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ANALYSIS OF INTIMATE AND FORMAL LANGUAGE STYLE IN THE DRAMA SCRIPT DEWI ANJANI

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ABSTRACT

This study aims to analyze and describe the use of intimate and formal language styles by the characters Raden Nuna Putra, Dewi Anjani, and Datu Tuan in the fifth scene of the play Dewi Anjani. Using descriptive qualitative methods and Martin Joos's (1967) language style theoretical framework, data was obtained from 22 relevant dialogues. The results of the study show that formal language style is consistently used by Datu Tuan to assert his authority as king and maintain social distance, while Janjak and Anjani use it to demand justice. Meanwhile, an intimate language style emerges after reconciliation, marked by familiar greetings that restore family ties. A blend of language styles used by Datu Tuan was found. He combines a formal style as a strategy to soften authoritarian commands and strengthen family bonds. This study concludes that the use of language style in drama is a conscious strategy that reflects changes in relationships and emotional dynamics.

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1. INTRODUCTION

Traditional performing arts are forms of performing arts whose performers come from the local area because they are conditioned by local customs, social society and the geographical structure of each region (Amri, 2020). Drama as a form of one of the performing arts tells stories from various regions in Indonesia, drama also as literature is a story performance that provides a different experience for the audience (Wardani & Fatoni, 2025) which is influenced by one of the language style of the characters. The use of language style is a crucial aspect of communication, especially in literary works that reflect social interactions and character dynamics. In the script of *Dewi Anjani*, there is a phenomenon related to the use of intimate and formal language styles by Raden Nuna Putra, Dewi Anjani, and Datu Tuan, especially in the fifth scene. This drama script itself is the work of 2021 students of Bumigora University. Therefore, this study aims to comprehensively analyze and describe the intimate and formal language styles used in the script of *Dewi Anjani*. This research seeks to answer: How are intimate and formal language styles used by Raden Nuna Putra, Dewi Anjani, and Datu Tuan in scene five of the *Dewi Anjani* script?

Comparison with previous research shows a different focus. In the study "Intimate Language Style in Nicholas Sparks' The Notebook Movie Script" by Octaviani & Purwarno, (2021), this study found four social factors that influence the use of intimate language style, namely participant, topic, setting, and communication function, in accordance with Holmes' theory. This study confirmed the use of intimate language style in the movie "The Notebook" and identified its characteristics and influencing factors. Furthermore, Dewi & Skolastika, (2024) research analyzed various language styles in the film Instant Family based on Martin Joos' theory, finding five main language styles with formal style most often used in official contexts and casual and familiar styles prevalent in informal conversations, within a cinematic narrative. Meanwhile, Indahsari et al., (2023) analyzed the types of language styles of the main characters in the film The Great Debaters, discovering a dominance of consultative and formal styles aimed at providing an understanding of appropriate language style use in an educational context within a film setting. Unlike these previous studies, which primarily focus on broader language style classifications within modern media like talk shows or films, this research addresses a significant gap by specifically investigating the nuanced interplay of intimate and formal language styles within the structured dialogue of a traditional drama script. This focused approach allows for a deeper understanding of how these particular styles shape meaning and characterize interactions in a theatrical context, which often differs from spontaneous conversations in film or television, this study focuses on intimate and formal language styles in the context of drama scripts, especially in the specific interactions of three characters.

In analyzing language style, this research will use Martin Joos, (1967) language style theory, which classifies five types of language style: frozen style, formal style, consultative style, casual style, and intimate style. Thus, it is expected that this research can enrich the knowledge related to the analysis of language style in literary works. The findings will offer a

more in-depth analytical framework regarding the interaction between intimate and formal language styles, and how they shape meaning and social dynamics in the context of drama dialogue. In addition, the results of this study are also expected to contribute to the development of theories on the function and impact of stylistic choices in character creation and dramatic narrative. The findings of this study can be integrated into literature teaching materials, help students understand the complexity of language in drama, and develop the ability to analyze dramatic texts from a linguistic perspective.

