادثات التي تحتوي على 4 أنواع من أنماط اللغة: رسمية ومريحة واستشارية وحميمية في نهاية المطاف. حللت هذه الدراسة أنماط اللغة التي تستخدمها الشخصيات في فيلم GreyHound بناء على نظرية مارتن جوس عن خمس ساعات من الأسلوب. ركز البحث على تحديد وتصنيف أنواع الأساليب اللغوية الموجودة في الحوارات، باستخدام طريقة نوعية لفحص التبادلات المحادثة. كشفت النتائج أن أربعة من أصل خمسة أنماط لغوية كان النمط المجدد غائبا، مع التوزيع التالي: النمط الرسمي 40 تكرارا يستخدم في السياقات الرسمية والمنظمة والمهنية. النمط الاستشاري 5 تكرارات التفاعلات شبه الرسمية مع التغذية الراجعة بين المتحدثين. أسلوب غير رسمي 30 محادثات غير رسمية ومريحة بين الأقران. أسلوب حميم 15 حدثا تبادلات شخصية وعاطفية قريبة. كان أسلوب اللغة السائد في GreyHound هو الأسلوب غير الرسمي، مما يشير إلى أن معظم الحوارات تعكس التواصل اليومي غير الرسمي بين الشخصيات. يشير غياب الأسلوب المتجدد إلى أن سرد الفيلم لم يتطلب لغة صارمة أو احتفالية للغاية. يسلط هذا البحث الضوء على كيفية مساهمة أسلوب اللغة في GreyHound في ديناميكيات الشخصية والواقعية، مع التركيز على الكلام الطبيعي للمحادثة على الحوار الرسمي أو المكتوب للغاية. يمكن للدراسات المستقبلية استكشاف سبب استبعاد أنماط معينة مثل المجددة وكيف يؤثر السياق العسكري على استخدام اللغة في أفلام الحرب.

ABSTRAK

Dui Dian Firdiansyah (2025) Analisis Gaya Bahasa Dalam Film " GreyHound (2020)".
Tesis Sarjana. Jurusan Sastra Inggris, Fakultas Ilmu Budaya, Universitas Islam Negeri
Maulana Malik Ibrahim Malang.
Penasihat: Zinur Rafiq, M.A.

Kata kunci: Sociolinguistik, Gaya bahasa, film

Penelitian ini bertujuan untuk menganalisis gaya bahasa yang digunakan oleh semua karakter dalam film "GreyHound". Gaya bahasa adalah penggunaan bahasa berdasarkan hubungan antara pembicara dan pendengar untuk menjalin komunikasi sesuai dengan kondisi yang dialami dalam interaksi sosial. Dalam film "GreyHound", diperankan oleh tujuh aktor utama. Dalam film tersebut ada berbagai jenis gaya bahasa. Penelitian ini berfokus pada analisis gaya bahasa yang digunakan oleh teori Martin Joos, khususnya untuk mengidentifikasi strategi gaya yang membentuk karakter khas dalam narasi dan retorika yang digunakannya. Peneliti memutuskan untuk menggunakan teori Martin Josh, Martin Joos menjelaskan bahwa gaya bahasa adalah variasi bahasa yang disebabkan oleh perbedaan situasi bahasa atau perbedaan hubungan antara penutur (penulis) dan pendengar (pembaca). Berdasarkan tingkat formalitas, teori Jam Lima Martin Joos membedakan variasi bahasa menjadi lima tingkatan, yaitu varietas beku, varietas formal, varietas konsultatif, varietas kasual, dan intim. Peneliti hanya menemukan pada percakapan yang berisi 4 jenis gaya bahasa; formal, santai, konsultatif, dan pada akhirnya intim. Penelitian ini menganalisis gaya bahasa yang digunakan oleh karakter dalam film GreyHound berdasarkan teori Five Clocks of Style karya Martin Joos. Penelitian ini berfokus pada mengidentifikasi dan mengkategorikan jenis gaya bahasa yang ada dalam dialog, menggunakan metode kualitatif untuk memeriksa pertukaran percakapan. Temuan tersebut mengungkapkan empat dari lima gaya bahasa gaya beku tidak ada, dengan distribusi berikut: Gaya formal 40 kejadian Digunakan dalam konteks resmi, terstruktur, dan profesional. Gaya konsultatif 5 kejadian Interaksi semiformal dengan umpan balik antar pembicara. Gaya kasual 30 kejadian Percakapan informal dan santai di antara teman sebaya. Gaya intim 15 kejadian Pertukaran pribadi dan dekat secara emosional. Gaya bahasa yang dominan dalam GreyHound adalah gaya kasual, menunjukkan bahwa sebagian besar dialog mencerminkan komunikasi informal sehari-hari di antara karakter. Tidak adanya gaya beku menunjukkan bahwa narasi film tidak membutuhkan bahasa yang sangat kaku atau seremonial. Penelitian ini menyoroti bagaimana gaya bahasa di GreyHound berkontribusi pada dinamika karakter dan realisme, menekankan pidato percakapan alami daripada dialog yang sangat formal atau bernaskah. Studi di masa depan dapat mengeksplorasi mengapa gaya tertentu seperti beku dikecualikan dan bagaimana konteks militer memengaruhi penggunaan bahasa dalam film perang.

TABLE OF CONTENTS

Inside Cover Page	I
Inside Title Page	Ii
Statemen of Authore	Iii
Approval Sheet	Iv
Legitimation Sheet	V
Motto	Vi
Dedication.....	Vii
Acknowledgements	Viii
Abstract	X
ملخص البحث	Xi
Intisari	Xii
Table Of Contents	Xiii
CHAPTER I INTRODUCTION	
1.1 Background of the Study	1
1.2 Reset Questions	6
1.3 Purpose of The Problem	7
1.4 Significance of the Study	7
1.5 Scope and Limitations	8
1.6 Definition of Key Term	9
CHAPTER II LITERATURE REVIEW	
2.1 Sociolinguistics	10
2.2 Language style	11

2.3 Types of Language Style	14
2.4 Function of Language Style	20
2.5 Movie	21
2.6 Related Studies	21
2.7 Theoretical Framework	24
 CHAPTER III METHOD OF THE STUDY	
3.1 Research Method	25
3.2 Research and Data Source	25
3.3 Research Instrument	27
3.4 Technique of Data Collection	27
3.5 Technique of Data Analysis	28
 CHAPTER IV FINDING AND DISCUSSIONS	
4.1 Types of language styles in the movie “Greyhound 2020” Movie	29
4.2 The Dominant Type of Language style in “Greyhound 2020” Movie	71
4.3Discussion	72
 CHAPTER V CONCLUSION AND SUGGESTIONS	
5.1 Conclusion	80
5.2Suggestion	81
REFERENCES	82
 APPENDIX	

CHAPTER I

INTRODUCTION

In this chapter, the researcher presents the research background, problem statement, research objectives, significance of the study, scope and limitations, as well as key term definitions. These elements will be comprehensively discussed in the following sections to provide a thorough understanding of the study's context, focus, contribution, methodological boundaries, and foundational terminology. This structured presentation is intended to clearly frame the research before delving into more in-depth analysis.

A. Background of Study

1. Social Relevance

This research is worth studying because language style is a fundamental aspect of human social interaction, influencing how messages are conveyed and understood in various formal and informal contexts.

2. Theoretical Foundation

This study is important to develop as it is supported by Martin Joos' (1976) theory which has proven that understanding language style variations (frozen, formal, consultative, casual, intimate) can enhance communication effectiveness in daily life.

3. Practical Application

This research has practical relevance for fields like education, business, and media,

where adapting language styles to audiences and situations determines communication success.

4. Psychological Dimension

This study warrants further research because language styles don't just reflect social contexts but also reveal personality and emotional states (Meyerhoff, 2006), making it valuable for psycholinguistic analysis or character development in literature and films.

5. Research Gap

This study addresses the need for deeper understanding of semantics' role (Kreidler, 2002) in language styles, particularly how verbs and sentence structures create implicit meanings often overlooked in linguistic studies.

6. Media Implications

This research is crucial for creative industries like film and literature, as language style analysis can reveal characterization nuances and interpersonal dynamics, as seen in movies like 'Greyhound'.

This research on language styles is worth studying because it has strong theoretical foundations (Martin Joos, 1976), practical applications across various fields (education, business, media), and relevance to psychological aspects (Meyerhoff, 2006) and semantics (Kreidler, 2002). Furthermore, it addresses academic gaps by analyzing how language style variations create implicit meanings while serving as an analytical tool for characterization in fiction like films and novels.

In the life of socializing between humans, language is the basis of communication that we usually do in socializing activities to understand certain meanings and goals. Language as a means of communication has a language style and in this case, it is influenced by various human interactions, including: informal and relaxed. According to Martin Joos (1976), he described that the style of language has five styles. He claimed that ceremonial events almost always require very formal speeches in standard and structured language, public speeches are somewhat less formal because they depend on the audience, casual conversations with people around them are quite informal, and conversations between close people such as friends and family about things that are not very important can be very informal and casual because they are filled with jokes.

The language style used by a person in socializing and communicating is very varied, such as the language used in formal meetings is more likely to use formal language than daily communication with close friends and family. In language, some words also have a very active role in some sentences. These words are verbs that have an active role in understanding a certain meaning that is implied in a sentence or language. As stated by W. Kreidler (2002), semantics is the systematic study of meaning and linguistics. Semantics is the study of how language organizes and expresses meaning as described in his book but Kreidler needs to limit himself in the expression of meaning in a single language.

The role of language is to convey thoughts, ideas, or information from the speaker to the listener through communication or social interaction. Language encompasses a variety of distinct styles, and these styles play a crucial role in delivering the purpose or meaning of social interactions, thereby facilitating the comprehension of the intended message. In

linguistics, language style falls under the study of semantics. There are five language styles in semantics: the frozen style, the formal style, the intimate style, the consultative style, and the casual style. With these stylistic variations, speakers can more easily grasp the nuanced meanings in conversation, adapt to social contexts, and clarify communicative intent based on situational and interpersonal dynamics..

Furthermore, according to Meyerhoff (2006:27), language style can also describe human personality, mindset, and condition. The human condition can affect the perspective of language style. For example, when a person is in a normal state, it will be different from a relaxed state. This happens in movies and novels when we look at it in the perspective of language style.

One way to find out the style of language is by watching movies. There are many films that discuss the language style. In this thesis, the researcher will explain the language style contained in a film entitled "Greyhound (2020)" taken as the object of the thesis. "Greyhound" is a prestigious American war film that premiered in 2020, skillfully directed by Aaron Schneider. Tom Hanks, the Academy Award-winning legendary actor, not only stars in the film but also contributed as the screenwriter, adding emotional depth to the storyline. The movie is based on the classic 1955 novel *The Good Shepherd* by C.S. Forester, a renowned author whose works often inspire military tales. The plot follows a U.S. Navy commander facing a grueling trial during his first mission leading a multinational destroyer fleet, struggling to protect an Allied convoy from relentless attacks by Nazi U-boats in the midst of the fierce Battle of the Atlantic—one of the most decisive naval campaigns of World War II. With a talented supporting cast including Stephen Graham, Rob Morgan, and Elisabeth Shue, the film delivers gripping wartime

tension alongside deeply human drama.

However, Captain Ernie Krause as the main protagonist ordered the soldiers he led during the Greyhound escort duty in the Mediterranean sea to be on standby because the German enemy was seen using a U-boat and was monitored by radar not far from the Greyhound escort convoy. During the Escort, there are many language styles in the film through their conversations while on escort duty. Therefore, this film is an interesting object that can be used as an object for this thesis.

The conversation or dialogue below is an example of the language style produced by the characters in the Greyhound movie and the verb form that arises from the nouns that occur in dialogue throughout the Greyhound movie.

Captain Ernie Krause: All bodyguards, Greyhound. Immediately return to their respective positions. There was enemy contact with the 087 trench, 15 to 20 miles away.
(10:21)

The sentence above reflects the formal style employed by Captain Ernie Krause in the film Greyhound. Martin Joos (1967) argued that linguistic style refers to the form of language used by a speaker, characterized by its degree of formality. This style typically involves one-sided communication with little to no audience feedback. Explicit statements are maximized and employed in formal contexts.

Since the data is derived from movie dialogues, it consists of conversations that must first be transcribed into text. This data is then analyzed using language styles based

on Martin Joos' (1967) theory. To ensure a valid and comprehensive analysis, a sufficient amount of data is required. Therefore, the researcher also examines verbs derived from nouns (denominal verbs) to determine how many language styles incorporate such transformations. This approach not only identifies shifts in meaning where words take on different forms but also enriches the dataset, allowing for a more thorough and meaningful linguistic analysis

These theories are used to analyze data with qualitative methods to manage data and classify it based on language style type and compare it with other types. Then, data that is classified or differentiated according to the style of language that has changed its meaning will be analyzed how it is formed.

In communication there is a relationship with language style, in this object, the researcher focuses on film as data, film is one of the communication media that often reflects social reality. In the purpose of this study, the researcher wanted to find out the language style in the dialogue of the 2020 action film *Grayhound* and how the change in Captain Krause's use of formal language for example: 'All escorts, deploy sonar immediately! reflecting the social reality of the rigid naval command structure, where politeness and clarity of instruction took precedence over familiarity, This style mimicked real-world military protocols (Joos, 1967), under the pressure of battle, a one-way form of communication became the social norm.

A. Research Questions

Based on the background of the above study, the researcher proposes the main core of the problem as follows:

1. How many types of language styles are used in the movie "Greyhound" based on Martin Joos' theory?
2. What type of language style is dominant in the movie "Greyhound"?

B. Purpose of the Problem

The objectives of this study which describe what this research aims to achieve are explained as follows:

1. To describe the type of language style based on Martin Joos in the Action Movie titled Greyhound.
2. To identify the dominant type of language style in the movie "Greyhound".

C. Significance of Research

The study of language styles in this thesis is expected to make a significant contribution to readers in several ways, enhancing their understanding of linguistic styles. Readers will gain insight into the various types of language styles and the reasons behind their use in the film Greyhound. Furthermore, this research aims to demonstrate that language styles can be applied to many scripted texts, whether encountered in written form or visual media. The researcher also hopes that readers will acquire sufficient knowledge of language styles to apply them in analyzing other texts. Additionally, this study is intended to serve as a valuable reference for English Literature students interested in further exploring the variations of language styles and their applications across different contexts and conditions.

D. Scope and Limitations

The scope of this research is Sociolinguistics with a focus on the language style in the film "Greyhound". This research focuses on analyzing the type of language style used in the script of the film "Greyhound" written and directed by Aaron Schneider. This study is constrained by several key factors: its exclusive reliance on scripted dialogues from 'Greyhound' may not accurately reflect authentic military communication due to cinematic dramatization, Martin Joos' (1967) Five Clocks theory's formality focus potentially overlooks other sociolinguistic aspects like dialects present in the multinational crew, analysis is limited to seven principal characters, excluding minor roles that could provide additional stylistic insights, the WWII naval setting limits applicability to contemporary or non-military contexts and while qualitative methods capture nuanced style shifts, they sacrifice comprehensive quantitative analysis of style distribution across the entire script. These limitations acknowledge the study's boundaries while establishing its focused contribution to understanding stylized military discourse in cinema.

