



THE COMPARISON OF PETER PARKER'S LANGUAGE STYLE AND STYLE-SHIFTING OCCURRENCES IN JON WATTS' *SPIDER- MAN: HOMECOMING* (2017) AND *SPIDER-MAN: NO WAY HOME* (2021) MOVIES

Mutiara Luthfiyanti Zulhelmi¹, Rifki Oktoviandry²

English Department

Faculty of Languages and Arts

Universitas Negeri Padang

email: mutiara.helmi041000@gmail.com

Abstract

This study analyzes the language style and style-shifting in Peter Parker's conversations in two movies directed by Jon Watts: *Spider-Man: Homecoming* (2017) and *Spider-Man: No Way Home* (2021). A descriptive-qualitative method was used to analyze the data. This study found that the casual language style is the most dominant in both movies. This is related to Joos' (1967) "*Five Clocks of Language*" with the casual type which is a relaxed, natural, and unrestricted manner language style used in everyday life. *Spider-Man: Homecoming* (2017) shows that the most prominent style-shifting is maintenance, indicating Peter Parker's tendency to maintain the language style. Meanwhile, in *Spider-Man: No Way Home* (2021) although casual style remains dominant, Peter tended to shift his style with upward convergence, indicating that Peter Parker often adapts his interaction to be more formal. This style-shifting is related to Giles' (1973) "*Communication Accommodation Theory*" with the upward convergence strategy used to adjust one's communication style to be aligned with the interlocutor by being more formal and using a more prestigious language. While maintenance strategy occurs when a speaker chooses not to alter their communication style and use their own style consistently throughout the interaction. This difference reflects the development of Peter Parker's character between the two movies, with a more consistent style in *Spider-Man: Homecoming* (2017), compared to a more dynamic style adaptation in *Spider-Man: No Way Home* (2021).

Key words: Peter Parker, Language Style, Style-Shifting, *Spider-Man: Homecoming*, *Spider-Man: No Way Home*.

¹ English ELLSP of English Department of FBS Universitas Negeri Padang graduated on September 2024

² Lecturer of English Department of FBS Universitas Negeri Padang



A. INTRODUCTION

Human communications is a dynamic and constantly evolve. Even though people may communicate with the same interlocutor, the way they communicate continues to evolve over time. Language style plays a pivotal role in this evolution, as it reflects how individuals express their ideas. Ducrot and Todorov (1993), characterizes language style as the choices made among different alternatives when utilizing language. It includes ways of conveying the same information through diverse expressions, reflecting the different varieties of language utilized in different circumstances and settings. The way individuals speak is intricately linked to factors such as their social status, educational background, profession, age, gender, and various other social patterns. These elements affect the language style of the speaker (Hornberger & McKay, 2010; Yule, 1985).

Each individual has a unique language style that adjusts depending on the context and the people they are associating with. Those adjustments also lead into the shifting of their language style (Style-shifting). The concept of style-shifting is usually related to the changes/shift in language variation which involves varieties of language markers/factors. Meyerhoff (2006) states that style-shifting is an individual's speech variation which is correlated with kinds of addressee, social context, personal goals. Style-shifting refers to a single speaker alter their style in response to context. This shift in language variations affects only code-markers, or variable elements related with social and cultural factors such as age, gender, social class, and speaker relationships. Saville-Troike (1989, as cited in Lochman and Kappel, 2008) distinguishes downward and upward style-shifting, which show shifts to a lower or higher level, respectively.

Stanley Cavell (1971) in his work *The World Viewed: Reflections on the Ontology of Film*, a writing on film based on the philosophical tradition begun by Ludwig Wittgenstein. It involves analyzing films as a form of dialogue that engages the audience in a therapeutic process, exploring the absurd and the limits of thought. Jane Hodson's (2014) *Dialect in Film and Literature* explores how dialect is employed in both film and literature, with a focus on her theory of style-shifting. Style-shifting is the phenomenon where someone alter their speech patterns depending on the situation, influenced by their social and regional background, the context of the conversation, and the purpose of their speech.

Martin Joos' (1967) *The Five Clocks of Language* provides a framework for understanding how language adapts to different social situations, with varying levels of formality and intimacy. Joos' theory emphasizes that individuals naturally shift between these language styles based on the context and their relationship with the interlocutor. Howard Giles' (1973) *Communication Accommodation Theory* (CAT) stated that speakers who seek social approval from their conversation partners will converge /adjust their speech to become more similar to that of their interlocutors. On the contrary, those who wish to create distance will alter their speech to diverge from their interlocutors and align more with an external reference group.

Several studies on language style and style-shifting have been conducted. Tamsar (2019) on Disney movie scripts, found there were four language styles, with the casual style being the most dominant. Aprilia (2021) centered on the language style types utilized by the main character within a drama movie, *The Ron Clark Story*, showed that a casual manner was also the most preferred by the main character. A study by Larasati and Simatupang (2022) on Language Styles in the *Luca* (2021) movie, revealed that the most frequent language style was consultative style, followed by the casual style, and formal style. These three studies used Martin Joos' Five Language Style framework one out of the three found frozen style in the characters' conversations within the movies. A different study approach was conducted by Silpitri (2022), this approach used Halliday's systemic functional linguistics theory to analyze the language style in the *Conjuring 1* and *Conjuring 3* horror movie. A comprehensive study conducted by Lauterboom and Nuraeni (2024) titled *Exploring Language Style in The Menu Movie* using Martin Joos' and Roman Jakobson's theories. They found that the main characters used all five of Joos' styles: frozen, formal, consultative, casual, and intimate, with casual being the most dominant. They also employed all six of Jakobson's language functions.