2. RESEACRH METHOD

This research uses qualitative research methods, qualitative research is an approach to exploring and understanding the meaning given by individuals or groups to a social problem (Creswell, 2017). Using a descriptive qualitative method, this study specifically analyzes the intimate and formal language styles used in Scene 5 of the script of *Dewi Anjani*, this study also uses a sociolinguistic approach. Sociolinguistics, as a branch of science that connects language with social factors, examines how social structures, norms and values influence language use, as well as how language shapes identity and power relations in society, as explained by Suratiningsih and Cania, (2022). Therefore, the sociolinguistic approach is highly relevant in this study as it allows the analysis of stylistic changes based on the social context and relationships between characters in the script of Dewi Anjani.

The selection of this scene is strategic as it is the only part that features the interaction between the child character and the father who is also a king, reflecting the main theme of the research. The data for this study comes from the dialogue between Dewi Anjani, Raden Nuna Putra Janjak, and Datu Tuan presented in the form of sentences or phrases, specifically taken from Scene 5 of the drama script of *Dewi Anjani*, as the scene is crucial for analyzing the use of intimate and formal language styles. Data obtained using coding techniques, coding is the process of assigning labels or codes to segments of raw data (e.g. sentences, paragraphs, phrases) that are considered relevant, interesting, or contain certain meanings (Miles et al., 2013). From the scene, 22 relevant dialogues were extracted based on intimate or formal language features.

In this study, the coding technique was applied manually by the researcher. The process began with repeated readings of the script of Dewi Anjani, with a focus on Scene 5. During these readings, the researcher actively searched for and identified each dialog that exhibited intimate or formal language style characteristics based on Martin Joos' (1967) five language styles theory. Coding technique was done deductively, using Joos' categories of language style as an initial guide (e.g., looking for indicators of intimacy such as the use of informal greetings, personal vocabulary, or incomplete sentences; and indicators of formality such as the use of standardized language, complete sentences, or formal greetings). Each relevant dialog segment was then labeled or coded according to its stylistic type (Intimate or Formal).

3. RESULTS AND DISCUSSION

A total of 35 data were identified in *Dewi Anjani* drama script, specifically in Scene 5. However, subsequent data analysis revealed that only 22 of these were pertinent to this researcher.

Table 1. Data Finding

No/Data	Utterances
1/Sc.5	Datu Tuan: "Who are you, intruders? How dare you disturb my beloved palace?"
2/Sc.5	Raden Nuna Putra Janjak: "I am Raden Nuna Putra Janjak, and she is my twin sister. Janjak [points at Dewi Anjani], the children of Dewi Mas, whom you banished from this Kingdom!"
3/Sc.5	Datu Tuan: "Ha-hah, finally"! [intimidates] you finally show up here by yourself, children of Lok Deos!"
4/Sc.5	Datu Tuan: "Let me go! I will handle this son of betrayal by myself." [pulls out his keris]
5/Sc.5	Raden Nuna Putra Janjak: "We are not the children of Lok Deos, we have been wrongly accused."
6/Sc.5	Datu Tuan: "Just shut your mouth, boy. Just let the greatest king and this Keris do the all, you will not be able to defeat me easily!"
7/Sc.5	Datu Tuan: "Who you really are... let's just put a stop to this endless fight..."
8/Sc.5	Raden Nuna Putra Janjak: "Is that all you can do? We still can fight you as long as you want!"
9/Sc.5	Datu Tuan: "You're challenging my patience. Guards, turn them down!" [Command his guards to attack]
10/Sc.5	Raden Nuna Putra Janjak: "Alright, now the situation is reversed. Do you still want to fight?"
11/Sc.5	Datu Tuan: "Now, boy, what about this? I will give you everything that you want. All you have to do is tell me what your reason for?"
12/Sc.5	Raden Nuna Putra Janjak: "I want justice for my mother, Dewi Mas!"
13/Sc.5	Datu Tuan: "It seems to me that both of you really are my son after all. We share the same commitment, alright, just tell me, what can I do for your mother? Just tell me, I will give you everything."
14/Sc.5	Dewi Anjani: "You have wrongly accused and neglected our mother. You better come and apologize to her."
15/Sc.5	Datu Tuan: "Yes, I guess your advice really is are great way, and I like to ask, if you want me to, I'd like to know where you both live?"
16/Sc.5	Raden Nuna Putra Janjak: "We live in Bali."
17/Sc.5	Datu Tuan: "Janjak, Anjani. Come here, my sons."
18/Sc.5	Janjak, Anjani: "Yes, your majesty." [kneels down]
19/Sc.5	Datu Tuan: "Janjak, you are a very powerful and very brave person. I made a decision that you will be the king of the kingdom of Tuan. Please, my son, you have what is needed to be the king."
20/Sc.5	Raden Nuna Putra Janjak: "Yes, Tuan. I will do my best as per your command."
21/Sc.5	Datu Tuan: "And my daughter, Dewi Anjani. You are a very smart and intelligent person, and for that, I will give you the freedom to become the ruler of Mount Rinjani. Please, go there, and do your best."
22/Sc.5	Dewi Anjani: [stands up] "Yes, your majesty. I will do my best as your command."