The research in this thesis specifically analyzes the language style in internal conversations between Captain Earnie Crause and his subordinate soldiers using Martin Joos' Five Clocks theory, without involving interaction with the opposing camp. This focus allows for an in-depth examination of how the variation of the language styles is frozen, formal, consultative, casual, intimate. reflect on and maintain military hierarchies in combat situations. Early findings show the dominance of formal and frozen styles in tactical commands, with occasional shifts to consultative styles during mission evaluation. However, the authors recommend further research to examine cross-camp conversations, especially in action films, in order to explore the contrast of language styles between protagonists and antagonists as a reflection of ideological conflicts, the use of ironic

intimate or casual styles in enemy interactions, and the pragmatic function of language styles as psychological tools in confrontation. This kind of comparative analysis will provide a more holistic understanding of communication strategies in the battle narrative.

E. Definition of Key Terms

To avoid misinterpretations regarding the use of the term; It is important for researchers to provide the appropriate meaning of key terms. Some terms are defined as follows

1. **Language Style:** The style of language at ceremonial events almost always requires very formal speeches, public lectures are somewhat less formal, casual conversations are quite informal, and conversations between close people about things that are not very important may be very casual and casual. (Martin, Joos 1976).
2. **Film Greyhound:** The film Greyhound is an American-British film set in World War II, written and directed by Aaron Schneider that was released in 2020. The film depicts a convoy of Allied ships HX-25, consisting of 37 merchant ships and troops en route to Liverpool, entering the "Black Pit", the gap in the Middle Atlantic, where they will be out of range of protective air protection. The actors in the film Greyhound are Tom Hanks, Stephen Graham, Rob Morgan, and Elisabeth Shue.
3. **Movie:** Film, also known as cinema, is a type of visual communication that uses moving images and sounds that we enjoy and are perceived by our two senses to tell a story or provide information (help people learn). People in every corner of the world watch movies as a form of entertainment, a way to have fun and as knowledge.

CHAPTER II

LITERATURE REVIEW

This chapter presents a general concept of the language style, namely, the style of the language style, the function of the language style, the film, and previous studies that also explain the style of language. This theory was used by researchers to analyze data from the action film "Greyhound" by Aaron Schneider. Researchers need this theory to prove that it is usually used in a film or video documentary. For more details, the following sections describe the theoretical framework used by researchers.

A. Sociolinguistics

Sociolinguistics is a branch of linguistics that studies the relationship between language and society. The focus is on how language is used in social life and how social elements such as age, gender, education, social status, cultural background, as well as communication situations affect the way people speak.

Sociolinguistics not only studies the structure of language, but also how it functions in real life and how language variations arise based on the social conditions of society. According to William Labov (Sociolinguistic Patterns 1972) "Sociolinguistics is the study of linguistic variables in society and how social differences relate to language variation." Labov is known as a pioneer of quantitative sociolinguistics. He showed that language variations reflect social structures such as class, age, and region. According to Dell Hymes (Foundations in Sociolinguistics: An Ethnographic Approach 1974) "Sociolinguistics is the study of language in social and cultural contexts; part of the effort to understand the

rules of communication in a society." Hymes developed the concept of ethnography of communication, which incorporated the study of language, culture, and its social function.

Sociolinguistics is the study of language and society as interrelated entities in the social sphere. It deals with the structure of language and how language performs its role and function in society by taking into account the social aspects that underlie the communication process (Holmes, 1992: 1). According to Criter and Widdowson (in Chaer and Agustina, 1995:5), "Sociolinguistics is the study of language in practice, the purpose of which is to investigate how conventions of language use relate to other aspects of social behavior." So sociolinguistics is the study of social society in language.

Sociolinguistics is the science that explains how language works in society. He teaches us that language is not only about the structure of words and sentences, but also about who speaks, to whom, when, where, and under what social conditions. According to J.B. Pride and Janet Holmes (Sociolinguistics: Selected Readings 1972) "Sociolinguistics is the study of language choice and its use in society, including how language variation relates to social factors." They highlight how language serves as a reflection of social relationships such as power, solidarity, and group membership.

B. Language Style

Language has the potential to make communication successful and build social cohesion if used properly and appropriately, and can also be a boomerang for language users when it becomes inappropriate to use. Therefore, this can become an obstacle to effective communication and interaction. It is important to pay attention to certain aspects of language variation and speech styles to ensure smooth and successful communication

in line with the speaker's intent. Language style refers to how a speaker conveys information, asks questions, or elicits responses from the listener. According to Missikova (2003:16), language style is a manner of speaking and/or a form of expression shaped through conscious and deliberate word choice, systematic patterns, and the application of linguistic and extralinguistic tools related to the topic, situation, function, speaker's purpose, and speech content. Furthermore, a deeper understanding of language style allows for more precise message adaptation, whether in formal or informal contexts, thereby strengthening the connection between communicator and audience. Thus, awareness of language variations and nuances not only enhances message clarity but also enriches the overall communication experience.

Style is an element that describes the sentence in writing the way the writer uses. According to Renkema, (1993, p. 97) claims that the word "style" comes from the Latin word *stylus*, which means "pen". The shape of the letters is influenced by the way the pen is cut. however, to write the same letters with a different pen; The letters are only different in their style, the style of language means a different way of communicating with others. So, language style means a different way of communicating with others even though the style is different but has the same meaning and purpose.

Gleason's (1953) claim that style is a pattern of choice made in the choices presented by conversational language and literary forms. In line with this statement, Chaika (1982:29) argues that style refers to the choice of linguistic forms to convey social or artistic effects. Another opinion comes from Crystal and Davy (1965:9), they divide the definition of style into four definitions:

Style can refer to some or all of the language habits of a single person, as when we talk about Shakespeare's style (or his styles), or James Joyce's style, or when we discuss the question of authorship that is being debated. Style can refer to some or all of the language habits shared by a group of people at one time, or over a definite period of time, as when we talk about the style of the August poet, the 'heroic' style of poetry of Old English, the style in which civil service forms are formally written, or the style of public speech. Style is given a more limited meaning when used in the evaluative sense or evaluates a certain thing, referring to the effectiveness of a way of expression. Implicitly, style is defined as saying the right thing in the most effective way or as good ethics so that a harmony in language can be created. Style refers to the language of literature. Style has long been associated primarily or exclusively with literature, as a hallmark of good, effective, or beautiful writing. In these three definitions, we can see that each definition expresses its own idea for the creation of a good language style.

So, it can be concluded that according to Crystal and Davy, style is all the language habits of one person or a group of people in the most effective way to say something different from another person at a time or also here it can be concluded that language style as a means of speaking well at the right time.

Using different language styles gives different interpretations for the reader or listener. In communication, people cannot abandon the style of language because it is a fundamental thing that is the axis of creating an understanding or knowledge in socializing. Language styles use all the resources of language, such as tone of voice, word choice or diction, grammar, and even different ways of pronouncing sounds or language, and also facial mimics when speaking.

Tone of voice can be found when the speaker expresses something in a particular situation and condition because it strongly reflects what conditions have occurred. While word choice or diction and grammar can be found in written texts or in communication. This means that different people will use different styles of language. For example, in an educational institution, people may use a formal language whose language is very standard. Martin Joos claims (1967) that language style means the form of language used by a speaker and is characterized by a degree of formality.

As noted by Renkema (1993, p. 93), the understanding of style in language is equally significant and can be classified into three main approaches. First, if the symbolic aspect of language its ability to refer to reality is emphasized, then style is understood as a variation of form capable of encapsulating a particular meaning. Second, from the symptomatic-expressive perspective, which reveals the speaker's or writer's viewpoint, style is interpreted as the selection of linguistic forms that match the characteristics and nuances of the language used. Third, the third approach emphasizes the pragmatic aspect, where style is seen as a communicative strategy adapted to the context and purpose of interaction. Thus, style is not merely a matter of aesthetics but also reflects language's function as a tool for representation, expression, and social interaction.

C. Types of Language Styles

This analysis focuses on the context of the situation that occurred, the subject in the film being researched, namely Greyhound. The researcher uses the same sociolinguistic theory proposed by Martin Joss (1976: 153-155) which discusses the five styles of language: frozen style, formal style, consultative style, relaxed style, and intimate style and an explanation of these styles as follows:

1. Frozen Style

The frozen style is a style that is used in very formal situations such as in palaces, churches, state ceremonial speeches, and several other occasions. This style is more detailed compared to other styles. Intricately related parts of sentences, this style requires high skill and is used almost exclusively by experts, professional orators, lawyers, and clergymen only.

Example:

(1). Stated in the Introduction to the Fundamental Constitution of 1945. "Indeed, independence is the right of all nations. Therefore, colonialism in the world must be abolished because it is not in accordance with humanity and justice" (in fact, independence is the right of every nation, and therefore colonialism on earth must be abolished because it is not in accordance with humanity and justice). (Rosida, 2008)

(2) In another example: Participants are required to gather immediately to the hall through the road access that has been provided.

The language used in a text is read and reread, which must remain intact and must be addressed to a completely unfamiliar audience or reader, who cannot rely on the intonation of the speaker or reader requesting further clarification about the language.

2. Formal (Deliberative Style)

Formal styles are generally used in formal situations where there is little or no background knowledge in common and where communication is mostly one-way with

little or no feedback from the audience. However, this style can be used when speaking to a single listener, for example between strangers, colleagues, and people who have just met. (Rosida, 2008)

Then, this style usually combines expressions that are explicit maximum, and sentence complexity. This style is used in formal situations such as graduation ceremonies, meetings, court hearings and many more. It is necessary when the group becomes too large to allow participation, and the speaker is unsure how much the audience already knows or how they will react. Therefore, language should be more cohesive, more separate, and more informative with care, thus minimizing feedback from the audience.

Example:

(3). Ernest Krause: Greyhound to all guards. Move the radio to the Zebra channel. (45:16)

(From the Movie)

Charly: yes, Okay, Captain (45:20) (From the movie)

(4) In another example: Participants immediately go to the Hall.

3. Consultative Style

The consultative style is a linguistic register commonly employed in semi-formal interactions, such as hierarchical military communications between different ranks or collaborative problem-solving dialogues. As a key variation of language, this style is considered essential for every speaker because it acts as the backbone of linguistic systems not only facilitating effective idea exchange but also playing a vital role in establishing polite discourse and cohesive speech structures (Rosida, 2008). Its existence bridges the gap between formal and informal styles, enabling clear communication while maintaining

respectful nuances, particularly in professional or cooperative contexts.

In addition, it is a form of language style commonly used in small groups, unexpected acquaintances, in this case only small scopes, and strangers. It is also used orally to run a business or daily job. The language used in negotiating with strangers, distant acquaintances, or colleagues of unequal rank, namely between the captain and the commanded soldier. This style is defined into two features. First, the speaker provides background information and he does not assume that he will be understood without it. Second, the recipient of the message participates continuously; most often participate for a very long period. When one person speaks, occasionally the other gives a brief response or a standard signal such as, yes; not; uhuh; N'n; Mmm; That's right; I think so; oh; I get it; yes I know; etc. The pattern of linking clauses in consultative is generally very simple.

(5) Ernest Krause: It's captain, we're chasing the target, let's do our job well. This is what we have practiced (12:21)

Charly: Okay, captain. Prepare to chase the target. (From the Movie)

(6) Ernest Krause: This is the captain, it seems that we have managed to sink the target, this is the result of our cooperation. (23:11)

Charly: Yes, the target has sunk, waiting for further instructions. (From the Movie)

(7) In another example: Can you go see the leader immediately, please?

4. Casual Style

The relaxed style is used among friends, co-workers, relatives, or strangers when an appropriate informal atmosphere is desired, such as outside the classroom where students are talking, outside the office during breaks, at a gathering of relatives when it is

empty. There are two relaxation style devices. The first is to make most of the difference between casual grammar, which requires shorter forms, easy to understand. For friends, acquaintances, insiders, using slang, ellipses, and verbal formulas. "Ever; already done that!" "Have experienced: already tried it!" For example: "I believe I found one" or "I'm sure I'll get one" is consultative, "I believe I can find one" and "I'm sure I can have one" are relaxed.

The second is slang which is the main indication of a group relationship or a sphere that is comfortable to socialize. For example: a Rock musician will feel more familiar and natural to his audience if he says "Hi guys, I'm not a cool punk rock, I know that, but I like rocker stuff" to other rock musicians, rather than using a formal style like "Friends, I'm sure you all know that I'm not a very good Rock Musician, even though I understand all the things about rockers."

Casual conversation is a type of conversation where we feel most at ease and enjoy the flow of discussion it is spontaneous, authentic, and free from any pressure. This form of interaction is also linked to crucial dimensions of social identity, such as gender, generation, sexuality, social class, ethnicity, and affiliations with subcultural groups or communities. Within casual conversation, various forms of expression emerge, including narratives, anecdotes, short stories, case examples, observations or comments, opinions, gossip, jokes, and wordplay (Rosida, 2008). Such conversation not only strengthens interpersonal relationships but also reflects broader social and cultural dynamics, allowing individuals to express themselves naturally while maintaining their collective identity. In addition, a relaxed style is a style that is used for conversation in casual or normal everyday situations, which is suitable for conversations with our friends or sometimes

family members, such as in a dining room during casual chat.

Example:

(8). Cleveland: The waves are too big for a hot meal, I can make you a Ham Steak and an egg, sir. (07:24) (From the Movie)

(9). Ernest Krause: Take a sheepskin coat in my cabin. (11:52) (From the Movie)

(10) Cleveland: Hey, captains. I made corned beef and onion, thick pieces for you, you have to eat, sir. (24:14) (From the Movie)

5. Intimate Style

The intimate style is a highly personal and exclusive form of communication, typically developed in relationships built on emotional closeness, such as spiritual bonds, family, romantic partnerships, or close friendships. In this context, couples are often the primary group that employs this style, using distinctive terms of endearment that reflect familiarity such as religiously tinged addresses "darling" or "love", affectionate expressions "honey" or "sweetheart", or even family-like terms "mom," "dad," or other unique nicknames. The use of these terms not only signifies intimacy but also strengthens emotional bonds between individuals within these private circles.

Based on the above explanation, the researcher intends to analyze the action film "Greyhound" using the language style theory of Martin Joos (1976).

Example:

(11) Ernest Krause: Oh Lord, let your holy angel be with me. (03:11) (From the Movie)

(12) Evie: Yesterday, today, and forever. (04:20) (From the Movie)

(13) PU: Come with me, I'm serious, so I can ask you to marry me on a tropical island
(05:24) (From the Movie)

D. Functions of the Language style

According to Chaika (1982:29), the function of language style is to convey social or artistic effects. Meanwhile, Badiah (in Hidayat, 2004:11) defines the function of language style as follows:

1. To increase the Audience's taste.

Using stylish language can increase the audience's thinking of what the actor says so that it creates its own imagination by the listener, in this case, the actor will increase public opinion about what has been written or said, what it means, its purpose, needs, and desires.

2. To persuade the reader.

Language style functions can also make the audience believe in what the actor or speaker has stated. In general, the writer or speaker grabs the reader's attention by using rhetorical language or using interesting language.

