

SCIENTIFIC ARTICLE REPORT



TITLE:

- 1. EXPLORING EFL STUDENTS' GAME-BASED ACTIVITIES IN ENHANCING THEIR RECEPTIVE SKILLS**
- 2. EXPLORING THE TRANSATLANTIC DIVIDE: AMERICAN VS BRITISH SLANG IN 'WILD CHILD' MOVIE**
- 3. A SOCIOLINGUISTIC ANALYSIS OF LANGUAGE STYLES IN THE MAIN CHARACTERS' UTTERANCES IN BRIDE WARS (2009) BASED ON MARTIN JOOS' FIVE STYLE FRAMEWORK**

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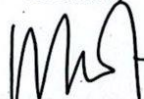
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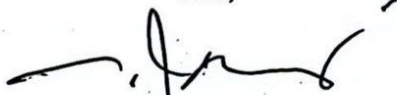
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1. SCIENTIFIC ARTICLE IDENTITY

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Exploring EFL Students of Game Based Activities in Enhancing Their Receptive Skills

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Abstract

This research study explores the effectiveness of game-based activities in developing the receptive skills of learners of English as a Foreign Language (EFL) with a focus primarily, but not exclusively, on listening and reading comprehension. In a climate of limited exposure to authentic English and generally low rates of student engagement, games offer an attractive alternative to traditional teaching. This study adopts a qualitative descriptive design, using a literature review to analyse previous empirical studies from reputable journals involving both traditional and computer-based games. The analysis revealed that traditional games such as Chain Whisper, Whisper Race and Tic Tac Toe effectively improved students' auditory comprehension, focus and motivation. Additionally, digital games, including America's Army, Grammarian Android, Classcraft, Quizizz and BTS Island: In the SEOM, are associated with enhanced reading comprehension, vocabulary development, and engagement of learners. The outcomes align with significant language learning theories such as

Krashen's Input Hypothesis, Vygotsky's Sociocultural Theory, and SelfDetermination Theory; specifically, they espouse the idea that comprehension and sustained learning are optimized in contexts where enjoyment is prioritized and there is low anxiety. This study suggests that employing game-based activities in EFL teaching may lead to more meaningful, participatory, and autonomous learning that improves students' receptive skills and interest in learning English.

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1. INTRODUCTION

At present, in this globalized era, English is a critical language for communication, education, and technology. As a global lingua franca, it allows individuals to also access a vast amount of information and communicate with one another across cultural boundaries. Within the context Indonesia, English is taught as a foreign language (EFL) and is seen to be one of the important subjects in schools. However, many EFL students in Indonesia still struggle to develop their English proficiency, especially comprehension of spoken and written texts which refer to their receptive skills (Richards & Renandya, 2020).

Receptive skills, which include listening and reading, serve an important role in language acquisition. Listening allows language learners to comprehend spoken input, while reading allows learners to understand written text. In combination, learners can build on each of these skills and continue both their development of the English language and serve as the basis of communication (Brown, 2019). Yet, EFL learners in Indonesia continue to struggle with listening and reading comprehension because of restricted exposure to authentic English, engaging materials, and low motivation (Gilakjani & Sabouri, 2016). As a result, teachers need to do more to follow up on engaging learning strategies that can encourage students' comprehension.

One way to approach these issues is through game-based learning (GBL). Game-based activities combine educational content with gamification features (competition, feedback, and rewards) to encourage students' engagement and motivation (Gee, 2020). Via games, students can practice listening (by interpreting directions, recognizing sounds, and responding to oral instruction), and can develop reading (through interpreting written text, clues, and dialogue in the context of a game). Previous studies have shown that game-based learning helps create an overall positive learning environment while also enhancing students' understanding and engagement (Yolageldili & Arıkan, 2021).

However, the majority of literature investigating game-based learning has focused on productive skills (speaking and writing) or vocabulary and grammar (Huang, 2020; Derakhshan & Shirmohammadli, 2021). There is little research regarding how game-based activities foster students' receptive skills, particularly listening and reading in EFL contexts. As a result, it is important to investigate students' experiences and perceptions of game-based activities as a tool to improve their understanding and engagement.

In sum, this study will investigate EFL students' experiences and perceptions of game-based activities which can enhance their receptive skills, paying particular attention to how game-based activities can enhance their listening and reading comprehension. We expect the findings to help complement the already substantial literature on innovative practices in English language teaching, and provide more understanding of how game-based activities can provide a more meaningful and motivating experience for EFL learners.

2. LITERATURE REVIEW

Games and digital-interactive media have increasingly played a vital role in enhancing students' receptive skills, especially in listening and reading comprehension. Not only are games enjoyable but they can also work well as pedagogic strategies that facilitate active engagement, alleviate learning anxiety, and provide meaningful input. Because they foster interactivity, games build a fluid learning space with more student participation, wherein they can confidently advance comprehension and vocabulary learning. The results show different game-based activities that were found in other studies. These games have been proven to be effective in helping EFL students enhance their receptive skills, particularly listening and reading.

2.1. Chain Whisper Games

Chain Whisper Game is a second-class game that teaches students to listen carefully and share oral scales. A quasi-experimental study conducted by Kartika and Rahman (2023) in *Journal of Qalam English Education* investigated the effect of SEPF Diamond approach on the listening comprehension of EFL learners. Adopting a quasi-experimental approach, the post-test results of students were found to be significantly higher after the intervention. Rumor has it Students whisper the message through a peer train, works on pronunciation, attention, and recall in memory. The interactive game encourages active involvement, reduces tension, and encourages peer learning. Theoretically, the approach is grounded in Vygotsky's Sociocultural Theory of learning in which he asserts that knowledge gained via social interaction shall be more developed than knowledge gained individually. Methodologically, the study provides empirical evidence that low-preparation, straightforward games can serve to be effective replacements for traditional listening drills by arousing motivation and attention in an enjoyable classroom environment.

2.1.2. *America's Army Game*

In one study (Anderson, Reynolds, Yeh & Huang, 2020) the America's Army video game was used in EFL listening courses at a University. The study implemented an experimental mixed-method design by subjecting the participants to in-game instructions, dialogues, and collaborative missions. The results showed that the material from America's Army did have an effect on the students' listening comprehension and their retention of words and phrases were high, because of authentic spoken input and contextualized clues, in a Virtual Reality game setting. Players had to attend to oral instructions, react in real time and interact which prompted both top-down and bottom-up listening. This study is theoretically grounded in Krashen's Input Hypothesis, which emphasizes the significance of comprehensible input and Communicative Language Teaching (CLT). Methodologically, it illustrated how a commercial game can act as an environment for taskbased listening content to encourage meaningful communication.

2.1.3. *Whisper Race Game*

The Whisper Race Game The Whisper Race game is a fun interactive classroom activity created for listening based SS to help maximise communicative practice in the classroom. A study on increasing EFL students' listening oerformance was also conducted by Asrida (2024) in *SELTiCS Journal*. The study used a classroom action research method and the experimental results showed that pupils' understanding improved significantly following their involvement

in the game. 6-3 To pass it along, students listen to a message in whispers and then repeat what they heard as well; eg: you whisper one phrase/word (along with the translation) to half of the class. This method teaches students to pay attention to pronunciation, discriminative sounds and auditive memory. Apart from helping comprehension, the game encourages cooperation, reduces anxiety and makes learning fun. In theory, it accords with the cognitivist tenets of Communicative Language Teaching (CLT), placing communicative interaction at the service of language learning. In terms of methodology, it has shown that low-cost classroom games are a productive way for getting students involved and to get them listening in EFL classes.