In the analysis of formal language style in the drama script of Dewi Anjani (Scene 5), formal language style is used consistently by the characters to assert authority, maintain social distance, and convey important information in serious situations. The main characteristics of this language style include the use of grammatically complete sentences, appropriate and formal vocabulary, and a firm and authoritative tone.

Datu Tuan, as the king, uses formal language to assert his power and show his social distance from Janjak and Anjani, whom he considers "intruders." This is evident in Data 1, where he asks, "Who are you, intruders? How dare you disturb my beloved palace?" and Data 9, when he gives the order "Guards, turn them down!" This style of language serves as a tool to maintain his dignity and authority in the face of challenges.

Meanwhile, Raden Nuna Putra Janjak and Dewi Anjani used a formal style as a strategy to address the king and convey their demands seriously. In Data 2, Janjak formally introduced himself to emphasize his identity and status. In Data 5, he firmly denied the king's accusations, "We are not the children of Lok Deos, we have been wrongly accused," using a formal style to ensure his message was conveyed clearly and seriously. Demands for justice are also conveyed through formal language, such as in Data 12, "I want justice for my mother, Dewi Mas!" and Data 14, "You better come and apologize to her."

Formal language also serves as an indicator of recognition and acceptance of social hierarchy. After reconciliation, Janjak and Anjani consistently use the titles "your majesty" and "Tuan" (as in Data 18, 20, and 22) to show their respect and obedience to Datu Tuan's authority. This stylistic choice not only reflects the serious context of the situation, but also shows the characters' awareness of their roles and status in the interaction. Thus, formal language in this drama serves not only as a means of communication, but also as a reflection of the relationships, power dynamics, and emotional evolution among the characters.

According to Dewi & Skolastika, (2024) that consistent use of formal language serves to assert authority, maintain social distance, and convey important information in serious situations. This is in line with the findings of the study, which show that formal language dominates public interactions and situations involving figures of authority, such as officials and defendants. Thus, the use of formal language in the drama Dewi Anjani not only reflects the serious context of the situation but also serves as a tool to emphasize power dynamics and social hierarchy, much like what is found in the interactions between characters in the film "Instant Family."

The intimate language style in the script of Dewi Anjani is used to reflect the restoration of a relationship that was originally strained due to hierarchy and conflict. This style is characterized by distinct similarities. One of these is the use of direct names and affectionate family terms, such as "Janjak," "Anjani," "my children," and "my daughter." The use of these terms serves to drastically reduce social and emotional distance, signifying the return of close family bonds. This intimate style specifically emerges after the story's turning point, when Datu Tuan reconciles and makes peace with Dewi Mas.