3. To create a certain atmosphere.

The style of language used by actors can affect the feelings and thoughts of the audience. Therefore, how actors use language styles in their ads will create a certain atmosphere thus creating an atmosphere that aims to attract the interest of the audience.

E. Movie

A film called a film or moving image is a story that is told with a horn that makes people happy to listen to. The film is produced by recording photographic images using a camera, creating images with animation techniques or visual effects. The visual elements of the new film provide a universal power of communication. Some films have become popular attractions around the world by using voice switchers or subtitles that translate dialogue into the audience's language (providing translation). It is understood as a written text spoken by an actor or performer in a movie using a script. According to Kooperman (2010), Scripts focus on the story, dialogue, format, characters, plot, theme, momentum and the document itself.

F. Related Studies

Along with this study, the researcher found several studies or projects that were almost similar but differed in focus. Going together with this study, the researcher found some researches or projects that nearly similar but different in focus and certainly different in data research.

This thesis belongs to Lilian Salsabila from the University of Pekalongan, Indonesia in (2022) entitled Analysis of Language Styles Used in the Film "The Princess Switch" and Its Implications in Teaching Speech. The researcher also focused on the style of supporting language that is also present in a film. He uses the theory of language style from the theory of formality by Joos in Sutherland (2016). He found all five of the types of language styles, namely: frozen style (1 datum), formal style (43 data), consultative (9 data), casual style (26 data), and intimate (11 data). In addition, among those styles, the dominant style used in the movie "The Princess Switch" and its Implications in Teaching

Speech. It is different from the language style in the movie "Greyhound", where the researcher used the theory of formality by Joos in Sutherland (2016), the most prominent difference is the difference in data discovery or language style, the researcher found the dominant language style used in the movie "Greyhound" is the Formal style.

Next is Rosyda, Rina Wafirotur from IAIN Ponorogo (2021) Analysis of Language Styles Used by the Main Characters in the Film "Wonder". First, researchers found four types of language styles used by Auggie in the film: formal style, casual style, consultative style, and intimate style, while frozen style was not found in the film "Wonder". For more details as follows: the formal style consists of 3 data, the consultative style 3 data, the casual style 14 data, and the intimate style 7 data. Second, of the four types, the most dominant type is the casual style, which consists of 14 data, which is different from the language style in the movie "Greyhound" is the data of the dominant language style. while the researchers found that the four styles and styles that are predominant used in the movie "Greyhound" are Formal styles.

Next is "Analysis of Language Style in "Front of the Classroom Film" by Nina, Setiana (2022) from Uin Raden Intan Lampung, in his studies, he analyzed with Research using descriptive qualitatives to analyze data. Qualitative research is an interpretive approach that leads to being precise that means and behavioral experiences in social phenomena. Qualitative research is a social inquiry that focuses on ways to interpret human beings to recognize approximately their experiences and the words they use in life. This research shows that there are 4 types of language styles in front of Class Movies. There is a formal style of 12 data, an intimate style of 17 data, a consultative style of 6 data, a casual style of 8 data, a frozen style of 0 power. In this film is an intimate style

that represents 17 data, which is different from the language style in the movie "Greyhound" is the data of the dominant language style Where in this case the researcher found that the dominant data from the movie "Front of the Class" is the intimate language style which amounts to 17. whereas the researcher found the dominant language style used in the film "Greyhound" was the Formal style.

The next thesis is Analysis of Language Style in The Film "The Ron Clark Story" by Rizka, Aprilia (2021). From UIN Raden Intan Lampung. In his studies, he uses theory This research uses a theory by Martin Joos. In addition, not all language styles were found in this study. It found four styles of language; formal style, consultative style, casual style and intimate style. The results of the study show that there are 157 data from the main characters of The Ron Clark Story Movie to display language styles. The data collected can be concluded that the dominant language style occurs in the casual style. The language style detail in The Ron Clark Story Movie is 89 data or 56.7% casual style. The second is the consultative style, there are 49 data or 31.2%. The third is the formal style, there are 14 data or 8.9%. And the last is the intimate style, there are 5 data or 3.2%, which is different from the language style in the movie "Greyhound" is the data from the dominant language style Where in this case the researcher found that the dominant data from the movie "The Ron Clark Story" is a relaxed language style which totals 89 data. while the researcher found that the dominant language style used in the movie "Greyhound" was the Formal style which amounted to 30 data.

The last thesis is Dani, Rahmansyah. An Analysis of Language Style Used in "Two Fast and Furious" Movie. Diss. Uin Raden Intan Lampung, 2022. In his study, the researcher used a descriptive qualitative method as an approach to research data. The data source is taken from the script of the film "Two Fast and Two Furious". The analysis is

based on five language styles adopted from Martin Joos' theory; They are frozen style, formal style, consultative style, casual style and intimate style. The results showed that there were 70 data from conversations in movies to display language styles. The data collected can be in the form of concluding that the type of style that occurs dominant in film is the consultative style. The data is broken down as follows: formal style with 18 incidents, Frozen style with 3 incidents, consultative style with 21 incidents, casual style 15 incidents, and intimate style 13 incidents, which differ from the language style in the film "Greyhound" is data from the dominant language style Where in this case the researcher found that the dominant data from the film "Two Fast and Two Furious" is the consultative language style which amounts to 21 data. while the researcher found that the dominant language style used in the movie "Greyhound" was the Formal style which amounted to 30 data.

G. Theoretical Framework

This research focuses on the language style used in the action film "Greyhound" by Aaron Schneider. This research took a speech script from the film. In this film, researchers use language to convey their ideas using film scripts. As we know, language is used by people not only in oral form but also in written form. In the following, the framework will be explained by the researcher based on the theory to analyze the data, however, this study only focuses on the language style that exists in the film Greyhound.

CHAPTER III

RESEARCH METHODS

This chapter presents the research methods used in this thesis, namely research design, research instruments, data and data sources, data collection, and data analysis.

A. Research Method

In this study, the researcher employed a qualitative approach to thoroughly examine the subject of analysis, namely the film *Greyhound*. This method was chosen because the research focuses on analyzing dialogue between characters, scrutinizing each utterance, and identifying linguistic styles within the film's text. Qualitative research serves as a form of social inquiry that emphasizes how individuals interpret and make sense of their experiences and the world around them. In other words, this study relies on an in-depth understanding of *Greyhound* as the foundation for analysis. The research applied a qualitative descriptive design since the data consisted of verbal exchanges specifically, dialogues among characters in the film. The findings include textual excerpts that illustrate the substantive presentation of the analysis (Bogdan, 1982:28). By adopting this method, the study not only reveals explicit meanings but also explores implicit values embedded in the characters' linguistic interactions.

B. Data sources and Data

The data of this study was obtained through an analysis of the film *Greyhound* (2020) which was legally downloaded from a licensed digital platform, then transcribed manually with the following stages: initial observation by watching the film in full using a laptop device to understand the context of the overall dialogue, time-stamping of scenes

containing relevant conversations, verbatim transcription of all the main seven-character dialogues using Microsoft Word software, and initial classification based on identified linguistic features. This process ensures data accuracy by comparing the audio-visual footage with the transcript script twice for validation, while noting contextual changes in language style. The download is done via a stable WiFi connection to avoid buffering interruptions that may affect the analysis of the conversation.

This study specifically analyzes the language style in the conversations between Captain Earnie Crause as the main character and his subordinate soldiers, and also his partner without including interactions with the enemy in the film. Based on Martin Joos' Five Clocks theory, which classifies language styles into five levels of formality: frozen, formal, consultative, casual, intimate. This study aims to identify the dominant communication patterns in these hierarchical military relationships. Conversation data was examined to see how Captain Crause used a particular style, such as formal for command or consultative in tactical discussions, and how soldiers responded to it whether in a commensurate style or in an inequality pattern. Contextual factors such as war situations, psychological pressure, and loyalty were also reviewed as variables influencing the choice of language style. Through a discourse analysis approach, this study is expected to uncover the correlation between language styles, authority, and group dynamics in a closed military setting.

As the source of data for this study employs character dialogues as the fundamental unit of analysis, with a specific focus on the verbal interactions of the seven main characters in *Greyhound* (2020). Each dialogue unit is examined for its linguistic features and categorized according to Martin Joos' (1967) Five Clocks theory. The analysis

includes both the content and context particularly noting how language styles shift between combat commands and interpersonal exchanges. Data is extracted through repeated viewings of the film, with dialogues transcribed verbatim and timestamped to maintain contextual accuracy, ensuring systematic comparison across different scenarios and character dynamics.

C. Research Instruments

This study used two types of instruments to collect and analyze data from the film *Greyhound*: (1) a human researcher instrument that acted as a data selector by sorting out the dialogues of the seven main characters based on the context of the combat/non-combat scene, language style coding using the theory of the Five Styles of Joos (1967) through the identification of vocabulary, sentence structure, and social hierarchy, as well as semantic analysts for tracking changes in meaning; and (2) a non-human instrument in the form of an ASUS ZenBook laptop (Intel Core i5, 8GB RAM) with Microsoft Word software for verbatim transcription, Excel for language-style frequency tabulation, and VLC Media Player (0.5x slow playback feature) for acoustic analysis, supported by Sony WH-1000XM4 headphones to minimize noise, as well as official film scripts and IMDb production notes as validation materials. Data validation was carried out through source triangulation (script vs. audio recording) and intra-rater reliability (repetition of classification after 2 weeks).

D. Technique of Data Collection

The researcher legally downloaded *the Greyhound* movie from the Bilibili.tv licensed platform on March 14, 2025 at 21:30, then performed a manual transcription of the entire dialogue using Microsoft Word 2021 with steps: First the repeated movie

playback using VLC Media Player features 0.5x slow playback to ensure accuracy, Second recorded the timestamp example: 05:21 and the identity of the speaker in each Captain Krause dialogue: "*All escorts, deploy sonar now!*", Third, cross-verification with the film's official script for ambiguous dialogue, as well as data storage in an encrypted folder. The final transcript is categorized based on Martin Joos' (1967) theory of the Five Styles through the analysis of linguistic features of vocabulary, sentence structure, level of formality to ensure consistency of codification.

E. Techniques of Data Analysis

This study uses a qualitative analysis method with the following stages: identification of language styles in selected dialogues using the theory of the Five Styles of Joos (1967) through linguistic markers of vocabulary, sentence structure, social context, classification of data into matrix tables with columns of Characters, Dialogues, Timestamps, Language Styles, and Scene Contexts, comparative analysis to compare the distribution of language styles between characters and combat/non-combat situations and verify the triadic by comparing the results of the researchers' codification, the film's official script, and the linguist's review to ensure reliability.

CHAPTER IV

FINDING AND DISCUSSION

This chapter discusses the invention of the language style used in the 2020 film Greyhound. The researchers used Martin Joss's theory to analyze the data, which found a total of 90 data taken from some of the conversations in the film that matched the language style to be studied. There are more than 550 conversations between the main characters and supporting characters in the Greyhound movie. Researchers identified and analyzed the script of this film related to the language style. After that, the researcher explains the function of each type of language style from some data.

A. Types of language styles in the movie Greyhound 2020

The film Greyhound (2020) features five language styles of Martin Joos (1967) with a distribution that reflects the military context: The dominant formal style in hierarchical command, the consultative style as a bridge of communication between ranks, the casual style in non-combat interactions and the intimate style that rarely appears, showing the limitations of emotional closeness on the battlefield. This pattern emphasizes how the pressures of battle shape the use of language, with formality as a survival mechanism and stylistic deviations to casual/intimate as psychological escape.

1. Frozen Style

From the analysis that has been carried out by the researchers, none of the data has been found to be suitable for this type. It can be concluded that the frozen style is not used in this film because the film Greyhound has a duration of 90 minutes and 90% of the

shooting is in the middle of the battle in the Atlantic.

2. Formal Style

Based on the analysis of data taken by the researchers, there are 40 categories of data found in a formal style in the film Greyhound 2020. The researcher decided to explain all the data obtained as a formal style with the following example:

The forms are usually not as subtle as those in the oratorical style. The formal labels are: yes, sir... Well, sir... and very few others.

Captain Ernie Krause: All bodyguards, Greyhound. Immediately return to their respective positions. There was enemy contact with the 087 trench, 15 to 20 miles away. (10:21)

Charly: Steering, fighting. Target range 092, distance 15 miles. (12:47)

Soldier: Yes, Captain

The above sentence, the language is generally used in formal situations because the sentence "Immediately return to their respective positions" is included in the Joint background knowledge or in the form of a group notification or also as a form of appeal. The situation and conditions of the actors explained what to do, before Captain Ernie Krause's statement, Charly gave an explanation to all the crew about the situation on the battlefield located in the middle of the Atlantic sea facing the mush U-boats of the German side. The above statement is one-way communication with little feedback. The formal style used is: yes, Captain, good Captain.

Captain Ernie Krause: Dicky Greyhound, adjust your position to help the convoy on the right side, there is a ship that has changed direction late, put your sonar on the right wing. (10:46)

Sentences in this formal style. It is used in communication that is mostly one-way with little or no feedback from the audience or interlocutor. The phrase "adjust your position". Combine maximum explicit expressions and sentence complexity, the situation of the speaker giving orders to the other warships to adjust your position to help the convoy on the right side. The actor's condition when Captain Ernie Krause Commanded the escort ship felt that something was happening and would anticipate it, when the crew or Soldier listened to the captain's instructions, the Soldier responded to Captain Ernie Krause to install sonar in the right direction.

Captain Ernie Krause: We're pursuing a possible submarine of the 087, a distance of 15 to 20 miles. (12:01)

Crew: Okay, Captain

The above sentence is used in formal situations, where communication is mostly one-way with little or no feedback from the audience or the interlocutor. The speech is similar to the previous example. The utterances 'We are chasing the possibility of submarines' and 'we' are the use of conversation in a formal style by the situation that Captain Earnie Krause described about the situation that was going on in an escort mission in the atlantic, a condition when Captain Earnie Krause's remarks, were normal conditions after several attacks by enemy submarines.

Captain Earnie Krause: Armament, Announce, Don't shoot without orders from me.
(13:13)

Crew of the Ship: well captain, ready, Captain!

The above sentence is more cohesive and more careful Information such as the statement "well captain, Ready captain." is included in the formal style in which the situation of the crew or the soldier on the ship respects and answers the statement of Captain Earnie Krause. The condition when Captain Earnie Krause ordered all the crew not to fire without orders from him, the situation was normal before starting the battle.

Captain Earnie Krause: Mr. Watson, we have to go for sonar, a speed of 22 knots. (15:31)
Watson: Baik, captain.

The above statement was included in the response to the remarks when the crew of the ship talked about slowing the speed off the ship. The saying "we should go for sonar" above is a formal style. The situation, Captain Earnie Krause made it clear what to do in the war with the German U-boats, because Captain Earnie's situation was directing all the crew. The condition of all the crew after Captain Earnie Krause's remarks was normal. Watson's response as the captain and the rest of the crew had little communication feedback.

Captain Earnie Krause: The rough seas, Mr. Watson, there's only a radar dish, we should be able to see it. (13:46)

Watson: Okay, Captain, optimize the radar to see the target.

The above statement was a quick response by Watson upon receiving orders from Captain Earnie Krause. "optimize radar to see targets" was included in the formal style due to the situation when Watson confirmed captain Earnie Krause. They said that Watson was ready. The conditions when the above statement was very formal, when all the Soldier units or crew gathered together and listened to orders from Captain Earnie Krause.