2.1.4. Tic Tac Toe Game

The Tic Tac Toe Game was also modified to create a listening activity for comprehension through play-comparison. Nuraeni (2022) examined the Tic Tac Toe game in the Scholar Journal, particularly to improve students' listening performance and engagement. Using descriptive qualitative design, it was found that the students became more attentive, indeed, they became more confident in either responding verbally or nonverbally to verbal cues while playing. The students had to listen depending on what question or instruction the teacher gave in order to choose their grid squares; they were engaged to use not only listening incrementally developing understanding which led to choices. Listening and choices ultimately create focus and maintain inter. Theoretically, the results support Krashen's Input Hypothesis, which states that language acquisition is aided by comprehensible input when anxiety levels are low. In terms of methodology, the research shows how traditional games can be adapted to improve listening comprehension and keep students engaged.

2.1.5. Grammarian Android Game

Grammarian Android Game is a computer program that helps EFL learners improve their reading skills by having fun with grammar. Romadhon (2024) in Ebony Journal examined the utilization of the game to enhance reading performance among university students in research. Conducted with a Classroom Action Research (CAR) design involving two cycles and 28 respondents, the study revealed students' mean reading scores increased substantially 60.72 on the pre-test to 92.21 on the second cycle. The integration of gamification readings, visual feedback, and repetition in the app enabled learners to absorb grammatical forms and contextual meaning better. Theoretically, findings validate Gamification Theory and the Constructivist Learning Approach in that they emphasize that participatory digital environments can potentially enhance motivation and comprehension. In terms of methodology, the study supports empirical data showing that learning games for Android can convert fixed reading drills into interesting, learner-centered experiences for EFL students.

2.1.6. Classcraft Game

Classcraft Game incorporates role-playing components and gamified activities within the classroom to improve student engagement and understanding. Armanda and Indriani (2023), in Metathesis: Journal of English Language, Literature, and Teaching, examined its efficacy in enhancing reading comprehension among EFL university students. In a pre-experimental study involving 37 students, the research indicated statistically significant post-test reading score improvements resulting from playing with Classcraft activities. The storyboarding design, clustering and reward systems of the platform promoted teamwork and

participation for people with a] based on [7] visual metaphors promoted text reading comprehension Bueno et al.: MOOC Participation in Open Systems: The Case of the SocialLearn Platform 6 which was closer to creating active learning through real-time challenges. It refers to SelfDetermination Theory (Deci & Ryan, 1985), which conceptualizes that autonomy, competence and relatedness are the conditions for intrinsically motivated learning. Methodologically, it demonstrates the effectiveness of implementing Classcraft as a new digital platform for gamifying EFL reading classes.

2.1.7. Quizizz

A game at the website that makes learning a game. It can be employed by teachers to provide interactive quizzes for students as a way of learning and entertainment. Effectiveness of Improving EFL Students reading comprehension on narrative text through this platform were described by Qomariyah and Taufiq (2023) in *Metaedukasi Journal*. Research employed a quasi-experimental design in comparing the control group that learned by traditional teaching versus the experimental group that learned via Quizizz. The outcome revealed, that the students who participated in the Quizizz platform had an increased level of post-test results; thus the platform was effective in ensuring they learned more. The gamification factors such as instant feedback, leaderboards and time-bound rewards kept users motivated and learners engaged. Based on the contributions of Behaviorist Learning Theory, it was argued that positive reinforcement plays a significant role in affecting the learning process of individuals. It describes how Quizizz can take mundane reading practices and transform them into exciting, student-directed exercises.

2.1.8. BTS Island: SEOM Game

The mobile game BTS Island demonstrates that entertainment software can serve as language-learning tool by accident. A qualitative study conducted by Nabella and Irawan (2023) in the *FOSTER Journal of English Education* examined the impact of a fan-made game on the reading comprehension of university EFL students. The researchers examined the learners' gameplay experiences, in-game textual interactions, and reflective responses. The results demonstrated that regular engagement with English texts, including missions, dialogues, and pop-up instructions, enhanced learners' incidental reading comprehension and vocabulary development. Students also said that their emotional connection to the story and characters in the game made them want to learn English more deeply. In theory, this aligns with Krashen's Affective Filter Hypothesis (1982), which posits that emotionally positive and low-anxiety contexts facilitate language acquisition. This research methodologically enhances understanding of how popular culture-based games can offer substantial, genuine opportunities for EFL learners to engage in reading practice. A qualitative study by Nabella and Irawan (2023) in *FOSTER Journal of English Education* analyzed how the fan-made game supported university EFL students' reading comprehension. The researchers analyzed learners' gameplay experience, in-game textual interactions, and reflective responses. The findings discovered that the frequent exposure to the English texts, such as missions, dialogues and pop-up alerts, facilitated incidental reading comprehension and vocabulary learning among students. Furthermore, students indicated that their emotional engagement with the game's story and character was an instigator to their enhanced use of the English language. This finding is in

alignment with Krashen's (1982) Affective Filter Hypothesis, which proposes that positive affect and low anxiety facilitate language learning. This study also serves to further enhance our methodological expertise on how popular culture-based games can provide EFL learners with rich and authentic opportunities for reading practice.

3. METHODS

This study applied a qualitative descriptive study design through literature review in reviewing previous studies on the use of game-based activities in enhancing the receptive skills of EFL learners, i.e., listening and reading. Relevant studies were collected from reputable journals that applied both traditional and computer games in English language lessons. The review encompassed studies founded on various research approaches qualitative, quantitative, and mixed-method to have an integral perception of the game's role in language learning. According to guidelines for qualitative descriptive analysis, data were synthesized to identify patterns, similarities, and differences between the reviewed studies.

This research drew upon traditional procedures for qualitative descriptive studies as outlined by Lambert and Lambert (2012) and Creswell and Poth (2018). Any relevant adjustments were made to fit the structure of a literature review study rather than field data collection. This is sufficient to provide the necessary methodological clarity to enable replication and ensures the validity of the analysis. For listening, the games discussed, including the Chain Whisper Game, America's Army Game, Whisper Race Game, and Tic Tac Toe Game, were effective at promoting students' auditory understanding and engagement. Meanwhile, for reading, the Grammarian Android Game, Classcraft Game, Quizizz, and BTS Island: In the SEOM Game enhanced learners' vocabulary, comprehension, and enthusiasm.

4. RESULT

From the above analysis of selected studies, it is evident that the traditional game activities as well as computer-based game activities can be used efficiently in enhancing EFL learners' receptive listening and reading skills. The efficiency of the aforementioned listening games such as the Chain Whisper Game, America's Army Game, Whisper Race Game, and Tic Tac Toe Game in enhancing the auditory ability, concentration, and interest of the students has been well established. These exercises were designed to encourage learners to listen attentively to oral input, engage in paired activities, and respond accurately to auditory prompts. This builds both bottom-up and top-down listening skills. Further, the interactive, low-anxiety nature of these games boosted motivation and interest, demonstrating that even simple classroom games and off-the-shelf video games can contribute to the communicative and cognitive dimensions of listening acquisition.

