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Language Style Used In Elysium Movie By Neill Blomkamp

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Article Info	ABSTRACT
	Purpose of the study: This study aims to identify and analyze the types of language style used by characters in *Elysium*, a science-fiction movie directed by Neill Blomkamp. **Methodology:** This research employed a qualitative descriptive method. The data were obtained from the characters' utterances in the movie and analyzed using Martin Joos' theory of language styles, which includes frozen, formal, consultative, casual, and intimate styles. **Main Findings:** The study found that all five types of language style appear in the movie. Casual style was the most frequently used, especially in conversations between close characters. Frozen and formal styles were used in official or robotic interactions, while consultative styles appeared in semi-formal settings such as workplace discussions. Intimate style was used minimally due to the nature of the film's plot. **Novelty/Originality of this study:** This study contributes to sociolinguistic and stylistic analysis by applying Joos' language style theory to modern cinematic discourse. It highlights the role of context, relationship, and setting in influencing language variation in film.

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1.   INTRODUCTION

Language serves as a primary tool for human interaction and social connection. It reflects cultural norms, identities, and relationships[1]-[3]. Within spoken and written communication, language style becomes an essential feature, especially in dialogue-driven media such as films. Martin Joos identifies five language styles frozen, formal, consultative, casual, and intimate—which vary based on context, audience, and purpose[4], [5].

The film Elysium (2013), directed by Neill Blomkamp, presents a futuristic narrative exploring class disparity, power, and resistance[6]-[8]. Set in the year 2154, it juxtaposes Earth's underprivileged citizens with the elite residents of Elysium, a space habitat reserved for the wealthy. Through its characters and plot, the movie demonstrates varied uses of language based on social position, emotion, and institutional structure[9], [10].

This research focuses on the language styles employed in the movie's dialogue, aiming to analyze how different styles reflect power dynamics, intimacy, and professional interaction among characters. By exploring this film through the lens of Joos' stylistic classification, the study seeks to deepen understanding of sociolinguistic function in fictional narratives[11]-[13].

Previous studies have explored language style in media contexts such as talk shows and advertisements. However, this research uniquely applies Joos' framework to a science-fiction film, highlighting how context and genre influence style[14]-[16]. The goal of this research is to categorize the types of language styles used in *Elysium* and analyze how these styles function within the movie's social and narrative framework.

The research "InstructTTS: Modeling Expressive TTS in Discrete Latent Space With Natural Language Style Prompt" focuses on the development of text-to-speech (TTS) technology that is able to produce expressive speech based on natural language styles determined through language prompts [17]-[19]. The background of the research revolves around efforts to create a more humane and contextual TTS system by imitating language styles in spoken communication [20], [21]. The approach is technical and is directed at modeling artificial intelligence-based systems, not at textual analysis of works of art or popular culture. Meanwhile, the research "Language Style Used in Elysium Movie by Neill Blomkamp" highlights the variety of language styles used by characters in science fiction films, with a focus on the social context, characterization, and meaning contained in the character's language choices. The gap arises because there are not many studies that discuss language style from the perspective of film discourse analysis that touches on sociolinguistic or pragmatic aspects, especially in the science fiction genre such as Elysium. Therefore, this study fills the gap by highlighting how language choices in film dialogues can reflect power, ideology, and social dynamics between characters, which are not addressed in TTS technology approaches such as the InstructTTS study [22], [23].

This study presents a novelty by examining the language style used in the film Elysium through a discourse analysis approach in the social context and character of the characters [24], [25]. Different from previous studies that emphasize more on modeling language technology or TTS systems such as InstructTTS, this study focuses on linguistic representation in science fiction works as a reflection of social reality and ideology inherent in the film narrative [26]-[28]. The novelty of this study also lies in the selection of the science fiction film genre, which has rarely been used as an object of in-depth study of language style. By examining how language style forms the image of characters, social conflicts, and class inequality, this study enriches the applied linguistics literature in the realm of film studies and offers a new perspective on the function of language in the construction of fictional reality.