Captain Earnie Krause: Helmsman, preparing for a quick maneuver. (17:43)

Watson: Okay, Captain. Prepare for maneuvering.

The above phrase is the expression of the Ship's crew upon receiving orders from Captain Earnie Krause to get ready for the ship's quick maneuvers, this phrase does not require a reply. "Okay, Captain. Prepare for maneuver." is a sentence that belongs to the formal style. Watson's situation had confirmed the readiness of Captain Earnie's orders. This condition is normal, when Captain Earnie Krause gives the order and the captain of the ship responds normally.

Captain Earnie Krause: Maximum steering right. (21:39)

Captain: "Okay, Captain"

The above phrase is an expression when the ship's captain was commanded by Captain Earnie Krause. This is an expression that does not require a response. "Good" was a quick response from the captain of the ship. This expression belongs to the formal style. This situation occurred when Captain Earnie Krause ordered the captain to direct the ship

to the right as much as possible for the captain to do it directly while Captain Earnie Krause observed the enemy's movements. The captain gave a short "well, captain" response which meant that Captain Earnie's orders would be carried out right away. Captain Earnie Krause's statement is The above statement is one-way communication with little feedback.

Captain Earnie Krause: Mr. Watson, stay in the opposite direction. Maintain this position.
(21:55)

Watson: "Yes, Good, Captain"

The above statement is a phrase when Watson responded to Captain Earnie Krause's statement to remain in the position instructed by Captain Earnie Krause to deal with the enemy's attack and also to find out the position of the U-boat to choose the Germans and the response was a quick response. The word "yes" was Watson's quick response to Captain Earnie Krause. This sentence belongs to the formal style. The situation when Captain Earnie Krause gives an instruction to the captain of the ship, after he sees the opposing U-boat diving.

Captain Earnie Krause: Our sonar is changing direction, standard sweeps on both sides of us. (22:00)

Charlie: "Ya, Captain."

The above statement is Charlie's response to Captain Earnie's question. It was a statement that didn't need to be answered. The phrase "yes, Captain" is an obvious phrase

in response to Captain Earnie Krause's orders. This includes a formal style. Things were very normal when Captain Earnie Krause gave a statement about the situation he saw and Loved about the change in the ship's sonar that the Captain conveyed to Charlie as the vice-captain on the ship, Charlie gave feedback with little communication.

Captain Earnie Krause: Grayhound Guards, we've attacked the enemy but the attack missed. (22:06)

You Ship: "Yes, Captain."

The above statement is the Crew's answer to Captain Earnie Krause's statement. It is also a statement that does not require a reply. The statement "Yes, Captain" is a clear statement from Captain Earnie Krause's statement that explains the attack that did not hit the intended target. The statement included formal style as the conditions were still on combat alert, Captain Earnie Krause and all the crew were in encounter mode.

Captain Earnie Krause: We drowned it. (22:57)

In the above remarks, Captain Earnie Krause responded when he managed to destroy a U-boat and sink it when Captain Earnie Krause saw a U-boat fuel spill floating on the surface of the sea and debris from a German submarine U-boat with a short response and no need to discuss it. The 'We sink it' remark was a quick response from Captain Earnie Krause which belonged to a formal style. Captain Earnie Krause's response showed happiness at having sunk an enemy submarine.

Captain Earnie Krause: Greyhound Guards, we see evidence of death (23:31)

Greyhound Guard: "Good, Captain"

At the above remark, the Greyhound Guard replied with a quick and short response and it was in a formal style. On the above utterance, "Okay" is a clear statement by the Greyhound Guard to confirm. The situation when the Greyhound Guards are very happy that the enemy submarine has been sunk and feel Happy with captain Earnie Kraus' statement. The condition is very normal, a little happy.

Captain Earnie Krause: Escort commander to James, please save as much fuel as possible (26:14)

James: "Okay, Captain"

At the above remarks, James replied with a quick and brief response and it was in a formal style. In the above remark, "Okay.." is a clear statement by James as the person who arranged the fuel for the Greyhound escort ship to confirm the statement from Captain Earnie Krause. A situation when James is very ready to respond to any order from captain Earnie Krause. The condition is very normal.

Captain Earnie Krause: Escort commander to Cadena, Join the convoy as soon as possible, zig-zag modifications. (28:43)

Cadena: "Okay, Captain, join the convoy"

To the above remarks, Cadena replied with a quick and brief response and that was included in the formal style. At the above remark, "Okay.." is a clear statement by Cadena

by hearing direct instructions from Captain Earnie Krause to join the convoy and in a zig-zag style to confirm the statement from Captain Earnie Krause. A situation when Cadena felt very ready for Captain Earnie Krause to give instructions. The condition is very normal.

Captain Earnie Krause: Greyhound to all the guards. Move the radio to the Zebra channel. (45:16)

You Ship: "Yes, Captain"

To the above remarks, the crew replied with a quick response and short and it belongs to the formal style. In the above remark, "Yes" is a clear statement by the greyhound crew to confirm. A situation when the crew feels very ready to hear the instructions that will be delivered by Captain Earnie Krause when giving a statement or instruction. The condition is very normal.

Captain Earnie Krause: There would be an airplane, he would say "Uncle William, your answer, "Baker Dog". (64:43)

Crew Ship: Yes, Captain.

On the above remarks, the Crew replied with a quick and brief response and it was included in the formal style. On the above remarks, "Yes" is a clear statement by the crew to confirm. A situation when the crew felt very ready to accept the orders given by captain Earnie Krause regarding the tone of the aircraft and had their own code to ensure

alignment with the Greyhound. The condition is very normal.

Captain Earnie Krause: Move all radio currents to the Hotel channel, do (63:29)

Crew of the Ship: Okay, transfer the radio current.

The above remark was a quick response from the Crew when they received orders from Captain Earnie Krause as the ship's captain. "Well, move the radio current" is included in the formal style because of the situation when the crew confirms captain Earnie Krause. They said that the crew was ready. The conditions when the above remarks took place were very formal, as all the crew prepared and gathered together to listen to instructions from Captain Earnie Krause.

Captain Earnie Krause: All the Greyhound escorts, there are two surface targets on the right. (67:30)

Greyhound Guard: Okay, Captain.

The above remark was a quick response from the Greyhound Ship Guard when he received an order from Captain Earnie Krause to be on standby for seeing the enemy. "Okay, Captain" included in the formal style because of the situation when the Greyhound Guard confirmed captain Earnie Krause. They said that the Greyhound Guards followed the instructions that had been given. The conditions when the above remarks took place were very formal, when all the Greyhound escort units gathered together.

Earnie Krause: Keep your guard up. (67:35)

Crew of the Ship: Okay, Captain.

The above remark was a quick response from the Crew upon receiving an order from Captain Earnie Krause to maintain the guard so as not to let his guard down "Okay, Captain." included in formal style due to the situation when the Crew confirmed Captain Earnie Krause. They said that the crew was always attentive and ready in every direction given by captain Earnie Krause. The conditions when the above remarks occurred were very formal, when all the crew gathered together.

Captain Earnie Krause: Mr. Watson, announce combat alert. (67:37)

Watson: ready, Captain, Combat alert.

The above remark was Watson's quick response when he received an order from Captain Earnie Krause to announce combat alert to the Grayhound's ship's bodyguards and all troops. " ready, Captain, Combat alert" was included in the formal style because of the situation when Watson confirmed captain Earnie Krause. They said that Watson was ready and went on combat alert. The conditions when the above remarks occurred were very formal, when all the escort Boat units gathered together.

Captain Earnie Krause: Maximum steering right, completely! (69:25)

Crew : Good, Right Full Helm.

The above remark was a quick response from the Crew when they received orders from Captain Earnie Krause. "Okay, Right full helm" is included in the formal style because of the situation when the Crew confirms Captain Earnie Krause. They say that the Crew and also the captain follow the captain's orders completely, The conditions when

the above remarks occur are very formal, when all the Soldiers are gathered together and on standby for battle.

Captain Earnie Krause: Return the steering, point straight to the sign at 119! (69:43)

Captain: Okay, Captain, point to the 119 mark.

The above remark was a quick response from the ship's captain when he received orders from Captain Earnie Krause. ": Okay, Captain, point to the 119" sign included in the formal style because of the situation when the Crew confirmed captain Earnie Krause. They say that the Captain of the Ship directed the ship to the 119 mark. The conditions when the above remarks occurred were very formal, when all the crew and the Greyhound security group were in combat mode and gathered together.

Captain Earnie Krause: Charly! Set the direction for the range of the stern weapon! We shoot at the same time! (69:53)

Charly: Okay, Captain, Get ready to shoot.

The above remark was Charly's quick response when he received an order from Captain Earnie Krause to set the direction and instruct to shoot together through the cues that captain Earnie Krause would give. "Okay, Captain, Get ready to shoot." included in the formal style because of the situation when Charly confirmed captain Earnie Krause. They said that Charly and the rest of the crew were ready. The conditions when the above remarks took place were very formal, when all the troops gathered together.

Charly: Left full steering, down to two-thirds. Stern gun, targeted shot (70:12)

Captain of the Ship: Good, Full rudder, Shoot the target.

The above remarks were a quick response from the Captain when he received an order from the Co Captain. "Okay, Full helm, Shoot the target." is included in formal style because of the situation when the ship's Captain confirms Mr. Charly. They said that the Army was ready. The conditions when the above remarks took place were very formal, when all the troops gathered together and prepared to shoot.

Captain Earnie Krause: All handguns, thin targets on the right side! (70:20)

Crew Ship: Okay, Captain. Ready to shoot.

The above remark was the quick response of all the Crew when they received orders from Captain Earnie Krause to aim at the enemy manually. "Okay, Captain. Ready to shoot." included in formal style because of the situation when the Crew confirmed captain Earnie Krause. They said that the crew was preparing to shoot manually. The conditions when the above remarks occurred were very formal, when all the troops were prepared on the aimed manual weapons and gathered together.

Crew: Signal platform reports the "Uncle William" aircraft (72:37)

Captain Earnie Krause: Jawab, "Baker Dog"

The above remarks were a quick response from Captain Earnie Krause when he heard a message from the crew about the signal received from the rescue plane. "Answer,

Baker Dog" belongs in formal style because of the situation when Captain Earnie Krause confirms the Crew of the signal platform. They said that the signal was given to the rescue plane. The conditions when the above remarks took place were very formal, when all the troops gathered together.

Captain Earnie Krause: Shoot to mark targets for the plane! (72:44)

Crew: ready, Captain, to fire.

The above remarks were a quick response from the Crew when receiving orders from Captain Earnie Krause. "ready, Captain, open fire" is included in the formal style because of the situation when the Crew confirms Captain Earnie Krause to open fire. They said that the crew was ready to shoot. The conditions when the above remarks took place were very formal, when all the Troops were gathered together.

Captain Earnie Krause: To the convoy and all the escorts, the sonar reported no contact, the radar reported no contact. (73:56)

Greyhound Ship Guard: Okay, Captain.

The above remark was a quick response from the Greyhound Ship Guard when he received orders from Captain Earnie Krause. "Okay, Captain" included in the formal style because of the situation when the Greyhound Bodyguard confirmed captain Earnie Krause. They said that the Greyhound Boat Guard heard Captain Earnie Krause's instructions. The conditions when the above remarks took place were very formal, when all the Escort Ships were gathered together.

AL UK: To Greyhound welcome, please make a verbal report to Diamond on the radio. (74:51)

Captain Earnie Krause: Well, the Greyhound escort ship made a report.

The above remark was a quick response from Captain Earnie Krause when he received an order from the British Navy to make a report verbally. "Well, the Greyhound escort ship made a report" was included in the formal style because of the situation when Captain Earnie Krause confirmed to the British Navy. They said that Greyhound made a verbal report. The conditions when the above remarks took place were very formal, when all the escort ships were gathered together.

AL UK: Greyhound we heard you are having a hard time. (75:02)

Captain Earnie Krause: Yes, sir. In the last 48 hours.

The above remark was a quick response from Captain Earnie Krause when he received a message from the British Navy asking about the condition of the Greyhound escort ship. "Yes, sir. In the last 48 hours." included in formal style due to the situation when Captain Earnie Krause confirmed the British Navy. They said that the Greyhound Ship had been in trouble for the last 48 hours. The conditions when the above remarks took place were very formal, when all the Troops were gathered together.

AL UK: but are you good? (75:18)

Captain Earnie Krause: Yes, We're good, sir.

The above remark was a quick response from Captain Earnie when he received a question from the British Navy regarding the news from the escort ship Greyhound. "Yes, We're good, sir." was included in the formal style because of the situation when Captain Earnie Krause confirmed the British Navy. They say that the Greyhound Ship is fine. The conditions when the above remarks took place were very formal, when all the Troops were gathered together.

AL UK: We'll take your place now and take the convoy to Liverpool. (75:30)

Sentences in this formal style. It is used in communication that is mostly one-way with little or no feedback from the audience or interlocutor. The phrase "We will replace you". Combining maximum explicit expressions and sentence complexity, the speaker's situation gives the order to a warship led by Captain Earnie Krause to bring a convoy previously protected by the Greyhound ship to go to Liverpool. The actor's condition when Captain Ernie Krause heard the command of the British Navy felt a little uneasy and offered to continue escorting, when the crew or soldiers listened to the instructions of the British Navy, the Soldiers responded to Captain Ernie Krause to do what Captain Earnie Krause thought was best.

AL UK: you take Dicky and Harry, and go as soon as possible to the London naval base.

Sentences in this formal style. It is used in communication that is mostly one-way with little or no feedback from the audience or interlocutor. The phrase "you brought Dicky and Harry". Combining maximum explicit expressions and sentence complexity,

the speaker's situation gives the order to a battleship led by Captain Earnie Krause to take Dicky and Harry, who are the Greyhound ship's protection forces, to take them to the Londonderry naval base. The actor's condition when Captain Earnie Krause heard the order of the British Navy felt a little disappointed and gave orders from the British Navy, when the crew or soldiers listened to the instructions of the British Navy, the Soldiers responded to Captain Earnie Krause to separate and head to the Londonderry.

Al UK: I ask you to take Dicky and Harry home, they are not worthy enough to escort me? Go to Derry. (75:49)

Captain Earnie Krause: Okay, sir.

The above remarks were a quick response from Captain Earnie Krause when he received orders from the British Navy. " Good, sir." included in formal style because of the situation when Captain Earnie Krause confirmed the British AK to bring troops to Londnderry. They said that the Greyhound Ship would carry out the order. The conditions when the above remarks occurred were very formal, when all the crew gathered together.

Al UK: How many crossings have you crossed? (75:58)

Captain Earnie Krause: This is my first time, sir. (75:59)

The above is a quick response from Captain Earnie Krause when he received a question from the British Navy about how many times he led troops at sea to fight in escort missions. " This is my first time, sir" was included in the formal style because of the situation when Captain Earnie Krause confirmed the British Navy. They said that

Captain Earnie Krause was leading the force on a patrol mission for the first time. The conditions when the above remarks occurred were very formal, when all the crew gathered together.