In terms of reading capacity, the Grammarian Android Game, Classcraft Game, Quizizz, and BTS Island: The SEOM Game has been found to have a significant impact on the vocabulary, comprehension, and engagement of learners. These games provided structured and contextually adequate language input in the form of gamified tasks, story situations, interactive quizzes, and constant exposure to textual materials. Students were motivated to participate actively and developed stronger reading strategies as a result of immediate feedback, rewards,

and collaborative challenges. Particularly, fan-based and entertainment-oriented games like *BTS Island: In the SEOM* demonstrated that emotional engagement and familiarity with content can further strengthen incidental reading comprehension and reduce affective barriers to learning.

The results show that the computer-based and traditional game-based activities are active, lively, and useful for EFL learners to practice and improve their receptive skills. The games offer good chances for learners to improve listening and reading comprehension in ways perhaps not available through ordinary instruction alone. This is since they combine interactivity, motivation, repetition, and real or contextualized input.

5. DISCUSSION

The studies reviewed here show that game-based tasks, either computer-based or traditional, play a very pivotal role in improving the receptive skill of EFL learners. These games are effective because not only do they provide controlled language input, but also, they provide happy, relaxed, and motivating learning contexts. The Chain Whisper Game, America's Army Game, Whisper Race Game, and Tic Tac Toe Game are suitable for listening skills because they allow students to uptake spoken language, develop memory and attention, and collaborate with other peers. Computer applications, such as the Grammarian Android Game, Classcraft Game, Quizizz, and *BTS Island: In the SEOM* Game, offer significant and contextually meaningful text input that improve comprehension, vocabulary, and student enjoyment. These results align with many established theories of language development, such as Krashen's Input Hypothesis, Vygotsky's Sociocultural Theory, and Self-Determination Theory, that suggest games can contribute to cognition and affect in language development. The discussion points out that students' enjoyment and affective engagement, especially in entertainment or narrative-type games, support incidental learning and practice. We present this as the basis to assert the value of using game activities as supplemental materials in EFL classes, which can provide an interactive alternative to traditional teaching, and promote a more active and autonomous learning journey.

6. CONCLUSION

Literature review shows that computer and board games are great tools for improving the receptive skills of EFL learners, including listening and reading. Games like Chain Whisper, Whisper Race, America's Army, Tic Tac Toe, Grammarian Android, Classcraft, Quizizz, and *BTS Island: In the SEOM* offer students great information, make them more engaged, and help them learn and understand new vocabulary. This research indicates that games offer an enjoyable, low-anxiety, and engaging environment that may serve as a supplement or addition to traditional classroom practices that foster cognitive and affective development in language learning. However, the study is limited to written literature and does not involve classroom practices directly, which has implications for the generalizability of the findings. Future studies will need to analyze empirical research involving heterogeneous learner groups, ages, and cultures along with assessing the long-term effects of game-based training as it relates to the development of receptive skills. A study of blended approaches studying traditional games as

well as computer-based games may provide more data regarding the reinforcement of EFL instruction.

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**Exploring The Transatlantic Divide:
American Vs British Slang In 'Wild Child' Movie**

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Abstract

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This "Transatlantic Divide" between AmE and BrE refers to one of the most prominent sociolinguistic phenomena, especially in slang usage. To date, prior research into slang has commonly been restricted to studying single regional varieties or comparing lists without considering their narrative and sociocultural functions. This paper, therefore, aims to bridge this gap by discussing the sociolinguistic function of the interplay between AmE and BrE slang in the 2008 teen comedy film *Wild Child*. The research applies a descriptive qualitative method with a content analysis approach to analyze the dialogue in the movie in order to find, categorize, and interpret slang expressions according to their communicative and narrative roles. These results show two different sociolinguistic functions. First, local varieties of AmE and BrE slang serve as linguistic barriers, creating conflict, misunderstanding, and marking social distance between characters. The differences underline the construction of "in-group" and "out-group" identities and focus on cultural dissonance. Second, a category of mutually intelligible expressions or "global slang" serves as a linguistic bridge that fosters mutual understanding, emotional connection, and integration of the characters. In these ways, the movie presents language both as a source of division and as a means of reconciliation. The paper concludes that *Wild Child* effectively mobilizes the Transatlantic Divide not merely from a stylistic or comedic perspective but as a core narrative mechanism. Slang is used as a means through which social hierarchies, cultural adaptation, and identity negotiation are dramatized, showing how linguistic variation drives both conflict and harmony in cross-cultural communication.

Kata Kunci:

*Bahasa Inggris
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Abstrak

“Pemisahan Transatlantik” antara AmE dan BrE merujuk pada salah satu fenomena sociolinguistik paling menonjol, terutama dalam penggunaan slang. Hingga saat ini, penelitian sebelumnya tentang slang umumnya terbatas pada studi varietas regional tunggal atau perbandingan daftar tanpa mempertimbangkan fungsi naratif dan sosiobudaya mereka. Makalah ini bertujuan untuk menjembatani kesenjangan tersebut dengan membahas fungsi sociolinguistik interaksi antara slang AmE dan BrE dalam film komedi remaja 2008 *Wild Child*. Penelitian ini menggunakan metode kualitatif deskriptif dengan pendekatan analisis konten untuk menganalisis dialog dalam film guna menemukan, mengkategorikan, dan menafsirkan ekspresi slang sesuai dengan peran komunikatif dan naratifnya. Hasil penelitian menunjukkan dua fungsi sociolinguistik yang berbeda. Pertama, varietas lokal slang AmE dan BrE berfungsi sebagai penghalang linguistik, menciptakan konflik, kesalahpahaman, dan menandai jarak sosial antara karakter. Perbedaan ini menyoroti pembentukan identitas “kelompok dalam” dan “kelompok luar” serta berfokus pada disonansi budaya. Kedua, kategori ungkapan yang saling dimengerti atau “global slang” berfungsi sebagai jembatan linguistik yang memfasilitasi pemahaman bersama, koneksi emosional, dan integrasi karakter. Dengan cara ini, film ini menggambarkan bahasa baik sebagai sumber perpecahan maupun sebagai sarana rekonsiliasi. Makalah ini menyimpulkan bahwa *Wild Child* secara efektif memanfaatkan Transatlantic Divide tidak hanya dari segi gaya atau komedi, tetapi juga sebagai alat untuk mengeksplorasi dinamika sosial dan linguistik yang kompleks. Slang digunakan sebagai sarana untuk menggambarkan hierarki sosial, adaptasi budaya, dan negosiasi identitas, menunjukkan bagaimana variasi linguistik memicu baik konflik maupun harmoni dalam komunikasi antarbudaya.

INTRODUCTION

English, in its role as a global lingua franca, is not a monolithic entity but a dynamic language characterized by significant variation. Among its many varieties, the distinction between American English (AmE) and British English (BrE) remains the most prominent and widely recognized "Transatlantic Divide" (Algeo, 2006). While sharing a common grammatical core, these varieties diverge significantly in vocabulary, particularly in the realm of slang.

Slang, defined as the informal, non-standard vocabulary used to establish social identity and cultural belonging (Eble, 1996), thus serves as a critical marker for sociolinguistic analysis.