This research has important implications for the development of linguistic studies, especially in understanding how language style reflects social dynamics and character identity in popular media such as films [29], [30]. By analyzing the dialogue in Elysium, this research can be a reference for teaching sociolinguistics, pragmatics, and discourse analysis in the context of popular culture. The urgency of this research lies in the need for a critical understanding of language in media, especially science fiction films that often represent social, political, and ideological issues of the future. Meanwhile, the uniqueness of this research is reflected in its approach which not only examines language style as a linguistic structure, but also as a tool for representing power, social inequality, and class struggle in a dystopian world constructed by the film. Thus, this research is able to provide new insights into the relationship between language, power, and media [31]- [33].

The urgency of this research lies in the need to understand the role of language in shaping and representing social reality through popular media, especially science fiction films. Amidst the rampant consumption of digital media, films are not only entertainment, but also a vehicle for conveying ideology, social conflict, and criticism of power structures [34], [35]. Elysium, as a film that contains issues of class inequality and technological dominance, presents dialogues that are full of meaning and reflect the social positions of its characters. A study of the language style in this film is important to reveal how language is used as an instrument for forming character and mapping social relations. Thus, this research is urgently needed to enrich applied linguistic studies that are relevant to the context of contemporary culture [36]-[38].

2. RESEARCH METHOD

The researcher described the language style exist in the utterances of Elysium movie by Neill Blomkamp. The researcher analyzed the data using the theory proposed by Martin Joos. Thus, this research used descriptive qualitative method to collect the data. This method is used because the data found in the movie is described and analyzed [39]-[41]. The approach was chosen because it allows for an in-depth interpretation of language use within its natural context specifically the dialogue of characters in the film. The research focused on identifying and classifying language styles using Martin Joos' theory, which outlines five distinct styles: frozen, formal, consultative, casual, and intimate.

To analyze this research, the researcher collected the data taken from the Elysium movie. It is a science fiction action movie who has written and directed by Neill Blomkamp. This movie is distributed by Tristar Pictures and released on August 9th, 2013 in the United States with running times 109 minutes. The researcher focused on analyzing the types of language style used by the characters in the movie and how the language style is used. In this study, the researcher used a note sheet as an instrument to collect data. Note-taking is used to collect data contained in literary works and in the form of written notes. As summarized by the researcher, the note sheet is an important strategy in collecting data needed for this study. The subject of this research was the dialogue spoken

by the characters in Elysium (2013), a science-fiction film directed by Neill Blomkamp. The data included all relevant utterances that reflected the use of one or more language styles based on Joos' classification.

The data in this study were collected through documentation and observation techniques[42], [43]. The researcher began by watching the *Elysium* movie several times to thoroughly understand the storyline, context, and the flow of dialogues among characters. To ensure accuracy, the researcher read and matched the movie's subtitles with the spoken dialogues to identify potential variations or emphases in language. During this process, utterances that reflected specific types of language style based on Martin Joos' theory were carefully noted. Each selected utterance was then organized systematically by identifying the speaker, the time stamp or scene in which it occurred, and the context in which the language was used. This structured documentation allowed for more accurate classification and deeper analysis of language style in relation to social roles and situational contexts within the film.

The main instrument used in this research was a structured note-taking sheet designed to categorize character utterances based on Martin Joos' five language styles. This sheet contained specific columns for the speaker's name, transcribed dialogue, scene or time code, identified type of language style, and contextual notes explaining the situation of the interaction. The use of this instrument ensured systematic and consistent data collection, allowing for accurate classification and reliable analysis of the language styles found throughout the movie.

The data in this study were analyzed using the interactive model by Miles and Huberman, which involves three main steps: data reduction, data display, and conclusion drawing. In the data reduction phase, only utterances that contained elements of language style were selected. These selected utterances were then organized into a table format according to Martin Joos' five language style categories to facilitate interpretation. Finally, each utterance was interpreted within its specific context by considering the speaker's role and relationship to the listener, the social setting of the interaction, and the emotional tone and intended meaning behind the message. This analytical approach allowed the researcher to accurately identify the function and appropriateness of each language style used in the movie.