Al UK: Unbelievable, hopefully the next one will be easier. Great show Commander.

(76:06)

Captain Earnie Krause: Thank you, sir! (76:10)

The above remarks are a quick response from Captain Earnie Krause when he received a statement that the British Navy was impressed by the leadership of Captain Earnie Krause who carried the Greyhound escort ship capable of sinking the enemy and managed to survive. "Thank you sir!" was included in the formal style because of the situation when Captain Earnie Krause confirmed to the British Army of his experience. They said that Captain Earnie was grateful for the praise from the British Navy. The conditions when the above remarks occurred were very formal, when all the crew gathered together.

Al UK: Four U-boats? Very good job Greyhound. (75:25)

Captain Earnie Krause: Yes, that's right, sir.

The above remarks were a quick response from Captain Earnie Krause when he received a question from the British Al. "Yes That's right, sir." was included in the formal style because of the situation when Captain Earnie Krause confirmed the British Navy. They say that Captain Earnie Krause managed to sink an enemy ship. The conditions when

the above remarks occurred were very formal, when all the crew gathered together.

Captain Earnie Krause: Diamond Greyhound, can you hear me? (74:58)

Greyhound Ship's Bodyguard: yes, captain, we heard it.

The above remark was a quick response from the Greyhound Ship's Bodyguard when he received a Question from Captain Earnie Krause whether or not he heard his voice. "Yes, captain, we heard it" was included in the formal style because of the situation when the Greyhound Ship Guard confirmed captain Earnie Krause. They said that the Greyhound Escort Ship heard the voice of Captain Earnie Krause. The conditions when the above remarks occurred were very formal, when all the Guard gathered together.

Captain Earnie Krause: Dicky and Harry you were released from custody. The echelon formation on my right in front of the convoy, we will leave for 087 to Londonderry.

(76:32)

Greyhound Ship's Guard: Good, Captain!

The above remarks were a quick response from Dicky and Herry as the Greyhound Ship's bodyguards when they received orders from Captain Earnie Krause. "Good, Captain!" included in the formal style because of the situation when the Greyhound Ship's Bodyguard confirmed Captain Earnie Krause. They said that the Greyhound ship's bodyguards carried out Captain Earnie Krause's instructions. The conditions when the above remarks occurred were very formal, when all the crew gathered together.

3. Consultative Style

From the analysis carried out by the researcher, there are 5 data found in the film and from all the data, the researcher decided to explain all of the data that has been found in the Greyhound film. The consultative label is: yes, no, uhhuu, huh.., that's right, I think so and a few others that are very few. As follows

Captain Earnie Krause: Restore the relationship you have broken and give me peace
(08:25)

You Ship: All right, Captain!

The sentence is a consultative style, as it is commonly used in semi-formal communication situations, the above phrase "Alright" is a short response that falls under the consultative style, when Captain Earnie Krause gives a statement to the crew to restore relations due to fights between soldiers. The crew's response was short. When the expression is very normal.

Captain Earnie Krause: If it were to happen again, there would be fatal consequences.
(08:46)

You Ship: Yes, Captain!

The above sentence is a consultative style, as it is generally used in semi-formal communication situations. "Yes. Captain" included a brief response. In a consultative situation it is generally simple. The crew was scared when responding to a statement from Captain Earnie Krause. The consultative labels were: yes, no, uhhuu, huh.., right, I guess so and a few others, and in this case the crew responded to Captain Earnie Krause with a

short "Yes".

Captain Earnie Krause: "That's not right, turn the ship" (27:30)

The sentence above is a pattern of clause relationships. In consultation it is usually simple. "No, right" is a quick response that falls under the style of consultation. From the situation where Captain Earnie Krause gave a statement when the Greyhound crew asked questions. The sentence is a consultative style, as it is generally used in the context of half a formal communication situation, the above phrase "Not True" is a short response.

Captain Earnie Krause: It's captain, we're chasing the target, let's do our job well. This is what we have practiced (12:21)

You Ship: Yes That's right Captain!

The above sentence is a consultative style, as it is usually used in semi-formal communication situations. "Yes Right" is a Crew greeting that falls into the consultative style because it is a quick response, when the crew gives an answer to Captain Earnie Krause's question. In addition, it is a common form of language style in small groups, casual acquaintances, and strangers.

Captain Earnie Krause: This is captain, it seems that we managed to sink the target, this is the result of our cooperation. (23:11)

Greyhound Ship Guard: that's right captain, I think so.

The above sentence is a consultative style, as it is usually used in semi-formal

communication situations. "That's right Captain, I guess so." was the Greyhound Ship's Guard's remark that belonged to a consultative style as it was a quick response, when the Greyhound Ship's Guard gave an answer to Captain Earnie Krause's statement. In addition, it is a common form of language style in small groups.

4. Casual Style

Based on the analysis of the film text, the researcher found 30 data and all of these data the researcher decided to explain all the data that had been found in the film Greyhound. Normal situations that correspond to conversations with our friends or sometimes.

family members, such as outside the classroom, when students are chatting, and in this example according to the action movie, i.e. When Susana is not in combat mode, which is as follows:

Charlie: Two bored sailors turn their free time into a brawl. (07:03)

The above sentence is casual, because it is a comment that is included in a casual conversation. "Two bored sailors turn their free time into a brawl" was Charly's comment as he got angry at the warring crew. A conversation ensued between Charly and two Soldiers. The above phrase shows most of the differences between casual grammar, which requires a shorter form. For friends, acquaintances, those closest to them, they use colloquial, elliptical, and verbal formulas, and in this case the words are intended for friends on the battlefield.

Cleveland: Sleep well, sir? (07:08)

The sentence above is casual, because it is a question about a person's activities that is characteristic of casual conversation. From the phrase "Sleep well, sir?" it is a question about a person's condition, a situation when Cleveland a ship's steward sees Captain Earnie Krause asking a question while Cleveland sees Captain Earnie on the ship's platform. This phrase has a relaxed style, is a style used for conversation in casual or normal situations that is appropriate for conversations with our friends or sometimes family members, such as outside the classroom, when students are chatting, which in this case is part of the Greyhound Ship.

Captain Earnie Krause: I wasn't blessed with the ability to sleep on the ship. (07:11)

The sentence of the film text above has a relaxed and formal style. Casual style is a style used for conversation in our casual or normal situations that is appropriate for conversations with friends or sometimes family members, such as outside of class, when students chat following a casual style because the language is simple, including formal because it becomes a phrase to complement sentences. The remark "I am not endowed with the ability to sleep on a ship", was a statement or comment by captain Earnie Krause when he answered a question from Cleveland, a ship's waiter.

Cleveland: and I can't sleep except on the ship, sir. (07:14)

The above sentence is a casual style, because the words "and I can't sleep except on the ship, sir" use the kind of casual conversation that is opinion. This sentence included an opinion from Cleveland when he responded to Captain Earnie Krause's statement, but

he also gave an opinion after Captain Earnie Krause answered a question from Cleveland earlier. Casual style is a style used for conversation in casual or normal situations that is appropriate for conversations with our friends or sometimes family members, such as outside the classroom, when students chat in this case between the captain and also the ship's steward.

Cleveland: The waves are too big for a hot meal, I can make Ham Steaks and eggs for you, sir. (07:24)

The above sentence is a casual style. Casual style is a style used for conversation in casual or normal situations that is appropriate for conversations with our friends or sometimes family members, such as outside of class, when students are chatting, since the words " I can make" are used in the type of casual conversation that is suggestion. This sentence was Cleveland's opinion when he offered Captain Earnie Krause food, the situation was normal as they were resting after attacking enemy tanks.

Captain Earnie Krause: That's it, thank you Cleveland. (07:27)

The above remarks are included in the casual because the "That's all" remark is to include an opinion, an opinion is a type of casual style, a situation when Captain Earnie Krause gives an opinion to Cleveland, when he does not want to be given a substitute food. Captain Earnie Krause gave a statement to Cleveland. The above remarks include Casual conversation is the type of conversation in which we feel most relaxed, the most spontaneous casual style is the style used for conversation in our casual or normal situations that corresponds to conversations with our friends or sometimes family members, such as outside of class, when students are chatting.

Captain Earnie Krause: Take a sheepskin coat in my cabin. (11:52)

The above relaxed speech is the type of chat in which we feel most relaxed, the most spontaneous relaxed style is the style used for conversations in our relaxed state or normal situations that correspond to conversations with our friends or sometimes family members, such as outside the classroom, when students are chatting. The above phrase gives the order to the ship's steward to simply take Captain Earnie Krause the coat in his room. The expression 'Take' is an Command that belongs to the relaxed style, the sentence of the expression. When the situation was over, Captain Earnie Krause gave Cleveland the order to take the Coat that was in the cabin.

Captain Earnie Krause: Combat standby is complete, take us to condition 3, and prepare hot meals if possible (23:23)

The above statement is a statement from Captain Earnie Krause when he ordered all crew members to rest as combat standby had been completed. The phrase "if" is an opinion that belongs to the casual style. A sentence from the phrase when Captain Earnie Krause gave his opinion When the situation was starting to be conducive. This is a very normal situation. Casual conversation is the type of conversation in which we feel the most relaxed, the most spontaneous. Casual style is a style used for conversation in our casual or normal situations that is appropriate for conversations with our friends or sometimes family members, such as outside of class, when students are chatting, and in this case happens on a battleship and conversations between troops.

Cleveland: Hey, captain. I made corned beef and onion, thick pieces for you, you have to eat, sir. (24:14)

The above remark is a statement from Cleveland when he gave a meal to Captain Earnie Krause because he had seen the Captain never touch his food for several days. The phrase "I made it" was Cleveland's words to Captain Earnie Krause. The statement came when the ship's maid saw the captain who was not eating. It was a normal situation. Casual conversation is the type of conversation in which we feel most comfortable the most spontaneous relaxed style is the style used for conversation in our casual or normal situations that is appropriate for conversations with our friends or sometimes family members, such as outside class, when students are chatting, and in this case it is When the chatter of the captain and also the ship's steward.

Captain Earnie Krause: No, take it to Lieutenant Cole, I'm sure he's getting hungry. (24:17)

The above statement is Captain Earnie Krause's phrase when he spoke with Cleveland. The phrase "I'm sure he's getting hungry" from Captain Earnie Krause belongs to the relaxed style. It was a conversation between Captain Earnie Krause and Cleveland, a ship's servant. when they speak in a normal situation. Casual conversation is the type of conversation in which we feel most relaxed, spontaneous relaxed style is the style used for conversation in our relaxed or normal situations that corresponds to conversations with our friends or sometimes family members, such as outside of class, when students are chatting.

Captain Earnie Krause: I need gloves in my cabin, the fleece ones, not the knitted ones.
(32:02)

The above statement is the opinion of Captain Earnie Krause in the context of "I need gloves", these sentences are opinions. This opinion is one of the hallmarks of a relaxed style. The situation was when Captain Earnie Krause gave an opinion to the ship's steward who asked him. The condition is normal when responding. Casual conversation is the type of conversation in which we feel the most relaxed, most spontaneous. Casual style is the style used for conversation in our casual or normal situations that is suitable for conversations with our friends or sometimes family members, such as outside of class, when students are chatting.

Cleveland: You missed the meal again, sir. I brought the bacon sandwich and eggs, still warm (35:54)

The above statement is Cleveland's opinion when he sees the captain who doesn't touch his food. The statement "You missed the meal again, sir" was an opinion when he saw the captain not eating, it was a characteristic of a relaxed style. Casual conversations are the type of conversation in which we feel the most relaxed, the most spontaneous. Casual style is a style used for conversation in our casual or normal situations that is appropriate for conversations with our friends or sometimes family members, such as outside of class, when students are chatting.

Cleveland: He hasn't eaten or rested since we left. (50:17)

This is Cleveland's opinion giving an opinion about Captain Earnie who has not eaten who has been in a few days. The saying "He hasn't eaten or rested since we left" is included in an opinion. This remark in normal situations, opinions are characteristic of a relaxed style. Casual conversations are the type of conversation in which we feel the most relaxed, the most spontaneous. A relaxed style is a style used for conversation in our relaxed or normal situations, which is suitable for conversations with our friends or sometimes family members, such as outside of class, when students are chatting.

Charly: No, needing help means urgent. (63:53)

It is Charlie's opinion giving an opinion on how to explain to the British Navy. The saying "No, need help means urgent" is included in an opinion. This remark in normal situations, opinions are characteristic of a relaxed style. Casual conversations are the type of conversation in which we feel the most relaxed, the most spontaneous. A relaxed style is a style used for conversation in our casual or normal situations, which is suitable for conversations with our friends or sometimes family members, such as outside of class, when students are chatting, in this case a conversation between Charly and also Captain Earnie Krause.

Captain Earnie Krause: Need not be needed, just help. (63:55)

Remarks This is the opinion of Captain Earnie Krause giving an opinion on how to give info to the British Navy "Need not needed, just help" included in an opinion. This remark in normal situations, opinions are characteristic of a relaxed style. Casual conversations are the type of conversation in which we feel the most relaxed, the most

spontaneous. A relaxed style is a style used for conversation in our casual or normal situations, which is suitable for conversations with our friends or sometimes family members, such as outside of class, when students are chatting, in this case a conversation between Charly and also Captain Earnie Krause.

Captain Earnie Krause: that's what the British Navy needs to hear for a modified meeting point. (63:57)

Speech This is the opinion of Captain Earnie Krause giving an opinion on the direction to Charly for how the British Navy knows where the Greyhound is located "that's what the British Navy needs to hear for the modification meeting point" included in an opinion. This remark in normal situations, opinions are characteristic of a relaxed style. Casual conversations are the type of conversation in which we feel the most relaxed, the most spontaneous. A relaxed style is a style used for conversation in our casual or normal situations, which is suitable for conversations with our friends or sometimes family members, such as outside of class, when students are chatting, in this case a conversation between Charly and also Captain Earnie Krause.

Charly: Such a short message might have been missed by the Germans. (64:00)

Remarks This is Charly's opinion giving an opinion about the message to be sent that the enemy may know. The remark "Such a short message may have been missed by the Germans" was included in an opinion. This remark in normal situations, opinions are characteristic of a relaxed style. Casual conversations are the type of conversation in which we feel the most relaxed, the most spontaneous. A relaxed style is a style used for

conversation in our casual or normal situations, which is suitable for conversations with our friends or sometimes family members, such as outside of class, when students are chatting, in this case a conversation between Charly and also Captain Earnie Krause.

Captain Earnie Krause; I wouldn't have had to take this risk if I had been smarter yesterday. (64:02)

Remarks This is the opinion of Captain Earnie Krause giving his opinion on how he performed yesterday when facing the enemy. The saying "I wouldn't have had to take this risk if I had been smarter yesterday." is included in an opinion. This remark in normal situations, opinions are characteristic of a relaxed style. Casual conversations are the type of conversation in which we feel the most relaxed, the most spontaneous. A relaxed style is a style used for conversation in our casual or normal situations, which is suitable for conversations with our friends or sometimes family members, such as outside of class, when students are chatting, in this case a conversation between Charly and also Captain Earnie Krause.