Complementing Eble's definition, this research also relies on the Oxford English Dictionary, which defines slang as "very informal vocabulary, typically restricted to a particular group, context, or region." This emphasis on informality, group specificity, and non-standard usage strengthens its relevance for examining how language constructs identity. This research further distinguishes slang from idioms, which the OED defines as fixed expressions whose meanings cannot be inferred from their constituent words. Idioms are therefore not the primary focus unless they simultaneously function as slang within specific social groups. These conceptual boundaries provide clarity and consistency in identifying and analyzing the linguistic data in this research.

In the contemporary media landscape, films serve as a rich and authentic corpus for linguistic investigation, mirroring real-life communication patterns and providing a context where language intersects with culture (Bednarek, 2018). Consequently, the study of slang in film has become a highly relevant and popular field within applied linguistics. Recent research (2020-2024) has extensively documented the use of slang, though it predominantly follows a single-variant, single-medium framework. Numerous studies have successfully analyzed American English slang in popular films such as *Spider-Man: No Way Home* (Syafitri & Marlina, 2022), *Turning Red* (Lestari & Setyowati, 2022), and *Onward* (Wulandari, 2022). In parallel, other studies have focused on British English slang within specific contexts, such as the film *Enola Holmes* (Sari & Sudarsono, 2021). These studies provide valuable insights into the types, forms, and morphological processes of slang within their respective cultural contexts.

However, this prevailing focus on single-variant analysis reveals a significant research gap. While a few studies have begun to conduct comparative analyses, such as comparing AmE and BrE slang in films like *King Arthur* (Hidayat & Setyaningsih, 2022) or *A Cinderella Story: If the Shoe Fits* (Pratiwi & Fitriani, 2021), their focus tends to remain on the identification, classification, and inventorying of linguistic forms. There is a distinct scarcity of research that investigates the sociolinguistic function of the narrative clash itself that is, how the juxtaposition of AmE and BrE slang operates as a storytelling device. Merely listing slang from an American film and a British film does not explain what happens when those two linguistic worlds collide within the same narrative.

This research aims to bridge this specific gap by analyzing the 2008 film 'Wild Child'. This film is uniquely suited for this study because its central plot an American teenager forced to attend a British boarding school is entirely dependent on the cultural and linguistic friction between AmE and BrE. Unlike films where language variation is incidental, 'Wild Child' weaponizes the Transatlantic Divide for narrative purposes. Therefore, the objective of this study is not merely to inventory the slang terms, but to analyze the sociolinguistic functions of this "slang clash" as it operates in character development, narrative.

METHOD

This study employed a descriptive qualitative method utilizing a content analysis (or document analysis) approach. This design was chosen as the primary aim was not to measure frequencies but to deeply describe, interpret, and understand the sociolinguistic function of American and British slang within the film's narrative context. The data source was the 2008 film 'Wild Child', selected purposively (purposive sampling) as its plot explicitly centers on the linguistic and cultural clash between American and British youth. The data for this study were not the participants but the linguistic utterances themselves, consisting of all words, phrases, and dialogues identified as American English (AmE) or British English (BrE) slang, sourced primarily from the film's official English dialogue transcript to ensure accuracy; the film's visual and auditory components were used as secondary data to support the analysis of sociolinguistic context. Data was collected using a documentary observation technique, wherein the researcher watched the film multiple times, cross-referenced the transcript to identify slang, and logged each item into a data corpus. The primary instrument was the researcher him/herself, who actively observed, identified, and interpreted the data. This process was supported by secondary instruments, including a data sheet (coding sheet) for systematic logging and authoritative dictionaries (like the Oxford English Dictionary and Merriam-Webster) to objectively verify and classify the slang.

Explicit coding rules were followed for this study to ensure consistency in identifying and classifying the data. First, an item was considered slang if: a) reputable dictionaries like OED, Merriam-Webster, Cambridge Dictionary, or Green's Dictionary of Slang defined it as slang, informal, colloquial, or nonstandard; b) corpus data like COCA (for AmE) and BNC (for BrE) indicated its use was predominantly restricted to informal registers; or c) the film provided metalinguistic cues-such as surprise, confusion, or commentary by characters-that an expression was socially marked or group-specific. Secondly, an item was classified as either American or British slang based on: a) dictionary labels that indicate regional association, such as "chiefly US" or "chiefly British"; b) relative frequency patterns in AmE and BrE corpora; and c) contextual cues from the film, where characters refer to a term as American or British explicitly. Thirdly, all those items whose use appeared to be quite general in both varieties were considered shared slang and excluded from being classified as AmE/BrE-exclusive. These coding rules allowed classification to be based on verifiable linguistic evidence and not on subjective interpretation.

The data analysis technique was adapted from the interactive model of Miles, Huberman, and Saldaña (2014), involving three concurrent streams: data condensation (classifying slang as AmE/BrE and categorizing it by sociolinguistic function), data display (organizing the classified data into tables to identify patterns), and conclusion drawing/verification (interpreting the patterns to answer the research questions, with interpretations continuously verified against the primary film data).

FINDINGS AND DISCUSSION

Findings

The primary findings from this content analysis are presented in detail in

Table 1 below.

Table 1. Classification of Slang and Idioms in Wild Child.

No	Slang/ Idiom	Type	Example Sentence (Contextual 'Wild Child')
AmE Slang			
1	Freaking Out	AmE Slang	Poppy freaked out when the headmistress took away her cell phone.
2	That Sucks	AmE Slang	Poppy "I have detention all weekend." Drippy: "Wow, that sucks."
3	My Bad	AmE Slang	"Oh I spilled your tea. My bad." (Poppy's casual attitude)
4	Hooking Up	AmE Slang	The British girls were confused by Poppy's definition of hooking up.
5	Ride Shotgun	AmE Slang	Poppy would probably yell "I call shotgun" when getting into a car.
BrE Slang			
6	Posh	BrE Slang	Poppy thought all the girls at Abbey Mount, especially Harriet, were incredibly posh
7	Gutted	BrE Slang	Kate was absolutely gutted when Poppy beat her in the lacrosse match
8	Gobsmacked	BrE Slang	Drippy was gobsmacked when she saw Freddie ask Poppy to the dance
9	That's rubbish	BrE Slang	Harriet: "Your excuse is rubbish, I don't believe you for a second."
10	Fit	BrE Slang	Drippy: "Wow, Freddie is so fit. I can't even talk to him."
11	Knackered	BrE Slang	After a long day of lacrosse practice, the entire team was completely knackered.
12	Taking the mickey	BrE Slang	"Are you being serious, or are you just taking the mickey out of me?"
Social Idioms			
13	Fish-out-of- water	Social Idiom	As an American in a strict British school, Poppy felt like a total fish-out-of-water.
14	Blow off steam	Social Idiom	Poppy's initial pranks were her way of blowing off steam.
15	Hit it off	Social Idiom	Despite their differences, Poppy and her roommates eventually started to hit it off.
16	Spill the tea	Social Idiom	The girls gathered in the dorm, ready to spill the tea about Harriet and Freddie.
17	Crush on someone	Social Idiom	It was obvious that Drippy had a massive crush on Freddie.
18	Get along	Social Idiom	At first, Poppy and her roommates (especially Kate) did not get along.
19	Break the ice	Social Idiom	Poppy's bold personality helped break the ice with some of the more timid girls.
20	Get the hang of	Social Idiom	It took a while, but Poppy finally started to get the hang of the school's rules (and lacrosse).