The research was carried out through several systematic stages to ensure thorough analysis. First, the researcher conducted a preliminary viewing of the *Elysium* movie to obtain a general understanding of the plot and character interactions. This was followed by repeated viewings while taking detailed notes of character utterances that potentially reflected different language styles. The next stage involved identifying and categorizing these utterances according to Martin Joos' five language style classifications. After categorization, each utterance was analyzed contextually by examining the situation, the speaker-listener relationship, and the social setting. Finally, the researcher synthesized the findings to describe how language styles in the movie illustrate the dynamics of relationships, roles, and communication contexts among the characters.

3.   RESULTS AND DISCUSSION

This study aimed to identify and analyze the types of language style used in the *Elysium* movie using Martin Joos' classification, which includes frozen, formal, consultative, casual, and intimate styles. The analysis revealed that all five styles are present in the film, each reflecting specific social contexts, speaker relationships, and communicative functions. The findings are discussed as follows.

3.1. Frozen Style

Frozen style, defined as a highly formal and fixed form of language, was found in utterances delivered by robotic or institutional characters in Elysium. For instance, when robotic officers interact with civilians, they use structured, unchanging language such as "Zero tolerance policy applies to all citizens." These utterances are formulaic, impersonal, and devoid of emotional nuance, aligning with Joos' concept of frozen style[44]-[46]. This style often appears in scenes where automated systems are issuing instructions or warnings, emphasizing the mechanical, hierarchical, and emotionless nature of authority figures in the film. It illustrates the rigid communication between state power and common people, particularly between Earth's poor citizens and the robotic enforcers of Elysium.

Extract 1 (00:06:51 - 00:07:02)
Robot Officer : Zero tolerance policy applies to all citizens.
Max : No. Shit.
Robot Officer: You must report immediately to your parole officer. Thank you, citizen.
Max : No. Thank you

In the conversation between Robot Officer and Max, the frozen language style is used because the robot can only speak using a formal language style that has been programmed by the manufacturer. Even though the situation is informal due to the passenger riot, the robot still uses stiff language because it is carrying out its duties

as a security officer at Elysium. One example of his utterance is "Zero tolerance policy applies to all citizens", which shows the characteristics of the frozen style: stiff sentences, long structures, and formal language. This is in accordance with the opinions of Sutherland (2016) and Chaer and Agustina in Purwaningrum (2018) regarding the characteristics of the frozen style.

Extract 2 (00:09:21 - 00:09:32)
Parole Officer : Max Da Costa. Violation of Penal Code 2219 today at Bus Stop 34B.
Max : Yes, that's exactly what I wanted to talk about. See, there was a misunderstanding.
Parole Officer : Immediate extension of parole by eight months.

The conversation between the Parole Officer and Max shows the use of frozen language style because the Parole Officer is a robot that can only use formal language that has been programmed. The situation is formal, namely the relationship between the client and the officer. Statements such as "Max Da Costa. Violation of Penal Code 2219..." reflect the characteristics of the frozen style: rigid, fixed, and unchangeable language, as explained by Nurjannah (2014) and Sutherland (2016). Although Max tries to explain, the Parole Officer does not respond because he is not programmed to accept explanations.

Extract 3 (00:13:42 - 00:13:46)
Robot Attendant : Ma'am, would you care for a refreshment?
Sec. Delacourt : Command: Cancel.

Robot Attendant's speech to Secretary Delacourt uses a frozen style of language because it is very formal and polite, reflecting a superior-subordinate relationship. Speech such as "Ma'am, would you care for a refreshment" contains vocabulary that is rarely used in everyday conversation, such as "would you" and "refreshment". Secretary Delacourt also replies in a similar style: "Command: Cancel". This is in accordance with Sutherland's opinion (2016) that the frozen style uses fixed, formal language that rarely changes.

3.2. Formal Style

Formal style is used in professional and authoritative interactions, particularly among high-ranking officials in Elysium, such as Secretary Delacourt, President Patel, and Carlyle. These characters engage in structured conversations using complete sentence forms and polite, impersonal tones[47], [48]. For example, in an exchange between Secretary Delacourt and President Patel, the language is marked by seriousness and lack of contractions: "At 1500 hours yesterday, you shot down two shuttles, killing 46 civilians." The formality reflects both the social distance between the speakers and the gravity of the topics discussed, such as military actions and political consequences. Formal style in the film thus signals power, hierarchy, and institutional protocol[49], [50].