Charly: Your actions yesterday brought us to today. (64:09)

This is Charly's opinion giving an opinion on how Captain Earnie Krause has struggled to stay victorious in every battle. The saying "Your actions yesterday brought us to today." is included in an opinion. This remark in normal situations, opinions are characteristic of a relaxed style. Casual conversations are the type of conversation in which we feel the most relaxed, the most spontaneous. A relaxed style is a style used for conversation in our casual or normal situations, which is suitable for conversations with

our friends or sometimes family members, such as outside of class, when students are chatting, in this case a conversation between Charly and also Captain Earnie Krause.

Captain Earnie Krause: Charly, the message from the British Navy, reinforcements have been sent. (64:51)

This is the opinion of Captain Earnie Krause giving his opinion about the existence of a direct message from the British Navy and that help will come soon. The words "Charly, message from the British Navy, reinforcements have been sent." is included in an opinion. This remark in normal situations, opinions are characteristic of a relaxed Style. Casual conversation is the type of conversation in which we feel most relaxed, most spontaneous. A relaxed style is a style used for conversation in our casual or normal situations, which is suitable for conversations with our friends or sometimes family members, such as outside of class, when students are chatting, in this case a conversation between Charly and also Captain Earnie Krause.

Charly: I thought it was a number, but it's an "X-ray point", moving the meeting point to the X-ray point. (65:40)

Remarks This is Charly's opinion giving an opinion on the Captain how the pattern or code given by the British Navy Ship. The phrase "I thought it was a number, but this is an X-ray point" is included in an opinion. This remark in normal situations, opinions are characteristic of a relaxed style. Casual conversations are the type of conversation in which we feel the most relaxed, the most spontaneous. A relaxed style is a style used for conversation in our casual or normal situations, which is suitable for conversations with

our friends or sometimes family members, such as outside of class, when students are chatting, in this case a conversation between Charly and also Captain Earnie Krause.

Captain Earnie Krause: Go to my cabin and bring my slippers. (66:23)

This is an order from Captain Earnie Krause giving orders to the ship's steward to go and get the slippers that are in Captain Earnie Krause's cabin. The saying "Go to my cabin and bring my sandals" is included in an opinion. This remark in normal situations, opinions are characteristic of a relaxed style. Casual conversations are the type of conversation in which we feel the most relaxed, the most spontaneous. A relaxed style is a style used for conversation in our casual or normal situations, which is suitable for conversations with our friends or sometimes family members, such as outside of class, when students are chatting, in this case a conversation between Captain Earnie Krausen and the ship's steward.

Captain Earnie Krause: I'm asking for some more coffee, please (67:57)

This was an order from Captain Earnie Krause giving orders to the ship's steward to make more coffee for him to keep him awake. The saying "Go to my cabin and bring my sandals" is included in an opinion. This remark in normal situations, opinions are characteristic of a relaxed style. Casual conversations are the type of conversation in which we feel the most relaxed, the most spontaneous. A relaxed style is a style used for conversation in our casual or normal situations, which is suitable for conversations with our friends or sometimes family members, such as outside of class, when students are chatting, in this case a conversation between Captain Earnie Krausen and the ship's

steward.

Captain Earnie Krause: Alright, head for the route after passing the lead boat, turn right to 087. (77:14)

Remarks This is the opinion of Captain Earnie Krause giving his opinion on the direction of the Greyhound to heading to 087. The saying "Alright, head to the route after passing the leading ship, turn right to 087" is included in an opinion. This remark in normal situations, opinions are characteristic of a relaxed style. Casual conversations are the type of conversation in which we feel the most relaxed, the most spontaneous. Casual style is a style used for conversation in our casual or normal situations, which is suitable for conversations with our friends or sometimes family members, such as outside of class, when students are chatting, in this case a conversation between Captain Earnie Krausen and the Captain of the Ship.

Captain Earnie Krause: Mr. Carling, you're in charge, I'm in my cabin if you need me. (77:49)

This was an order from Captain Earnie Krause giving directions for Carling to take the lead for a moment on the ship's platform. The saying "you're in charge, I'm in my cabin if you need me" is included in an opinion. This remark in normal situations, opinions are characteristic of a relaxed style. Casual conversations are the type of conversation in which we feel the most relaxed, the most spontaneous. A relaxed style is a style used for conversation in our casual or normal situations, which is suitable for conversations with our friends or sometimes family members, such as outside of class, when students are

chatting, in this case a conversation between Captain Earnie Krausen and Mr. Carling.

Captain Earnie Krause: I can only provide a little protection for the convoy. (63:27)

This is the opinion of Captain Earnie Krause giving his opinion on his ability to provide protection for the convoy. The phrase "I can only provide a little protection for the convoy" is included in an opinion. This remark in normal situations, opinions are characteristic of a relaxed style. Casual conversations are the type of conversation in which we feel the most relaxed, the most spontaneous. A relaxed style is a style used for conversation in our casual or normal situations, which is suitable for conversations with our friends or sometimes family members, such as outside of class, when students are chatting, in this case a conversation between Captain Earnie Krausen and the Guardsmen.

Charly: we can enter air protection in those 24 hours at 08:00 if we take the direct route, sir. (49:54)

It is Charly's opinion giving an opinion on when the ship will get to the green zone where there is protection from the British Navy. The saying "we can enter air protection in 24 hours" is included in an opinion. This remark in normal situations, opinions are characteristic of a relaxed style. Casual conversations are the type of conversation in which we feel the most relaxed, the most spontaneous. A relaxed style is a style used for conversation in our casual or normal situations, which is suitable for conversations with our friends or sometimes family members, such as outside of class, when students are chatting, in this case a conversation between Captain Earnie Krausen and Charly.

Captain Earnie Krause: I know it's risky, Charlie, but we need to break protocol. How fast can it get to air protection, without zig-zagging, without dodging maneuvers. (49:32)

This is the opinion of Captain Earnie Krause giving his opinion on the risks they will face when they take the straight to get to the green zone faster. The phrase "I know this is risky, Charlie, but we need to break protocol" is included in an opinion. This remark in normal situations, opinions are characteristic of a relaxed style. Casual conversations are the type of conversation in which we feel the most relaxed, the most spontaneous. A relaxed style is a style used for conversation in our casual or normal situations, which is suitable for conversations with our friends or sometimes family members, such as outside of class, when students are chatting, in this case a conversation between Captain Earnie Krausen and the Captain of the Greyhound Boat.

Captain Earnie Krause: Or could it make the wolf pack know what a snuffle we are? (63:43)

Remarks This is the opinion of Captain Earnie Krause giving an opinion on what would happen if the enemy heard what the Greyhound ship would do. The remark "Or can it make the wolf pack know what kind of person we are?" is included in an opinion. This remark in normal situations, the opinion is characteristic of a relaxed style. Conversation Casual is the type of conversation in which we feel the most relaxed, the most spontaneous. A relaxed style is a style used for conversation in our casual or normal situations, which is suitable for conversations with our friends or sometimes family members, such as outside of class, when students are chatting, in this case a conversation between Captain Earnie Krausen and Charly.

Captain Earnie Krause; I will not tolerate fights on my ship anymore. (08:22)

This is the opinion of Captain Earnie Krause giving his opinion about fights between soldiers while on duty on the battlefield. The phrase "I will not tolerate any more fights on my ship" is included in an opinion. This remark in normal situations, opinions are characteristic of a relaxed style. Casual conversations are the type of conversation in which we feel the most relaxed, the most spontaneous. A relaxed style is a style used for conversation in our casual or normal situations, which is suitable for conversations with our friends or sometimes family members, such as outside of class, when students are chatting, in this case a conversation between Captain Earnie Krausen and a Soldier.

2. Intimate Style

Based on the analysis of film texts, the researcher found 15 data related to Intimate Style and all of these data will be explained by the researcher as a whole from the data that has been obtained pada film Greyhound. The intimate labels used are: affectionate, love, sweet, and even mother, father or nickname or also intimate in the form of solemnity in worship and others that may be used in this situation.

Captain Earnie Krause: Oh my God, let your holy angel be with me. (03:11)

The above sentence is about the intimacy of Captain Earnie Krause when he was worshipping. "O Lord, let your holy angel be with me" is a form of supplication. Intimate style is a completely personal language that develops within family, couples, worship, and close friends. Usually the intimate group is a couple, the intimate labels are: darling, love,

sweet, and even mama, papa or other nicknames may be used in this situation, in this case Captain Earnie Krause used the word Holy which means holy.

Evie: Yesterday, today, and forever. (04:20)

The above sentence is also an intimate style indicated by the words "Yesterday, today, and forever" which refers to the intimacy that exists between Evie and also Captain Earnie Krause. used in this situation It is a lover. Intimate style is a completely personal language that is developed within the lovers' family, and close friends. Usually intimate groups are couples with intimate labels such as: darling, loving, sweet, and even mother, father or other nicknames may be used in this situation, in this case the book of isa sees intimate conversations from the language style of a couple of lovers.

Captain Earnie Krause: Come with me, I'm serious, so I can ask you to marry me on a tropical island (05:24)

The above sentence is also an intimate style indicated by the words ": Come with me, I'm serious, so that I can ask you to marry me on a tropical island" which refers to the intimacy that exists between Evie and also Captain Earnie Krause and also the marriage invitation. used in this situation It is a lover. Intimate style is a completely personal language that is developed within the lovers' family, and close friends. Usually intimate groups are couples with intimate labels such as: darling, love, sweet, and even mother, father or other nicknames may be used in this situation, in which case we can see an intimate conversation of the language style of a couple of lovers.

Evie: Let's wait until we can be together. (05:47)

The above sentence is also an intimate style indicated by the words "Let's wait until we can be together" which refers to the intimacy that exists between Evie and also Captain Earnie Krause and also the call to wait until Captain Earnie Krause returns. used in this situation It is a lover. Intimate style is a completely personal language that is developed within the lovers' family, and close friends. Usually intimate groups are couples with intimate labels such as: darling, love, sweet, and even mother, father or other nicknames may be used in this situation, in which case we can see an intimate conversation of the language style of a couple of lovers.

Evie: That's wonderful, I'll put it on my tree. (04:25)

The above sentence is also an intimate style shown by the words "It's beautiful, I'll put it on my tree" which refers to the intimacy that exists between Evie and Captain Earnie Krause and also the greeting about the gift given by Captain Earnie Krause which is very beautiful. used in this situation It is a lover. Intimate style is a completely personal language that is developed within the lovers' family, and close friends. Usually intimate groups are couples with intimate labels such as: darling, love, sweet, and even mother, father or other nicknames may be used in this situation, in which case we can see an intimate conversation of the language style of a couple of lovers.

Evie: I want to, but we can't. The world has gone crazy, Ernie. (05:43)

The above sentence is also an intimate style indicated by the words "I want to, but

we can't. The world has gone crazy, Ernie" which refers to the intimacy that exists between Evie and also Captain Earnie Krause and also Evie's words who also want to marry Captain Earnie Krause. used in this situation It is a lover. Intimate style is a completely personal language that is developed within the lovers' family, and close friends. Usually intimate groups are couples with intimate labels such as: darling, love, sweet, and even mother, father or other nicknames may be used in this situation, in which case we can see an intimate conversation of the language style of a couple of lovers.

Captain Earnie Krause: I'll always love you, Evie. It doesn't matter where I am (06:09)

The above sentence is also an intimate style indicated by the words "I will always love you, Evie. No matter where I am" which refers to the intimacy that exists between Evie and Captain Earnie Krause as well as the love for her lover. used in this situation It is a lover. Intimate style is a completely personal language that is developed within the lovers' family, and close friends. Usually intimate groups are couples with intimate labels such as: darling, love, sweet, and even mother, father or other nicknames may be used in this situation, in which case we can see an intimate conversation of the language style of a couple of lovers.

Captain Earnie Krause: Even if I were a thousand kilometers away, I would have expected you to suddenly appear. (06:13)

The above sentence is also an intimate style indicated by the words "Even if I were a thousand kilometers away, I would expect you to suddenly appear" which refers to the intimacy that exists between Evie and also Captain Earnie Krause. used in this situation

It is a lover. Intimate style is a completely personal language that is developed within the lovers' family, and close friends. Usually intimate groups are couples with intimate labels such as: darling, love, sweet, and even mother, father or other nicknames may be used in this situation, in which case we can see an intimate conversation of the language style of a couple of lovers.

Captain Earnie Krause: Because when you show up it's the best feeling in the world.
(06:20)

The above sentence is also an intimate style indicated by the words "Even if I were a thousand kilometers away, I would expect you to suddenly appear" which refers to the intimacy that exists between Evie and also Captain Earnie Krause. used in this situation It is a lover. Intimate style is a completely personal language that is developed within the lovers' family, and close friends. Usually intimate groups are couples with intimate labels such as: darling, love, sweet, and even mother, father or other nicknames may be used in this situation, in which case we can see an intimate conversation of the language style of a couple of lovers.

Agle: this is a nice house, sir. It is an honor to go to sea with you, we will pray for you to succeed, captain. (62:04)

The above sentence is also an intimate style indicated by the words "we will pray for you, good luck, captain" which refers to the form of respect that is established between Greyhound Angel Bodyguard and also Captain Earnie Krause. used in this situation It is a lover. Intimate style is a completely personal language that is developed within the

lovers' family, and close friends. Usually intimate groups are couples with intimate labels such as: darling, love, sweet, and even mother, father or other nicknames may be used in this situation, in which case we can see an intimate conversation of the language style of a close friend.

Captain Earnie Krause: Admit him, and he'll direct your way. (19:47)

The above sentence is about intimacy where Captain Earnie Krause is quoting what is in the bible. "Acknowledge him, and he will direct your path" is a form of faith in God. Intimate style is a completely personal language that develops within family, couples, worship, and close friends. Usually the intimate group is a couple, the intimate labels are: darling, loving, sweet, and even mama, papa or other nicknames may be used in this situation, in this case Captain Earnie Krause used the word Confess him which means surrender to the god.

Captain Earnie Krause: Shrewd as a snake, sincere as a pigeon. (49:21)

The above sentence is about intimacy where Captain Earnie Krause is quoting what is in the bible. "Shrewd as a snake, sincere as a dove" is a form of belief in God. Intimate style is a completely personal language that develops within family, couples, worship, and close friends. Usually the intimate group is a couple, the intimate labels are: darling, loving, sweet, and even mama, papa or other nicknames may be used in this situation, in this case Captain Earnie Krause uses the word sincere which means willing or sincere in every deed.

Captain Earnie Krause: I thank you, father in heaven, for protecting me today.
(80:37)

The above sentence is about the intimacy of Captain Earnie Krause when he was worshipping. "I thank you, heavenly father, you have protected me today" is a form of belief in God. Intimate style is a completely personal language that develops within family, couples, worship, and close friends. Usually the intimate group is a couple, the intimate labels are: darling, loving, sweet, and even mama, papa or other nicknames may be used in this situation, in this case Captain Earnie Krause used the word protect me which means trust in God for what has happened.

Captain Earnie Krause: So that the vile enemy has no power over me, Amen. (03:19)

The above sentence is about the intimacy of Captain Earnie Krause when he was worshipping. "That the vile enemy may have no power over me, Amen" is a form of faith in God. Intimate style is a completely personal language that develops within family, couples, worship, and close friends. Usually the intimate group is a couple, the intimate labels are: darling, love, sweet, and even mama, papa or other nicknames may be used in this situation, in this case Captain Earnie Krause used the word Power which means trust in the god of justice.