21	On the same page	Social Idiom	By the end, Poppy and her roommates were finally on the same page.
22	Step up	Social Idiom	Poppy had to step up and take responsibility to save the school from being closed.
23	Pull someone's leg	Social Idiom	Freddie: "You're the headmistress's daughter? No, you're pulling my leg."
24	Off the hook	Social Idiom	Poppy was relieved to be off the hook after Kate confessed to the prank.
25	Bite the bullet	Social Idiom	Poppy had to bite the bullet and face the consequences of her actions.

As shown in Table 1, the findings are clearly grouped into three distinct categories. First, a set of American English (AmE) Slang used almost exclusively by the protagonist (e.g., freaking out, my bad). Second, a set of British English (BrE) Slang used by the native British students (e.g., posh, gutted). Third, a significant category of "Social Idioms" (e.g., spill the tea, hit it off) that were found to be mutually intelligible and functioned as a linguistic "common ground."

Discussion

This section interprets the significance of the findings presented in Table 1, connecting them to the research gap identified in the introduction and explaining their implications. The findings confirm that the "Transatlantic Divide" in 'Wild Child' is not merely a linguistic footnote but a central narrative engine. As stated in the introduction, previous research (e.g., Syafitri & Marlina, 2022; Sari & Sudarsono, 2021) has largely focused on inventorying slang within single-variant films. The findings of this study, by contrast, allow for an analysis of the sociolinguistic function of the clash itself, which differs from prior work.

1. Slang: A Barrier to Conflict, Misunderstanding, and Identity

The first two categories of findings (AmE and BrE slang, detailed in Table 1) illustrate how local slang can function as a barrier first and foremost. Poppy's AmE slang (e.g., "that sucks", Item 2) is perceived by the BrE-speaking students as abrasive and foreign - creating immediate social friction.

The most explicit example of this barrier is the conflict through misunderstanding. The dialogue clearly points out that AmE "hooking up" (Item 4) and its BrE counterparts, such as "snogging," come from different sociolinguistic contexts. This linguistic mismatch leads to genuine confusion and shock, serving as a plot device to illustrate a cultural gap. In the same way, culturally weighted BrE terms such as "fit" (Item 10) or "rubbish" (Item 9) are not at once accessible to the AmE-speaking protagonist.

2. Slang as a Bridge: From "Fish-out-of-Water" to Acculturation

The latter are used to resolve the film's plot, which is a "fish-out-of-water" story (Item 13), through the third category of findings: the Social Idioms. While local slang (AmE/BrE)

divides, the findings show that global, mutually intelligible idioms (e.g., "spill the tea", "hit it off") unite.

These phrases (Items 15, 16, 17) act as a linguistic bridge, allowing the characters to find common ground and build relationships despite their differences. Poppy's narrative arc is complete when she demonstrates she can "get the hang of" (Item 20) the local culture and is finally "on the same page" (Item 21) with her roommates. The sociolinguistic function is clear: Local Slang divides, while Global/Social Idioms unite.

This confirms the research gap: 'Wild Child' uses the Transatlantic Divide not just for color, but as the primary mechanism for its plot a tool for (1) initial conflict, (2) character delineation, and (3) eventual resolution and acculturation.

CONCLUSION

This study set out to explore the "Transatlantic Divide" by analyzing the use and sociolinguistic function of American English (AmE) and British English (BrE) slang in the 2008 film 'Wild Child'. The objective was to move beyond a simple inventory of terms and to understand how the juxtaposition of these two slang varieties functioned as a narrative device within the film.

The findings of the content analysis confirmed that the "Transatlantic Divide" is a central narrative engine in 'Wild Child'. The analysis identified 25 key expressions, which were categorized into three distinct groups: (1) local AmE slang, (2) local BrE slang, and (3) mutually intelligible "Social Idioms" or "Global Slang."

The study concludes that these categories serve two distinct and opposing sociolinguistic functions. First, the local AmE and BrE slang primarily function as a barrier. These terms (e.g., hooking up vs. "snogging"; that sucks vs. that's rubbish) are the main source of narrative conflict, cultural misunderstanding, humor, and the initial establishment of "in-group" (British) vs. "out-group" (American) identities. First and foremost, the study acknowledges its limitations. Being a qualitative content analysis of a single film, its findings are story-specific to 'Wild Child' and cannot be generalized to all cross-cultural media or all real-life AmE/BrE interactions. Other sociolinguistic markers, such as accent and intonation, were also excluded from the analysis, which focused strictly on lexical slang.

Second, the mutually intelligible "Social Idioms" act as a linguistic bridge, like spill the tea, hit it off, and get the hang of. These shared expressions are the common ground whereby the American protagonist can build relationships and thus socially integrate into her community, resolving the film's central "fish-out-of-water" conflict. In essence, the thread that sews the plot together is the protagonist's journey from the linguistic barrier—mostly represented by the local slang—to the linguistic bridge, or the global slang.

It is within this framework that the "Transatlantic Divide" serves as the main narrative mechanism in Wild Child: the local varieties of AmE and BrE slang constitute a linguistic barrier, creating conflict and distinctive groupings, while mutually intelligible "Social Idioms" provide a linguistic bridge to the successful social integration of the protagonist. These findings

add a modest contribution to the field of sociolinguistic film discourse studies by demonstrating how slangbased contrasts can serve as narrative tools for establishing cultural distance and eventual integration.

Based on these limitations, several avenues for future research are suggested. Firstly, it is suggested to use comparative media analysis. Future research could conduct a similar analysis on other "fish-out-of-water" films to see if this use of slang as a "barrier-then-bridge" narrative device is a common trope. The examples could be Ted Lasso and Emily in Paris. Secondly, it is suggested to use quantitative analysis. A quantitative corpus study could be conducted to look at the frequency of AmE versus BrE slang in the film to see if the balance shifts as the protagonist assimilates. Finally, it is suggested to use reception studies. While this study analyzed the film text, future research could conduct a reception study to investigate how actual EFL learners (from various backgrounds) interpret and understand the slang and cultural conflicts presented in the film.

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A Sociolinguistic Analysis of Language Styles in the Main Characters' Utterances in *Bride Wars* (2009) Based on Martin Joos' Five-Style Framework



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ABSTRACT

This study analyzes the differences in linguistic style in *Bride Wars* (2009) using Martin Joos' (1967) Five Styles of Speech as a guide. The study employs a descriptive qualitative design to examine 45 curated statements from the film through the documentation method. There were five types of information: frozen, formal, consultative, casual, and intimate. This was done according to Joos' rules for language. Some of these are the level of formality in the conversation, the words used, the way feedback is given, and how close the people are to each other. The results show that the most common style is casual (40%), then consultative (22.22%), intimate (20%), formal (13.33%), and frozen (4.44%). The results show that changes in the film's style are mostly due to changes in emotions and relationships, not changes in the institution's hierarchy. You can be sarcastic and fight in a casual way, but you can also show that you're friends and close. Being formal doesn't mean you're in charge; it means you're not close to someone. People still talk to each other at work the same way. In scenes of reconciliation, the intimate style is very clear, which shows that things are back to normal between the two people. People don't use frozen style very often, and when they do, it's only in formal settings. The research shows that language style is a dynamic continuum and a useful sociolinguistic tool for figuring out where you fit in film discourse.