Extract 4 (00:11:14 - 00:11:36)
Carlyle's Client: If we don't have a clear path to upside our investors are going to start losing a lot of confidence.
Carlyle : What do you think I've been doing down on Earth? You think I enjoy breathing this air?
Carlyle's Client: No, of course—
Carlyle : I am doing everything possible to restore profitability to this company. The company that I built. Now, if you will excuse me I have to not speak to you people any longer. Thank you.

The conversation between Carlyle and his client uses formal language style because it discusses the serious condition of the company's declining profits in a digital meeting. Although there are abbreviations used, the conversation remains polite and formal, especially when Carlyle closes with the sentence: "I am doing everything possible to restore profitability to this company...". This style reflects Carlyle's background as a large company owner who is used to communicating with important figures. According to McCrimmon (1972), the characteristics of formal style are long sentences, without contractions, and a serious tone.

Extract 5 (00:14:05 - 00:14:09)
Elysium's Airspace Employee : Sorry for disturbing you, Ma'am. We have a number of undocumented ships inbound.

The utterance by Elysium's Airspace Employee is categorized as **formal style** because it occurs in a workplace setting and is addressed to a superior, Secretary Delacourt. The sentence *"Sorry for disturbing you, Ma'am. We have a number of undocumented ships inbound"* reflects a serious topic, polite tone, and complete sentence structure key features of formal style as noted by Chaer and Agustina in Purwaningrum.

3.3. Consultative Style

Consultative style appears in semi-formal interactions where participants may have different social roles but maintain mutual respect. It is commonly found in dialogues between Max and his employer, between Frey and the doctor, or between Secretary Delacourt and agent Kruger. For example, in the scene where Max's boss confronts him about workplace safety, the exchange includes negotiations, partial explanations, and moderate assertiveness—hallmarks of consultative discourse. Another example occurs when Dr. Faizel discusses Matilda's condition with Frey, employing medically cautious but empathetic language[51], [52]. These instances reflect how consultative style supports decision-making and negotiation, especially in complex or emotionally sensitive contexts.

> Extract 6 (00:10:21 - 00:10:39)
> Max's Boss : Hey. Da Costa.(No weapons detected).You're late for your shift.
> Max : I had a thing—
> Max's Boss : No, you can't work with that. You're out.
> Max : No, no, no. I'm good, man. I can work. This comes off today. I'm fine.
> Max's Boss : You're good?
> Max : I'm good.
> Max's Boss : Okay. I'm docking you half a day.
> Max : Yeah, all right.
> Max's Boss : You're lucky to have this job.

The dialogue between Max and his boss uses a **consultative style** because it occurs in a semi-formal setting where Max negotiates to keep working despite his injury. Although the tone is somewhat casual, the context making a work-related agreement between employee and superior—makes it consultative. This style fits Joos' definition in Coupland (2007) as a formal dialogue where words are chosen with care, commonly used in professional interactions.

> Extract 7 (00:21:26 – 00:21:46)
> Max's Boss : What have you done, Da Costa?
> Max : No, I'm just trying to reset.
> Max's Boss : Let me look. Let me look. The pallet's pinched.
> Max : Yeah, it moved.
> Max's Boss : Just go in there.
> Max : No. I mean...
> Max's Boss : Look, either you go in there right now or I'll find someone who will and you can clean out your locker.
> Max : Come on.
> Max's Boss : No. That's the deal, okay? In you go.

The conversation between Max and his boss uses a **consultative style** as they discuss a work-related issue in a semi-formal setting. Max refuses a dangerous task, but his boss insists, giving him an ultimatum. Despite the informal tone, the dialogue reflects negotiation and problem-solving at work. This fits Nababan's view in Purwaningrum (2018) that consultative style involves short but meaningful sentences in semi-formal contexts.