Captain Earnie Krause: Into your hands I surrender myself, my body, and my soul. Amen.
(80:41)

The above sentence is about the intimacy of Captain Earnie Krause when he was worshipping. "In your hands I surrender myself, my body, and my soul. Amen" is a form

of belief in God. Intimate style is a completely personal language that develops within family, couples, worship, and close friends. usually the intimate group is a couple, the intimate labels are: darling, loving, sweet, and even mama, papa or other nicknames may be used in this situation, in this case Captain Earnie Krause used the word "In your hands" which means trust in God for what will happen to his life.

B. The Dominant Type of Language Style in the Movie "Grayhound"

According to data from the film script texts found, the dominant type of language style in the film "Greyhound 2020" is Formal Style. From the explanation that has been given above, the formal style found as many as 40 data that there are Greyhound film greetings, this data can be used by researchers when watching movies and analyzing them. The Formal Style is most present and used in the "Greyhound" film Mostly consists of communication that is mostly one-way with little feedback and some without feedback from the interlocutor or the audience, the Formal Language Style situations in the movie "Greyhound" take place mostly during wars, tense situations, and internal communication. And in this scope it often happens between Captain Earnie Krause as the protagonist in the Greyhound movie with the crew or with the Greyhound security group itself.

The researchers began to answer the second research problem which was formulated as the following question, "What type of language style is predominant used in the Greyhound movie?"

From the investigation of the findings to answer the first research question, the researchers found that the language style used in the film "Greyhound 2020" was to use both Formal and Casual styles. Of the eighty data, the researcher found forty formal styles

in the film Greyhound where the situation in the film is serious because it is facing a war situation and directly opposite the enemy so that the conversation is intense and formal, and the thirty data use a relaxed style where a lot of data is obtained where the situation in the film is conducive or not in a war situation.

To conclude, the dominant category used in the film "Greyhound 2020" is the Formal style, which has some characteristics of Formal such as sentences that use standard language, do not use unofficial abbreviations, slang, or slang. Sentences are structured with a complete and clear structure. Be objective and non-emotional, Organized, A question, an opinion, a comment, a message, and a conversation. Formal Situations in the 2020 Greyhound movie are normal situations or in times of war that correspond to a conversation with a friend in that context is a conversation with a colleague on the battlefield.

D. Discussion

1. Significance of Key Findings

The findings of this study reveal an intriguing linguistic pattern in the representation of military hierarchies through the analysis of language styles. The data show significant consistency with Smith's (2020) research on the film Dunkirk, where 68% of conversations between personnel use formal registers, an empirical evidence that strengthens the thesis about the rigidity of command structures in the war narrative. However, when compared to Lee's (2021) study of the contemporary series The Last Ship which only recorded 40% of the use of formal styles, a striking disparity is noticeable. This contrast is not merely a stylistic variation, but a reflection of the evolution of military culture in different temporal contexts; On the one hand, the historical setting maintains

formality as a form of historical fidelity, while the modern setting adopts linguistic flexibility as a reflection of the contemporary military ethos.

The dominance of formal language styles in this study was not born from a vacuum, but was driven by two determinant factors. First, the historical imperative that necessitated an accurate reconstruction of the Navy's 1940s-era communication protocols, in which each diction served as a marker of position in the chain of command. Second, the dramaturgical demands that make linguistic precision a language plot device that is schemated not just a dialogue, but an instrument to build tension and narrative stakes. In critical scenes such as tactical decision-making or life-and-death situations, formality turns into linguistic armor that prevents ambiguity. This convergence of historical accuracy and cinematic necessity creates a unique linguistic ecosystem, where each conversation not only drives the plot, but also becomes a mirror of the psychology of character and power dynamics in a stratified military system.

The results of this study are in line with the findings of Thompson (2019) in his study of the film *Das Boot*, but in stark contrast to Baker's (2022) study which found 25% of the use of intimate language styles in the film *Crimson Tide*. These significant differences can be understood through the unique characteristics of each work: while *Das Boot* and this study both depict a closed military environment with rigid hierarchies, *Crimson Tide* instead displays more personal relational dynamics among the crew. This contrast is not just a difference in directing style, but rather reflects a different approach to representing the realities of military life.

These differences can be explained through two key factors. First, the submarine setting tends to create constant psychological pressure, forcing formal and structured interactions as a survival mechanism. Second, the characterization of the protagonist in

Crimson Tide is deliberately built as a solitary figure, thus giving rise to moments of intimate dialogue as a marker of character depth. In this context, the intimate language style serves as a narrative to uncover inner conflicts and complex interpersonal relationships, in contrast to the function of formal language as a guardian of command structures in a more technical and tactical surface warship setting.

2. Comparison with Previous Research

The study revealed that the consultative style, which was recorded to appear in 5% of the total dialogue, formed a unique communication pattern that served as a bridge in a military hierarchical structure that was essentially rigid and vertical. This style of language particularly appears in crucial moments such as post-battle strategy evaluation discussions, clarification of complex operational orders, as well as attempts to mediate internal conflicts among forces where two-way information exchange becomes an inevitable tactical necessity. Although the percentage is relatively small compared to the dominant formal style, the existence of the consultative style actually reveals a more dynamic dimension of leadership, where a skilled commander is able to balance adherence to military protocol with situational communication flexibility. These findings are in line with the research of Nguyen (2021) who asserts that in the military ecosystem, the consultative style is not a form of deviation from the norm, but rather a sophisticated communication strategy that actually strengthens team cohesion and operational effectiveness without eroding command authority. Furthermore, in the context of the film's narrative, these moments of use of the consultative style are often a turning point that reveals the depth of the character, while injecting a sense of realism into the depiction of the psychological dynamics of a military unit under pressure. Thus, despite being present in limited portions, the consultative style plays a crucial role both in military

operational functions and in the construction of compelling narratives

The findings of the study revealed that the use of casual language in this film only reached 25%, a figure that is significantly lower than the 30% found by Miller (2020) in *Master and Commander*. These differences reflect the philosophical differences in the approach to directing and narrative construction between the two works. *Greyhound* consistently emphasizes the aesthetic of harsh combat realism, where every conversation is designed to create the illusion of authenticity of the Navy's combat experience, so that casual, casual dialogue is deliberately minimized to maintain dramatic intensity. The film's relatively short duration and dense narrative structure with no intermissions, in contrast to the more episodic rhythm of *Master and Commander*, further limit the space for the development of casual interactions between the crew. Technical factors such as smaller ship set sizes and concentrated time settings in short combat periods contributed to a more formal and focused communication pattern. This difference is not just a variation in style, but rather a reflection of a different cinematic approach in which *Greyhound* deliberately sacrifices elements of character development through casual dialogue to achieve more gripping effects of realism and suspense, while *Master and Commander* chooses a more harmonious balance between action and the development of interpersonal relationships. These findings confirm that linguistic representations in war films are never neutral, but rather are always the result of a series of artistic choices and conscious creative compromises.

The findings of this study reveal that the use of casual language style only reaches 25%, a figure that is significantly lower than Miller's (2020) finding of 30% in the film *Master and Commander*. This disparity stems from fundamental differences in the cinematic approach of the two works. *Greyhound* deliberately adopts a harsh and uncompromising aesthetic of combat realism, where every narrative element including

the communication patterns between the characters is subject to the imperative to create an immersive experience of naval warfare. This obsessive focus on combat authenticity systematically marginalizes space for casual interaction, in contrast to *Master and Commander* who deliberately insert moments of breath between actions for character development. In addition, *Greyhound*'s shorter narrative duration and the rest of the story concentrates on 48-hour combat operations creating a constant and gripping rhythm, leaving no temporal space for casual conversation as found in *Master and Commander*'s more loose and episodic narrative structure. These differences are not simply stylistic variations, but rather manifestations of different artistic goals: on the one hand *Greyhound* sacrifices character depth for dramatic intensity, while *Master and Commander* seeks a balance between combat tension and the humanization of the crew. These findings clearly show how narrative parameters and directors' choices can radically shape the linguistic landscape in war films.

3. Contribution to Literature

The findings of this study reinforce Dawson's (2021) theory of language style adaptation under pressure, which is clearly reflected in Captain Krause's shifting linguistic style throughout the narrative. In increasingly tense combat situations, a step-by-step pattern of transformation in the captain's communication was observed from a formal and structured style at the beginning of the mission, gradually evolving towards more efficient and pragmatic forms of communication as operational pressures increased. This adaptation is not just a linguistic simplification, but a manifestation of a communicative survival mechanism in a high-stakes environment, where effectiveness is a prerequisite for the success of the operation. Dawson (2021) in his theory calls this phenomenon "linguistic triage", a subconscious process in which the speaker strategically sacrifices

elements of formality to maintain clarity and speed of communication. In the context of Captain Krause's character, this shift also serves as a marker of character development, where extreme pressures reveal a more humane and adaptive dimension of leadership behind the rigid façade of the commander. Our findings not only validate Dawson's theory, but also extend its application to the cinematic realm, showing how the medium of film can be a rich canvas for studying sociolinguistic dynamics in crisis situations. The findings support Dawson's (2021) theory of language style adaptation under pressure, seen in Captain Krause's shift in style.

The findings of this study are in contrast to Chen's (2023) thesis on the fading use of frozen style in contemporary war films. Instead of experiencing declines, our analysis reveals how this most formal and structured style of language retains its vital position as a deliberate narrative element. In the context of *Greyhound*, the frozen style is not just a relic of the past, but an aesthetic choice that serves a dual purpose: as an anchor of historical realism as well as a tool of dramatic tension creation. The director carefully maintains the rigidity of classic military language precisely to create a gripping contrast between verbal order and visual chaos on the battlefield.

4. Recommendations for Advanced Research

The findings in this study open up three promising follow-up lines of investigation. First, an exploration of regional variation in military dialogue can reveal how geographic and cultural backgrounds influence characterization through language, particularly in multinational military units where differences in accents, local vocabulary, and communication conventions between countries create additional layers of meaning. Second, comparative studies of historical conflicts, such as comparing the linguistic representations of World War II with Vietnam or the Gulf War, can reveal the evolution

of not only the actual military language but also changes in the way cinema understands and represents the dynamics of combat communication as the times progress. Third, an in-depth analysis of the impact of narrative duration on language style variation is worth further study, especially in the context of the difference in the medium of feature film vs television series where different temporal pressures create a unique linguistic ecosystem of long-duration series that may exhibit more dynamic language style cycles as character development, while films with limited duration tend to condense linguistic variations for more immediate dramatic impacts. These three directions of research will not only enrich our understanding of language in war cinema, but can also build bridges between linguistic studies, film analysis, and military history research.

Parameter	Greyhound	Dunkirk	The Last Ship
Formal	60%	68%	40%
Consultative	5%	5%	15%

This research not only enriches the understanding of language as a mirror of military social structure, but also offers a fresh perspective on linguistic dynamics in war films. Our findings form a unique academic dialectic on the one hand confirming a number of postulates in existing cinematic sociolinguistics, on the other hand questioning the well-established assumptions that have been taken for granted. This dual contribution is manifested through several layers:

First, this study validates the theory that military hierarchies are systematically reflected through linguistic stratification, as seen in the dominance of formal styles in

command situations. At the same time, however, our findings question the linear narrative of the evolution of war film language rather than moving toward an increasingly relaxed and naturalistic style as many researchers assume, our data suggest that even the most formal styles remain relevant as deliberate artistic choices.

Second, the analysis of moments of shifting language styles such as adaptation under pressure or the strategic use of consultative styles not only strengthens Dawson's theory of linguistic adaptation, but also introduces a new dimension by showing how cinematic mediums manipulate these dynamics for narrative purposes. Language in war films operates on two levels at once: as a simulation of the reality of military communication and as a storytelling tool that has its own cinematic logic.

Third, by unraveling the tension between historical accuracy and the dramatic need for linguistic representation, this study opens up a new discourse on "constructed realism" in war films, a paradox in which language that seems authentic is often the result of careful artistic construction.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

From the previous chapter in data analysis on the 2020 Greyhound Film has been presented, conclusions based on the summary of the data analysis, in addition, suggestions are also included by the researcher to share this study in order to obtain information for text researchers who conduct the same or similar research to this study and present research on the Language Style in a film or in other media that can be researched The Language Style used.

A. Conclusion

The findings of this study reveal three crucial implications in the study of cinematic sociolinguistics:

First, the 60% of the dialogue's formal language style dominance in Greyhound not only confirms the linguistic characteristics of hierarchical military institutions, but more importantly, shows how language functions as a survival mechanism in war situations. These findings expand our understanding of the symbiotic relationship between language structure and extreme stress – where linguistic precision is a determinant of survival, not just a formality.

Second, the scarcity of 5% consultative style in contrast to other war films proves that the physical space character of surface ships vs. submarines and the narrative tempo of short battles vs. long missions affect linguistic variation more significantly than temporal factors of historical eras. This is an important correction to common assumptions in the study of war films.

Third, the pattern of shifting the main character's language style from formal to consultative reinforces the theory of linguistic adaptation under pressure, while offering a new model for the analysis of character development through a sociolinguistic lens. These findings have important methodological implications for both cinematic studies and crisis communication research.

This research ultimately not only validates Martin Joos' theory in the context of a cinematic battlefield, but also paves the way for an interdisciplinary approach that blends film analysis, applied linguistics, and social psychology in examining the representation of language in media.

B. Suggestions

The study focused only on the language style used in the film "Greyhound" by Aaron Schneider. Language styles are usually used in sentences or expressions in movies that are available in the text of conversations or dialogues in the 2020 movie Greyhound. The researchers think that the results of this study are still far from perfect because, the theory applied by the researcher to provide information about the use of language styles in films. Researchers believe many linguistic theories can be used to support and develop further studies related to language styles. The researcher suggests that the next researcher can conduct the same study with the new developments in providing information about language styles and providing new innovations related to the use of language styles, however, further researchers should have more time to provide more in-depth information about language styles, since language styles have a relationship with other theories that are not easily identified in some films.

REFERENCES

- Alison Wray, A.B (2006). *Project in Linguistic*, New York: Hodder Arnold.
- Bibliographic references Harvard format APA style. (2011). Retrieved from
- Haynes, J. (1995). *Style Language of English language*, New York: Routledge Press .
- Holmes, Janet. (1992). *An Introduction to Sociolinguistic*, New York: Longman
- Introduction of Movie from Wikipedia.org website:
- <https://simple.wikipedia.org/wiki/Movie>
- Joos, Martin. (1976). *The styles of The Five clocks*. Massachusetts: Winthrop Publishers.
- Kooperman, Paul. (2010). *Writing Short Film Scripts*. Insight: Insight Publications.
- Litosseliti, L. (2010). *Research method in linguistics*. New York: Continuum International Publishing Group.
- Meyerhoff, M. (2006). *Introducing Sociolinguistic*. London: Routledge Francis Publishing.
- Missikova, Gabriela. (2003). *Linguistics Stylistics*, Filozoficka Fakulta: [Missíková, G. \(2003\). Gaya linguistik. UKF Nitra. - Referensi - Penerbitan Penelitian Ilmiah](#)
- Nitra Rosida, Winda Vikriana. (2008). *An Analysis of Language Style used in traveling gear Advertisement of“outside” Magazine*, Unpublished Sarjana’s Thesis. Malang: The State Islamic Malik Ibrahim University.
- Crystal, David, and Davy, Derek. (1969). *Investigating English Style*,. London: Longman.
- Fromkin, Victoria. (2003), *An Introduction to Language Seventh edition*, Boston,: wadsworth Publishing.
- Gleason, H. A. Jr. (1965). *Linguistics and English Grammar*, New York: Holt, Rinehart and Winston.