The reasons for using this intimate style of language vary according to the context of the dialogue. In data 17, Datu Tuan uses an intimate style to clearly show that he has accepted Janjak and Anjani as his children. The call "Janjak, Anjani. Come here, my children" is a

positive politeness strategy that reaffirms the relationship and fosters family warmth. Furthermore, in data 19 and 21, Datu Tuan combines formal and intimate language styles. The use of “my son” and “my daughter” in the context of the transfer of the throne and important roles shows that Datu Tuan wants to soften the dynamics of power. The goal is to frame these formal actions as expressions of love and trust, rather than authoritarian commands, thereby reducing the potential threat to Janjak and Anjani. Thus, this blend of styles reflects Datu Tuan's efforts to fulfill his role as both king and father.

In line with Octaviani & Purwarno, (2021) research, intimate language style is defined as the most casual style of communication, commonly used among family members or close friends. Additionally, findings from the film *The Notebook* identify that social factors such as close relationships, personal topics (love and family), and informal settings influence the use of intimate style. In the drama script *Dewi Anjani*, intimate style emerges after reconciliation and peace, reflecting the restoration of family relationships and affirming that this style serves as a reflection of the closeness of relationships and emotional changes among the characters.

In the drama script of *Dewi Anjani*, also found the use of two styles of language in a dialogue reflects the shift in Datu Tuan's communication goals. He often begins with a more casual or intimate style to create a more personal atmosphere, before switching to a formal style to convey authoritative statements. This demonstrates his effort to balance his role as a powerful king with his role as a father who wants to improve his relationship with his children. This blend of styles also serves as a strategy of politeness, where Datu Tuan seeks to reduce the potential threat that may arise from his formal commands or decisions, thereby ensuring that his message is well received.

There are several examples in the dialogue. In Data 11, Datu Tuan uses a casual style (“Now, boy, what about this?”) to open up room for negotiation, before switching to a formal style to make a serious offer. Meanwhile, in Data 13, he combines a formal style in acknowledging his child with a consultative style to show regret and a desire for reconciliation. Then, in Data 19 and 21, Datu Tuan blends formal and intimate styles. He communicates important decisions as a king (granting the throne and important roles), but softens them with intimate terms like “my son” and “my daughter.” This blend of styles shows that the decisions are not based solely on power, but also on a father's love and trust for his children, reflecting the complexity of family relationships and royal hierarchy.

Octaviani & Purwarno, (2021) research specifically analyzes intimate styles and identifies that their use is influenced by social factors such as close relationships, personal topics, and informal settings. In line with these findings, your analysis shows that Datu Tuan uses intimate styles, such as calling his audience “my children,” as a strategy to soften his formal statements, indicating a shift in the relationship. This blend of styles effectively reflects Datu Tuan's efforts to reduce the social and emotional distance created by hierarchy, allowing his authoritative messages to be received as expressions of a father's love and trust. Thus, the blend of language styles you found serves as tangible evidence of the character's efforts to navigate complex power dynamics and strengthen family bonds.

4. CONCLUSION

This study aims to analyze and describe the intimate and formal language styles in the fifth scene of the Dewi Anjani drama script, this study found that the use of language style plays a central role in reflecting the dynamics of power, social hierarchy, and the evolution of inter-character relationships. Formal language is consistently used by Datu Tuan to assert his authority as king and maintain social distance, while Janjak and Anjani use it as a strategy to demand justice. Conversely, intimate language emerges post-reconciliation, marked by familiar greetings that effectively restore strained family relationships. This difference in usage indicates that the choice of language style is a conscious strategy used to shape meaning and define character roles within the dramatic context.

This study also shows how Datu Tuan combines different styles of language in his dialogues. Mixing formal and intimate styles shows how a character tries to balance his role as a powerful leader with his role as a loving father. By incorporating intimate terms (such as "my son") into formal statements, Datu Tuan successfully softens the dynamics of power and ensures that his message is received as an expression of love and trust, rather than merely an authoritarian command. Overall, this finding enriches our understanding of how language style is not merely a tool for communication but also a reflection of the complexity of relationships and profound emotional changes within a dramatic narrative. For future research, it would be interesting to explore other scenes, analyze other styles of language outside of intimate and formal contexts, or conduct comparative studies with other traditional drama scripts to gain a broader understanding.

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