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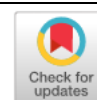
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INTRODUCTION

People talk to each other and share information through language. People think that this very complicated social event is the best way to find out how they feel, how they get along with others, and what's going on. Sociolinguistics does not consider language as an autonomous phenomenon; rather, it perceives it as intricately linked to society and culture. It can show how people are different from each other in terms of power, closeness, distance, or hierarchy, just like a mirror. People do more than just send words when they talk to each other; they also learn about themselves and what they want to say. People's speech changes all the time, depending on how they feel about the person they're talking to. This includes the words they choose, how they put their sentences together, and how they talk.

Movies and other types of audiovisual media are great ways to learn about how language and society work together. A movie is a carefully made version of real life where the way people talk is carefully planned to show how the characters are changing, move the story along, and build character. In movies, people's speech changes over time, just like it does in real life. People can use different levels of language to show how they think people talk to each other in groups. This is why scripts for movies are both art and a good way to learn about language and culture.

Film analysis is significant in sociolinguistic research because it transforms intricate social interactions into coherent and fluid narratives. Researchers can examine the evolution of styles in films that depict various forms of relationship development systematically. People talk to each other in real life, but in movies, the dialogue is carefully written to show how relationships change, how people feel, and how they handle power. So, watching movies is a safe and important way to learn how the way people talk can change their lives.

Researchers employ the theory posited by Martin Joos in *The Five* (Joos, 1967) to discern these differences. Joos discovered the reasons for regional speech variation. He made five levels to show the different styles: "frozen," "formal," "consultative," "casual," and "intimate." These depend on how well the speaker and listener know each other and how well the message fits into the conversation.

The frozen style is the most formal. For instance, it is used in laws and religious texts that don't need feedback. When you give a speech or make an official announcement, you use a formal style of one-way communication that doesn't stop. When a doctor talks to a patient, that's called the consultative style. This is a professional way to talk that needs the person who is speaking to give feedback and more information. The casual style is like how friends talk to each other. It uses slang, ellipsis, and other things that both people in a conversation should know, like when friends talk. Lastly, there is the private way of talking that you only use with family and close friends.

Linguists can watch a wide range of movies. Romantic comedies, or "rom-coms," are a lot of fun. Many people say that it's hard to get along with other people, even those who are close friends or business contacts. You should read Gary Winick's *Bride Wars* if you want to know how language changes over time. Liv and Emma have been best friends since they were

kids. Because of a mistake by the clerk, they are getting married at the same time and place, which makes things harder for them.

Bride Wars is a great movie for sociolinguistic discourse because the characters' relationships change a lot. They start out as good friends, but then they fight and make up. This is a great place to see style changes that work and have a story structure. Different ways of using language show how friendship, competition, and sabotage change as a relationship grows.

The examination of cinematic linguistic style constitutes a unique subset within the expansive fields of discourse analysis and sociolinguistics. Numerous scholars have examined the role of various language types in constructing cinematic reality. For instance, (Chen, 2018) analyzed the use of specific words in *Legally Blonde* to demonstrate their representation of gender roles and empowerment. (Sihombing, 2021) utilized Joos' Five Styles of Speech in a workplace setting, citing *The Devil Wears Prada*, to demonstrate how differing communication styles reveal organizational hierarchy and the imperative of survival in a professional context. (Fang, 2019) examined the evolution of dialogue in romantic comedies to illustrate the interactions among individuals from various social classes and power structures. Other research has indicated that altering a film's style can facilitate the moral growth and development of its characters.

These contributions are significant; however, a discernible gap in the research remains. Most of the studies that came before this one mostly look at hierarchical relationships (like the employer-employee relationship), professional settings, youth slang, or traditional romantic relationships. There is insufficient research utilizing Joos' framework to analyze stylistic transitions in equal-status female friendships characterized by emotional decline and competition. A lot of people have talked about *Bride Wars* in the news and in feminist studies, but no one has done a full linguistic analysis that uses Joos' Five Styles of Speech to sort and explain its dialogue. This means that you don't fully understand how stylistic variation works in relationships that are structured horizontally, where emotional change not institutional hierarchy drives linguistic change.

Liv and Emma are both equal, so their social status doesn't change how they talk to each other. The situation is affected by how serious the conflict is, how close the people are to each other, and how they plan to resolve it. When two people who used to be close friends become enemies, it makes you think about how people use different levels of style to show who is in charge, keep people apart, or bring them back together. Previous studies have not thoroughly examined this aspect.

This study seeks to fill the gap by examining the linguistic styles used in *Bride Wars* (2009) through the lens of Martin Joos' Five Styles of Speech. This study aims to identify and categorize the various speech styles in the film; it subsequently examines the evolution of these styles as emotions and relationships progress; ultimately, it explores the implications of these transformations for fostering friendship, rivalry, emotional detachment, and reconciliation within egalitarian contexts.

This study builds on Joos' theoretical framework by investigating the progression of styles within a narrative focused on female friendship. This makes it more useful when there isn't a clear leader. It also helps us see how the way people talk in movies changes over time. The results should help EFL students because they show that "formal" and "informal" styles can change. They are instead on a continuum that is shaped by feelings and relationships.

METHOD

This study employs a descriptive qualitative research design, appropriate for the examination of language utilization in non-numerical formats. (Creswell & Creswell., 2018) contends that qualitative research prioritizes the interpretation of social phenomena via naturally occurring data, making it suitable for the examination of linguistic styles in film dialogue. The descriptive approach enables the researcher to analyze and clarify how characters employ diverse speech styles based on context, interpersonal relationships, and communicative goals, without the use of statistical measurement. This research employs (Joos, 1967) Five Styles of Speech theory, which classifies language into five specific categories: frozen, formal, consultative, casual, and intimate. This framework is especially relevant for film analysis, as dialogue represents social distance, power dynamics, and emotional intimacy among characters. (Wardhaugh & Fuller, 2021) contend that language style is deeply connected to sociolinguistic context, as speakers adapt their language according to participants, setting, and subject matter. Consequently, this theoretical framework enables the analysis of how linguistic variation mirrors social relationships and emotional dynamics in cinematic discourse.

Respondents

This study does not incorporate human respondents; it employs a qualitative descriptive research design focused on film dialogue analysis. The movie *Bride Wars*, which Gary Winick directed, is the main source of information. The data includes things that both important and unimportant characters say in the movie. The movie was picked because it shows different types of social interactions, such as fights, conversations between wedding planners, and interactions between best friends. These different situations show how people and the social setting can change how language is used.

Instruments

The principal instrument of this study is the researcher, in accordance with qualitative research standards. The researcher utilized: The movie *Bride Wars* as the main source of information. The script for the subtitles as a guide A data sheet to write down the statements you choose We wrote down each chosen utterance, along with information about the speaker, the person being spoken to, a description of the scene, and our first guess at the style of language. The analysis is based on (Joos, 1967) Five Styles of Speech theory, which says that there are five ways to speak: frozen, formal, consultative, casual, and intimate.