3.4. Casual Style

Casual style is the most frequently occurring language style in the movie, used predominantly in informal conversations between friends, co-workers, or people of equal status. Characters like Max, Frey, Julio, and Spider often use contractions, slang, and relaxed sentence structures such as "I'm gonna come back and work for you" or "Fuck your politics, man." These utterances indicate emotional familiarity, spontaneity, and shared cultural background[53], [54]. Casual style plays a crucial role in portraying authentic relationships and informal dynamics in the film. It also reflects resistance and raw emotion, especially when characters are under pressure or expressing frustration.

> Extract 8 (00:07:36 – 00:07:54)
> Frey : Let me have a look. Pretty bad break.
> Max : It isn't pleasant. So, you're a nurse, huh? You did it.
> Frey : Yeah.
> Max: That's great.
> Frey : You still stealing cars?
> Max: No. God, No. I don't do any of that stupid shit anymore.

The conversation between Frey and Max uses a **casual style** because they share a close personal relationship from childhood. Despite being in a hospital, the situation is informal and relaxed. Their use of contractions (e.g., *isn't, you're*) and informal language reflects McCrimmon's (1972) characteristics of casual style used in friendly, non-polite, and informal contexts.

Extract 9 (00:19:33 – 00:19:48)
Julio : What up, man? What happened?
Max : The police.
Julio : You okay?
Max : Don't worry about it.
Julio : Max, I gotta talk to you. Okay, you know
Max : No.
Julio : What do you mean, No.? you didn't hear what i was gonna say.
Max : All right. Go ahead. Go ahead.

The conversation between Max and Julio uses a **casual style** because they have a close relationship and live in the same area. The situation is relaxed, and the dialogue includes informal features such as simple grammar and contractions like *gotta*, *gonna*, and *don't*. These are typical of casual style used in everyday conversations with friends or family.

3.5. Intimate Style
Although less frequently used, intimate style is evident in emotionally close interactions, particularly between Max and Frey or between Frey and her daughter, Matilda. This style is characterized by soft tone, emotional vulnerability, and personal language. For example, when Frey comforts Matilda during a seizure, her utterances become more personal and tender, indicating a deep emotional bond. These instances, while minimal, provide contrast to the otherwise cold and dystopian atmosphere of the film. Intimate style thus humanizes the characters and reinforces the emotional stakes of the narrative[55], [56].

Extract 10 (00:03:14 – 00:03:27)
Max : I'll take us there one day.
Frey : Really?
Max : Yeah, I promise.
Frey : Frey and... Max... Forever.

This conversation consists of Max and Frey. The utterances used by Max and Frey are intimate style because in their conversation contain the intimate meaning. For example in this dialogue Frey and... Max... Forever. This utterance appeared because Max has made a promise to Frey that he will take them to Elysium one day. Frey and Max tend to use casual style in this movie baced on their background but in this part Max's utterance contain an intimate meaning to Frey. This conversation is included an intimate style because of the sentence of "Frey and... Max... Forever." means that Max will do his best to manifest his dream with Frey. From this expression, it was known that there is a special relationship between Max and Frey because it signals an intimacy (Sutherland, 2016: 109).

Extract 11 (00:04:05 – 00:04:26)
The Nun : Sometimes in life we don't understand why things are the way they are. But I know one thing. I know you are special. You will do something very important one day. Something you were born for. My little Max.

The dialogue above is included an intimate style. The utterance used by The Nun is intimate style because in this dialogue contain an intimate meaning (Sutherland, 2016: 109) such as The Nun described her feeling to Max, she gave advice to Max about the life on earth they are living in but one thing that The Nun knows Max is special and she loves him. Based on that description, the researcher put this utterance as intimate style. The relationship between the Nun and Max is like a mother and her child because it was in the orphanage that is why it same with family. The style that is tend to be used by the Nun is casual style but in this part her utterances contain an intimate meaning to Max.