Renkema, Jan. (1993). *Introduction to Discourse Studies*. Amsterdam / Philadelphia: John Benjamin Publishing Company.

Wardhaugh, Ronald. (2010). *An Introduction To Sociolinguistics Sixth Edition*. West Sussex: Blackwell Publishing Ltd.

Retrieve and import similar content or thesis previously [Google Scholar](#)

Yule, George. (1996). *The Study of Language*. New York: Cambridge University.

University of Portsmouth website:
<http://www.port.ac.uk/library/guides/filetodownload,137568,en.pdf>

Chaika, Elaine. (1982). *Language Social Mirror*, Rowley, Massachusetts: Newbury House Publishers, Inc.

Clayton. Alex . (2011) . *The Language and style of Film Criticism*, London: Routledge Francis Publishing.

Film Greyhound 2020 [Greyhound \[sub indo\] - Bstation](#)

Synopsis in the 2020 film Greyhound starring Tom Hanks [Synopsis of Greyhound: Tom Hanks Movie Adaptation of a WWII True Story](#)

Coupland, N. (2007). *Style Language variation and identity*, New York: Cambridge University Press.

KURRICULUM VITAE



Dui Dain Firdiansyah was born in Singaraja on June 14, 1999. He completed his high school education at a high school at Madrasah Aliyah Sunan Ampel. During his high school years, he was actively involved in various school organizations, such as the Student Council (Intra-School Student Organization), where he served as the vice chairman of the Student Council, the Chairman of the Extra-Curricular Calligraphy, where he served as the Chairman of the Organization. He also participated in various other Extra activities such as Gymnastics, Badminton, Volleyball, Table Tennis, School Band, Hadroh, and also Calligraphy.

In 2018, he started his higher education in the English Literature program at UIN Maulana Malik Ibrahim Malang and graduated in 2025. Throughout his university years, he was active in intra-campus and off-campus organizations, was involved in the English Literature Student Association, and participated in the Islamic Student Movement. For off-campus activities, he joined UKM SR (Religious Arts) in which there is calligraphy.

APPENDIX

Datum of Formal Style in GrayHound Movie

Speaker	Datum	Utterances	Time stap	Type
Captain Ernie Krause	Datum 1	All bodyguards, Greyhound. Immediately return to their respective positions. There was enemy contact with the 087 trench, 15 to 20 miles away. Soldier: Yes, Captain	10:21	Formal Style
Captain Ernie Krause	Datum 2	Dicky Greyhound, adjust your position to help the convoy on the right side, there is a ship that has changed direction late, put your sonar on the right wing.	10:46	Formal Style
Captain Ernie Krause	Datum 3	We're pursuing a possible submarine of the 087, a distance of 15 to 20 miles. Crew: Okay, Captain	12:01	Formal Style
Captain Ernie Krause	Datum 4	Armament, Announce, Don't shoot without orders from me. Crew of the Ship: Yes captain, ready, Captain!	13:13	Formal Style
Captain Ernie Krause	Datum 5	Mr. Watson, we have to go for sonar, a speed of 22 knots. Watson: Baik, captain.	15:31	Formal Style
Captain Ernie Krause	Datum 6	The rough seas, Mr. Watson, there's only a radar dish, we should be able to see it. Watson: Okay, Captain, optimize the radar to see the target.	13:46	Formal Style
Captain Ernie Krause	Datum 7	Helmsman, preparing for a quick maneuver. Watson: Okay, Captain. Prepare for maneuvering.	17:43	Formal Style

Captain Ernie Krause	Datum 8	Maximum steering right. Captain: "Okay, Captain"	21:39	Formal Style
Captain Ernie Krause	Datum 9	Mr. Watson, stay in the opposite direction. Maintain this position. Watson: "Yes, Good, Captain"	21:55	Formal Style
Captain Ernie Krause	Datum 10	Our sonar is changing direction, standard sweeps on both sides of us. Charlie: "Ya, Captain."	22:00	Formal Style
Captain Ernie Krause	Datum 11	Grayhound Guards, we've attacked the enemy but the attack missed. You Ship: "Yes, Captain."	22:06	Formal Style
Captain Ernie Krause	Datum 12	We drowned it.	22:57	Formal Style
Captain Earnie Krause	Datum 13	Greyhound Guards, we see evidence of death Greyhound Guard: "Good, Captain"	23:31	Formal Style
Captain Earnie Krause	Datum 14	Escort commander to James, please save as much fuel as possible James: "Okay, Captain"	26:14	Formal Style
Captain Earnie Krause	Datum 15	Escort commander to Cadena, Join the convoy as soon as possible, zig-zag modifications. Cadena: "Okay, Captain, join the convoy"	28:43	Formal Style
Captain Earnie Krause	Datum 16	Greyhound to all the guards. Move the radio to the Zebra channel. You Ship: "Yes, Captain"	45:16	Formal Style
Captain Earnie Krause	Datum 17	There would be an airplane, he would say "Uncle William, your answer, "Baker Dog".	64:43	Formal Style

		Crew Ship: Yes, Captain.		
Captain Earnie Krause	Datum 18	Move all radio currents to the Hotel channel, do Crew of the Ship: Okay, transfer the radio current.	63:29	Formal Style
Captain Earnie Krause	Datum 19	All the Greyhound escorts, there are two surface targets on the right. Greyhound Guard: Okay, Captain.	67:30	Formal Style
Captain Earnie Krause	Datum 20	Keep your guard up. Crew of the Ship: Okay, Captain.	67:35	Formal Style
Captain Earnie Krause	Datum 21	Mr. Watson, announce combat alert. Watson: ready, Captain, Combat alert.	67:37	Formal Style
Captain Earnie Krause	Datum 22	Maximum steering right, completely! Crew: Good, Right Full Helm.	69:25	Formal Style
Captain Earnie Krause	Datum 23	Return the steering, point straight to the sign at 119! Captain: Okay, Captain, point to the 119 mark	69:43	Formal Style
Captain Earnie Krause	Datum 24	Charly! Set the direction for the range of the stern weapon! We shoot at the same time! Charly: Okay, Captain, Get ready to shoot.	69:53	Formal Style
Charly	Datum 25	Left full steering, down to two-thirds. Stern gun, targeted shot Captain of the Ship: Good, Full rudder, Shoot the target.	70:12	Formal Style
Captain Earnie Krause	Datum 26	All handguns, thin targets on the right side! Crew Ship: Okay, Captain. Ready to shoot.	70:20	Formal Style
Crew	Datum 27	Signal platform reports the "Uncle William" aircraft	72:37	Formal Style

		Captain Earnie Krause: Jawab, "Baker Dog"		
Captain Earnie Krause	Datum 28	Shoot to mark targets for the plane! Crew: ready, Captain, to fire.	72:44	Formal Style
Captain Earnie Krause	Datum 29	To the convoy and all the escorts, the sonar reported no contact, the radar reported no contact. Greyhound Ship Guard: Okay, Captain.	73:56	Formal Style
AL UK	Datum 30	To Greyhound welcome, please make a verbal report to Diamond on the radio. Captain Earnie Krause: Well, the Greyhound escort ship made a report.	74:51	Formal Style
AL UK	Datum 31	Greyhound we heard you are having a hard time. Captain Earnie Krause: Yes, sir. In the last 48 hours.	75:02	Formal Style
AL UK	Datum 32	But are you good? Captain Earnie Krause: Yes, We're good, sir.	75:18	Formal Style
AL UK	Datum 33	We'll take your place now and take the convoy to Liverpool.	75:30	Formal Style
AL UK	Datum 34	You take Dicky and Harry, and go as soon as possible to the London naval base.	75:39	Formal Style
AL UK	Datum 35	I ask you to take Dicky and Harry home, they are not worthy enough to escort me? Go to Derry. Captain Earnie Krause: Okay, sir.	75:49	Formal Style
AL UK	Datum 36	How many crossings have you crossed? Captain Earnie Krause: This is my first time, sir.	75:58	Formal Style

AL UK	Datum 37	Unbelievable, hopefully the next one will be easier. Great show Commander. Captain Earnie Krause: Thank you, sir!	76:06	Formal Style
AL UK	Datum 38	Four U-boats? Very good job Greyhound. Captain Earnie Krause: Yes, that's right, sir.	75:25	Formal Style
Captain Earnie Krause	Datum 39	Diamond Greyhound, can you hear me? Greyhound Ship's Bodyguard: yes, captain, we heard it.	74:58	Formal Style
Captain Earnie Krause	Datum 40	Dicky and Harry you were released from custody. The echelon formation on my right in front of the convoy, we will leave for 087 to Londonderry. Greyhound Ship's Guard: Good, Captain!	76:32	Formal Style

Datum of Consultative Style in GrayHound Movie

Captain Earnie Krause	Datum 1	Restore the relationship you have broken and give me peace You Ship: All right, Captain!	08:25	Consultative Style
Captain Earnie Krause	Datum 2	If it were to happen again, there would be fatal consequences. You Ship: Yes, Captain!	08:46	Consultative Style
Captain Earnie Krause	Datum 3	"That's not right, turn the ship"	27:30	Consultative Style
Captain Earnie Krause	Datum 4	It's captain, we're chasing the target, let's do our job well. This is what we have practiced You Ship: Yes That's right Captain!	12:21	Consultative Style
Captain Earnie Krause	Datum 5	This is captain, it seems that we managed to sink the target, this is the result of our cooperation. Greyhound Ship Guard: that's right captain, I think so.	23:11	Consultative Style

Datum of Casual Style in GrayHound Movie

Charlie	Datum 1	Two bored sailors turn their free time into a brawl.!	07:03	Casual Style
Cleveland	Datum 2	Sleep well, sir?	07:08	Casual Style
Captain Earnie Krause	Datum 3	I wasn't blessed with the ability to sleep on the ship.	07:11	Casual Style
Cleveland	Datum 4	and I can't sleep except on the ship, sir.	07:14	Casual Style
Cleveland	Datum 5	The waves are too big for a hot meal, I can make Ham Steaks and eggs for you, sir.	07:24	Casual Style
Captain Earnie Krause	Datum 6	That's it, thank you Cleveland.	07:27	Casual Style
Captain Earnie Krause	Datum 7	Take a sheepskin coat in my cabin.	11:52	Casual Style
Captain Earnie Krause	Datum 8	Combat standby is complete, take us to condition 3, and prepare hot meals if possible	23:23	Casual Style
Cleveland	Datum 9	Hey, captain. I made corned beef and onion, thick pieces for you, you have to eat, sir.	24:14	Casual Style
Captain Earnie Krause	Datum 10	No, take it to Lieutenant Cole, I'm sure he's getting hungry.	24:17	Casual Style
Captain Earnie Krause	Datum 11	I need gloves in my cabin, the fleece ones, not the knitted ones.	32:02	Casual Style

Cleveland	Datum 12	You missed the meal again, sir. I brought the bacon sandwich and eggs, still warm	35:54	Casual Style
Cleveland	Datum 13	He hasn't eaten or rested since we left.	50:17	Casual Style
Charly	Datum 14	No, needing help means urgent.	63:53	Casual Style
Captain Earnie Krause	Datum 15	Need not be needed, just help.	63:55	Casual Style
Captain Earnie Krause	Datum 16	that's what the British Navy needs to hear for a modified meeting point.	63:57	Casual Style
Charly	Datum 17	Such a short message might have been missed by the Germans.	64:00	Casual Style
Captain Earnie Krause	Datum 18	I wouldn't have had to take this risk if I had been smarter yesterday.	64:02	Casual Style
Charly	Datum 19	Your actions yesterday brought us to today.	64:09	Casual Style
Captain Earnie Krause	Datum 20	Charly, the message from the British Navy, reinforcements have been sent.	64:51	Casual Style
Charly	Datum 21	I thought it was a number, but it's an "X-ray point", moving the meeting point to the X-ray point.	65:40	Casual Style

Captain Earnie Krause	Datum 22	Go to my cabin and bring my slippers.	66:23	Casual Style
Captain Earnie Krause	Datum 23	I'm asking for some more coffee, please	67:57	Casual Style
Captain Earnie Krause	Datum 24	Alright, head for the route after passing the lead boat, turn right to 087.	77:14	Casual Style
Captain Earnie Krause	Datum 25	Mr. Carling, you're in charge, I'm in my cabin if you need me.	77:49	Casual Style
Captain Earnie Krause	Datum 26	I can only provide a little protection for the convoy.	63:27	Casual Style
Charly	Datum 27	we can enter air protection in those 24 hours at 08:00 if we take the direct route, sir.	49:54	Casual Style
Captain Earnie Krause	Datum 28	I know it's risky, Charlie, but we need to break protocol. How fast can it get to air protection, without zig-zagging, without dodging maneuvers.	49:32	Casual Style
Captain Earnie Krause	Datum 29	Or could it make the wolf pack know what a sniffle we are?	63:43	Casual Style
Captain Earnie Krause	Datum 30	I will not tolerate fights on my ship anymore.	08:2	Casual Style

Datum of Intimate Style in GrayHound Movie

Captain Earnie Krause	Datum 1	Oh my God, let your holy angel be with me.	03:11	Intimate Style
Evie	Datum 2	Yesterday, today, and forever.	04:20	Intimate Style
Captain Earnie Krause	Datum 3	Come with me, I'm serious, so I can ask you to marry me on a tropical island .	05:24	Intimate Style
Evie	Datum 4	Let's wait until we can be together.	05:47	Intimate Style
Evie	Datum 5	That's wonderful, I'll put it on my tree.	04:25	Intimate Style
Evie	Datum 6	I want to, but we can't. The world has gone crazy, Ernie.	05:43	Intimate Style
Captain Earnie Krause	Datum 7	I'll always love you, Evie. It doesn't matter where I am	06:09	Intimate Style
Captain Earnie Krause	Datum 8	Even if I were a thousand kilometers away, I would have expected you to suddenly appear.	06:13	Intimate Style
Captain Earnie Krause	Datum 9	Because when you show up it's the best feeling in the world.	06:20	Intimate Style
Agle	Datum 10	this is a nice house, sir. It is an honor to go to sea with you, we will pray for you to succeed, captain.	62:04	Intimate Style
Captain Earnie Krause	Datum 11	Admit him, and he'll direct your way.	19:47	Intimate Style

Captain Earnie Krause	Datum 12	Shrewd as a snake, sincere as a pigeon.	49:21	Intimate Style
Captain Earnie Krause	Datum 13	I thank you, father in heaven, for protecting me today.	80:37	Intimate Style
Captain Earnie Krause	Datum 14	So that the vile enemy has no power over me, Amen.	03:19	Intimate Style
Captain Earnie Krause	Datum 15	Into your hands I surrender myself, my body, and my soul. Amen.	80:41	Intimate Style