Data analysis

We used the documentation method to get the data, which means looking at and analyzing materials that have already been written down. The only evidence used in this study

was the movie and its official subtitle script. The researcher watched the movie a lot to see how the characters talked to each other, acted in different situations, showed their feelings, and got along with each other. The subtitle script was used to make sure the words were right and to avoid making mistakes when writing them down. We chose sentences that clearly fit into one of Joos's five ways of speaking. We didn't include sounds that didn't fit into a clear interactional context, like sounds that weren't part of a conversation or sounds that didn't mean anything. This made it easier to understand the analysis. This method of keeping records makes sure that the information always comes from trustworthy audio and video sources.

Data Collection

The qualitative interpretative methods described by (Creswell & Creswell., 2018) and (Miles et al., 2020) were used to analyze the data. The first step was to sort and code the chosen statements. After that, each statement was put into one of the five speech styles, as Joos said. The classification looked at things like how formal the conversation was, what words were used, how the sentences were put together, whether or not feedback was given, whether or not slang or ellipsis were used, whether or not the speakers had the same background knowledge, and how close they were to each other emotionally. This process made sure that the categories were based on theoretical definitions and not on what people thought.

After being put into groups, we looked at each statement in context by looking at the relationships between the speakers, the level of emotion, the power dynamics, and how the story moved forward. The last step was to figure out how different styles in the movie show how people can be friends, enemies, emotionally distant, and then make up.

Trustworthiness and Validity

This study utilized theoretical triangulation and peer verification to ascertain the credibility and reliability of the findings. The categorization of speech styles was analyzed using Joos's framework as well as comprehensive sociolinguistic viewpoints on language and context to maintain conceptual coherence. It was important to watch the movie several times to make sure it was correct in context and to avoid any confusion. Also, the chosen data and their classifications were reviewed by peers who are experts in sociolinguistics to reduce any bias that might come from personal opinion. These methods make the qualitative results more accurate and trustworthy.

FINDINGS AND DISCUSSION

This section presents the results of the classification of 45 selected utterances in the *Bride Wars* movie, based on Martin Joos' (1967) Five Styles of Speech. A total of 45 selected utterances were analyzed and classified into five categories like frozen, formal, consultative, casual, and intimate. The results are presented in the distribution table below. **Findings**

Distribution of Language Style

Table 1. Distribution of Language Style

Language Style	Frequency	Percentage
Frozen	2	4.44%

Formal	6	13.33%
Consultative	10	22.22%
Casual	18	40%
Intimate	9	20%
Grand Total	45	100%

Table 1 shows that casual style is the most frequently used language style in the film, accounting for 18 out of 45 utterances (40%). This indicates that informal interaction dominates the communication among characters. Consultative style appears 10 times (22.22%), making it the second most frequent category. Intimate style occurs 9 times (20%), followed by formal style with 6 occurrences (13.33%). Frozen style is the least frequent, appearing only 2 times (4.44%). The data demonstrate that the majority of utterances fall within informal and semiformal categories, while highly formal or ritualized speech occurs minimally.

Distribution of Language Style Based on Relationship Phase

Table 2. Distribution of Language Style by Relationship Phase

Relationship Phase	Dominant Style	Frequency
Friendship Phase	Casual	10
Rivalry Phase	Casual/Formal	14
Reconciliation Phase	Intimate	8
Professional Context	Consultative	10
Ceremonial Context	Frozen	2
Grand Total		45

Table 2 shows that the casual style is the most common way to talk during the friendship phase, with 10 cases (22.22%). During the rivalry phase, there are 14 instances (31.11%) of both casual and formal styles. This is the most for any type of relationship. During reconciliation, intimate style takes over, with 8 instances (17.78%). At work, people use the consultative style 10 times (22.22% of the time), but they only use the frozen style 3 times (6.67% of the time) at ceremonies. The distribution indicates that alterations in the relational context throughout the narrative correlate with variations in style.

Discussion

The results show that the way people talk in *Bride Wars* changes a lot depending on how they talk to each other and how their feelings change, not because of a set order. The results of the distribution show some important sociolinguistic patterns. The data show that the casual style is the most common type, making up 40% of the total. Joos (1967) says that people who are good friends often talk to each other in a casual way. This style has things like shared background knowledge, ellipses, and informal word choices. This style is common, which shows that the main characters are still friends. On the other hand, the results show that the movie's casual style serves two different social purposes. When friends get along, they feel safe and are together. In rivalry, though, the same informal structure turns into a place for sarcasm, competition, and emotional conflict. This shows that you don't always know someone well if you use informal language. The emotional context, on the other hand, changes how people see casual style. So, casual style is a helpful way to show how relationships change over time.

People use formal style less often (13.33%), but it stands out more when they are competing. The shift toward more structured and regulated conversation shows that people are emotionally detached, not that they are in charge, because there is no hierarchy. This supports the sociolinguistic idea that the way you talk shows how you relate to other people. If both people are equal, making a relationship official can help you avoid breakups, stress, or emotional distance. The movie shows that you can be formal even if you're not rich. 22.22% of the data is in a consultative style, which is common in professional wedding planning. This stability shows that how people talk is more about the situation than the tension between them. The emotional rivalry is getting worse, but the characters still follow the rules of structured and reciprocal interaction that the institution has set. This discovery indicates that speech style is influenced by both relational emotions and contextual expectations. In this case, professional settings restrict the number of languages permitted and ensure consistent communication, even amidst disagreement. Intimate style is used in 20% of all speech acts, and it happens most often when people are getting back together. Joos says that intimate style is very personal and should only be used with people you know well. This means that things are getting better between people now that it is back in the story. It is important to remember that intimacy is not something that happens on its own. Instead, it is created through changes in style that make the language more personal and emotionally direct. The change from a formal or confrontational casual style to an intimate one shows that people have moved on and are back together. The movie shows how relationships change and how to get back together through the way people talk. Finally, the frozen style only happens 4.44% of the time, and only during ceremonies. The movie only being shown in a few theaters shows that it cares more about real-life interactions than institutional discourse. Frozen faces are more like traditional markers than ways to show how you feel. Joos' framework effectively illustrates how language style functions as a dynamic sociolinguistic instrument for constructing, negotiating, distancing, and reestablishing social relationships in films.

CONCLUSIONS

The results indicate that variations in language style in *Bride Wars* are predominantly influenced by emotional and relational dynamics, rather than by institutional hierarchy. That 40% of the style is casual shows how close the main characters are as friends. But "casual" can mean two things: it can mean support when things are going well, or it can mean sarcasm or competition when things are going badly. This shows that the meaning of style changes depending on the situation. Formal style (13.33%) doesn't make it clear who is in charge. Instead, it shows that you aren't very close to your feelings, especially when things are tense. Consultative style (22.22%) is mostly used at work, which shows that people talk differently depending on the situation, even when their feelings change. The intimate style (20%) is most clear in scenes of reconciliation, which shows how it helps people get back in touch with their feelings. The frozen style (4.44%) is not common and only happens in religious settings. The research shows that language style is a dynamic continuum that can be used in many ways to show how people are positioned in movie conversations.