3.6. Interpretation of Style Usage in Context
The use of different language styles in Elysium is not random but contextually motivated by the characters' social roles, emotional states, and the institutional structures they navigate. Frozen and formal styles

dominate in hierarchical, official, or robotic interactions, symbolizing control, regulation, and limited human connection. Consultative and casual styles, on the other hand, reflect negotiation, solidarity, and rebellion—particularly among the oppressed characters of Earth. The rare use of intimate style adds emotional depth and character development, allowing the audience to connect with the personal struggles behind the political themes. Moreover, the film uses these stylistic variations as a tool for social commentary. The language differences between characters from Earth and Elysium subtly underscore issues of inequality, class division, and access to power. Language becomes a marker of identity and status, reinforcing the film's dystopian message about systemic injustice and the human need for voice, connection, and recognition.

The study "Can virtual streamers express emotions? Understanding the language style of virtual streamers in livestreaming e-commerce" focuses on the analysis of language styles used by virtual streamers in the context of livestreaming e-commerce [57], [58]. This study highlights how language styles can be used to express emotions and influence real-time social interactions in interactive and commercial digital platforms. The background of this study refers to the very dynamic development of digital technology and online communication and the need to understand language as a tool for persuasion and emotional connection in virtual spaces. In contrast, the study "Language Style Used in Elysium Movie by Neill Blomkamp" raises a very different context, namely the analysis of language styles in narrative and non-interactive science fiction films. The focus is on how the language style in the film's character dialogue reflects social aspects, ideology, and characterization in the context of a fictional story [59]-[61]. The main gaps lie in the medium and context of communication analyzed narrative films versus direct online interactions and the purpose of the study, namely social reflection and characterization compared to emotional expression and persuasion in digital e-commerce. Therefore, the research Language Style Used in Elysium fills the gap by exploring linguistic aspects in science fiction film media that are still rarely studied, especially in terms of the relationship between language, power, and social structure in the context of fictional stories [62].

This study offers novelty by exploring the language style in the science fiction film Elysium which is full of ideological content, social criticism, and representation of class inequality. Unlike previous studies that examined language style in the context of interactive digital communication such as e-commerce livestreaming, this study focuses on narrative media that is not direct (non-interactive) but rich in discourse construction and social symbols [63]. Another novelty lies in the analysis of language style as a reflection of power relations, character identities, and social conflicts in a futuristic fictional world. By examining the language style of the characters in Elysium, this study expands the scope of linguistic studies to the realm of science fiction films, a genre that is still rarely used as an object of in-depth language style analysis, especially from a sociolinguistic and critical pragmatic perspective.

This study has important implications for the development of linguistic studies, especially in understanding how language styles in science fiction films can represent social structures, class inequality, and ideologies of power. The results of this study can be used as teaching materials in sociolinguistics, pragmatics, and discourse analysis courses, as well as references in language studies in popular media [64]. In addition, the findings of this study contribute to revealing the social function of language in a futuristic narrative context, which reflects current social conditions in a fictional package. However, this study has limitations in the scope of data which is limited to only one film, so it cannot be generalized to other genres or film works. In addition, the analysis only focuses on the character's language style without involving audience responses or comprehensive multimodal analysis.

This study has several limitations that need to be considered. First, the scope of the analysis is limited to the dialogue of the main characters in one film, namely Elysium, so that the results do not represent the overall variation of language styles in other science fiction films. Second, this study focuses on linguistic aspects in the form of verbal speech without examining in depth non-verbal or multimodal elements such as intonation, facial expressions, or gestures that also affect meaning in film communication. Third, the interpretation of language styles in films is subjective and influenced by the researcher's point of view, so further research is needed with a more diverse or comparative approach to enrich understanding.

4. CONCLUSION

The study finds that Elysium utilizes all five of Martin Joos' language styles frozen, formal, consultative, casual, and intimate each reflecting specific social contexts and character relationships. Casual style dominates informal interactions, while frozen and formal styles mark institutional and authoritative dialogue. Consultative style appears in semi-formal exchanges, and intimate style highlights emotional connections. These language variations not only reflect speaker roles and relationships but also reinforce the film's themes of power, resistance, and human connection, showcasing how language in film functions as a tool to shape character dynamics and convey sociolinguistic depth. Further research is suggested to analyze the language styles in other science fiction films comparatively or combine multimodal analysis to gain a more comprehensive understanding of the meaning and context of communication in films.

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