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APPENDIX I

Thesis Advisory Consultation Card



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FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
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PROGRAM STUDI PENDIDIKAN BAHASA INGGRIS
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KARTU KONSULTASI PEMBIMBINGAN TUGAS AKHIR

Nama Mahasiswa : Laura Wiyanda Mawani

NIM : 2205010131

Jenis Tugas Akhir : Skripsi/Prototipe/Proyek/Jurnal

Judul Tugas Akhir : Ilmiah/Prototipe/Magang/Portfolio*)
 1. Exploring EFL Students Game-based Activities in Enhancing their Reading Skills
 2. Exploring the Translational Divide: American vs British slang in Wild Child movie

Pembimbing I : Dr. Elanori Barani, M.Pd

Pembimbing II : Tute Hadyani, M.Ed., B.1

No.	HARI/TANGGAL	MATERI KONSULTASI	SARAN PEMBIMBING	TANDA TANGAN PEMBIMBING
1.	Senin, 28 Agustus 2023	Penelitian tentang judul jurnal yang pertama	Can you give me specific and practical feedback on the title of the journal you want to write?	<i>[Signature]</i>
2.	Senin, 1 September 2023	Mengembangkan kerangka penelitian dan mengumpulkan referensi	Perhatikan referensi jurnal nasional atau internasional dalam 5 tahun terakhir	<i>[Signature]</i>
3.	Kamis, 7 Oktober 2023	Menyusun tinjauan pustaka bab 2 dan metodologi bab 3 dengan pendataan literatur dan bab 5 (kesimpulan)	Pastikan bahwa link yang akan digunakan adalah yang benar-benar valid dan dapat diakses	<i>[Signature]</i>
4.	Senin, 24 Oktober 2023	Menyusun bab 4 (kesimpulan dan pembahasan)	Perhatikan format penulisan (sistematika) sesuai dengan template jurnal yang ditugaskan	<i>[Signature]</i>
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Program Studi Pendidikan Bahasa Inggris FKIP Universitas Palangka Raya

APPENDIX II

Collection of Administrative and Official Document



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SURAT PENUNJUKAN PEMBIMBING TUGAS AKHIR

Nomor : 1606/UN24.3/DT/2026

Berdasarkan surat dari Ketua Program Studi Pendidikan Bahasa Inggris FKIP UPR Nomor 221/UN24.3.3.1/DT/2026 Tanggal 27 Maret 2026 tentang Usulan Permohonan Penerbitan Dosen Pembimbing Tugas Akhir Mahasiswa, maka Dekan FKIP Universitas Palangka Raya menunjuk :

1. Nama : Dr. Elanneri Karani, M.Pd.
NIP : 19610421 198803 2 007
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Jabatan : Lektor
Sebagai : Pembimbing I

2. Nama : Tutik Haryani, M.Pd., B.I.
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Pangkat / Golongan : x
Jabatan : Asisten Ahli
Sebagai : Pembimbing II

Dalam penulisan Tugas Akhir Mahasiswa

Nama : Laura Meylinda Maharani
NIM : 223030201131
Program Studi : Pendidikan Bahasa Inggris
Jurusan : Pendidikan Bahasa dan Seni
Jenis Tugas Akhir : Jurnal Ilmiah
Judul Tugas Akhir :

THE PROJECT SCIENTIFIC ARTICLES WRITING AND PUBLICATION A
PROPOSAL OF A NON- THESIS PROJECT

Demikian surat penunjukan ini disampaikan agar dilaksanakan sebagaimana mestinya.



Tembusan :

1. Ketua Jurusan Pendidikan Bahasa dan Seni
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Nomor : 1934 /UN24.3/DT/2026

Dekan Fakultas Keguruan dan Ilmu Pendidikan Universitas Palangka Raya memberikan tugas kepada Tim Penguji sebagai berikut :

No.	Nama	Pangkat / Golongan	Keterangan
1	Dr. Akhmad Fauzan, M.Pd. 19810612 200501 1 002	Penata Tk.I /IIIId	Ketua/ Reviewer
2	Dr. Elanneri Karani, M.Pd. 19610421 198803 2 007	Penata Tk.I, III/d	Anggota/ Pemb. 1
3	Tutik Haryani, M.Pd., B.I. 19509112023212027	X	Anggota/ Pemb. 2

Nama : Laura Meylinda Maharani
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Jurusan : Pendidikan Bahasa dan Seni
Program Studi : Pendidikan Bahasa Inggris
Hari, Tanggal/Waktu : Kamis, 23 April 2026 /09.00-10.00 WIB
Ruang : Ruang Seminar Proposal
Judul Proposal :

THE PROJECT OF SCIENTIFIC ARTICLE WRITING AND PUBLICATION A
PROPOSAL OF NON-THESIS PROJECT

Surat Tugas ini dibuat untuk dilaksanakan dengan penuh tanggung jawab

Palangka Raya, 15 April 2026
Dekan
Wakil Dekan Bidang Akademik,

Eli Karlina
NIP. 19800605 200501 2 004

Tembusan
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2. Koordinator Program Studi Pendidikan Bahasa Inggris





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No.	Nama	Pangkat / Golongan	Keterangan
1	Dr. Akhmad Fauzan, M.Pd 19810612 200501 1 002	Penata Tk.I /III.d	Ketua/ (Penguji)
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Nama : Laura Meylinda Maharani
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Jurusan : Pendidikan Bahasa dan Seni
Program Studi : Pendidikan Bahasa Inggris
Jenis Tugas Akhir : Jurnal Ilmiah
Hari, Tanggal/Waktu : Selasa, 12 Mei 2026 / 08.30 - 10.00 WIB
Tempat : Ruang Ujian Skripsi
Judul Tugas Akhir :

1. EXPLORING EFL STUDENTS' GAME-BASED ACTIVITIES IN ENHANCING THEIR RECEPTIVE SKILLS. 2. EXPLORING THE TRANSLANTIC DIVIDE: AMERICAN VS BRITISH SLANG IN WILD CHILD MOVIE. 3. A SOCIOLINGUISTIC ANALYSIS OF LANGUAGE STYLES IN THE MAIN CHARACTERS' UTTERANCES IN BRIDE WARS (2009) BASED ON MARTIN JOOS' FIVE STYLE FRAMEWORK

Surat Tugas ini dibuat untuk dilaksanakan dengan penuh tanggung Jawab.

18 Mei 2026

a.n. Dekan

Wakil Dekan Bidang Akademik,



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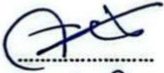
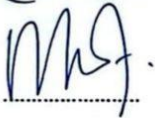
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ENHANCING THEIR RECEPTIVE SKILLS**
- 2. EXPLORING THE TRANSATLANTIC DIVIDE: AMERICAN VS BRITISH
SLANG IN 'WILD CHILD' MOVIE**
- 3. A SOCIOLINGUISTIC ANALYSIS OF LANGUAGE STYLES IN THE MAIN
CHARACTERS' UTTERANCES IN BRIDE WARS (2009) BASED ON MARTIN
JOOS' FIVE STYLE FRAMEWORK**

This is to certify that this thesis has been approved
by the Board of Examiners of English Education Study Program
Languages and Arts Education Department
Teacher Training and Education Faculty
University of Palangka Raya

BY :
Laura Meylinda Maharani

Date : 12th May 2026

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Name	Signature	Date	Position
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