Previous study on style-shifting was conducted by Sari, Widita, and Zunaidah (2019) on State University International Students' in Surabaya aimed to analyse their accommodation and politeness strategies to deals with communication conflicts. The data were collected through interviews and observation with the informants that were selected by using the purposive technique. The results revealed that most students applied the negative politeness strategy, which went in line with the divergence strategy in accommodation theory to maintain their identity in a foreign place. Another study was by Suputra, Ramendra, and Swandana (2020) on English Language Education students' from Ganesha Univeristy of Education. It aimed to describe the use of communication accommodation strategy including the students' reasoning of using the strategy. The data was collected through observation and interview, revealing that the students were able to use multiple strategy in each variable based on the circumstance, such as; the place, interlocutor, intimacy, and speech community. The other three studies were by Mulyadi, Suhandono, and Munandar (2021), Yoon (2023), and Adipura and Arianingsih (2023). The studies were analyzing the style-shifting on asian Language such as Japanese product, Korean Talkshow, and Japanese Anime.

The scopes of studies were selected to provide a more conclusive result since they covered the bases for different contexts and devices. *Spider-Man: Homecoming* (2017) and *Spider-Man: No Way Home* (2021) is used as the objects. It focused on Peter Parker's conversation with several limited interlocutors. Two theories were chosen to analyzed the medium. Martin Joos' (1976) *Five Clocks of Language* outlines five different language styles, such as frozen, formal, consultative, casual, and intimate by considering five aspects; situation, vocabulary, syntax, tone, addresse. Howard Giles' (1973) *Communication Accommodation Theory* (CAT) examines style-shifting. This theory offers a framework for understanding how people adjust their

communication styles to either, reduce, maintain, or increase social distance. The theory identifies two primary types of accommodation: convergence and divergence, each with two approaches: upward and downward, along with a third type, maintenance, which is a non-shifting style.

It was imperative to study two highly successful sequential box office movies made by MCU studios. Also, by considering the movie's impact on the audience's view and perception. It includes a broader range of influence on a screenwriter's view of making films and scripts for sequential films. It is also to seek the balance of the character development and adjustment, by considering the background of the character as a teenager with an identity as a superhero. This study could be a reference study related to language style and style-shifting. It is expected to enrich the theoretical perspective on language specifically focusing on how people adapt their language styles to various conditions and situations, and also understanding the occurrences of style-shifting in everyday communication.

B. RESEARCH METHOD

The descriptive-qualitative research method was used in this study. The data sources were collected from online website. The researcher watches the film in order to better comprehend the plot. The researcher ensures that the utterances in the film correspond to the script. Contents from the main character's (Peter Parker) utterances in two movies: *Spider-Man: Homecoming* (2017) and *Spider-Man: No Way Home* (2021) was gathered from the movie scripts and videos, and then data reduction happens, which was when the data was systematically organized. A table of indicators was used to identify the type of language style and the occurrences of style-shifting. The last part was data display, which involves visually representing the data through tables to help the researcher examine links, relationships, or differences in the data, which enables the discovery of new themes or patterns.

C. RESULT AND DISCUSSION

1. Research Analysis and Finding

Data analysis, the results of the analysis are shown in the table. The table was categorized into two parts to answer the research questions. The first finding table is Peter Parker's language style in the two movies. The second finding table is about the Peter Parker's style-shifting in the two movies.

A. Language Style in *Spider-Man: Homecoming* (2017) and *Spider-Man: No Way Home* (2021)

a. Formal Style

Formal style is characterized by a high level of formality, precision, and adherence to rules and conventions. It is often used in official, academic, or professional contexts where clarity, respect, and politeness are important.

In *Spider-Man: Homecoming* (2017)

(Datum 127)

Context: Peter tries to reject his offer to join the Avenger team, hearing that Tony takes off his sunglasses and stares into Peter's eyes asking him once again.

Tony: You turning me down? You better think about this. (*pointing at the new Spider-Man suit*) Look at that. Look at me. Last chance, yes or no?

Peter: No.

Tony: Okay

Peter: Thank you, Mr. Stark.

Tony: Yes, Mr. Parker. Very well.

In this conversation, Peter employs a **Formal Style** to show his seriousness to stand his ground and reject the offer. Peter addresses Tony Stark with a title ("Mr. Stark") and expresses his gratitude formally. The use of ("Thank you, Mr. Stark") shows a level of respect and formality that aligns with a consultative to a formal style. This interaction occurs in a professional setting, and Peter is conscious of the hierarchical difference between him and Tony Stark, which is reflected in his formal language.

In *Spider-Man: No Way Home* (2021)

(Datum 138)

Context: Peter Parker (Peter 1/MCU Peter) addresses Dr. Curt Connors after he returns to his human form.

Peter 1: Dr. Connors?

[*Curt Connors, back in his human form*]

Peter 1: Welcome back, sir.

In these utterances, Peter uses a **Formal Style** to address, ("Dr. Connors"), showing respect and acknowledgment of his professional status. The phrase is respectful and professional, maintaining a formal tone suitable for addressing someone of higher status. The use of formal titles and respectful language highlights Peter's ability to adjust his speech to suit the social context and the status of the person he is addressing, and used in one way communication.

b. Consultative Style / Semi-Formal Style

Consultative style is less formal than formal style but still maintains a degree of formality. It is often used in professional or semi-formal settings where there is an expectation of expertise, guidance, negotiations, or advice. This style is common in interactions between colleagues, teachers (mentor) and students, service providers and clients or between.

In *Spider-Man: Homecoming* (2017)

(Datum 92 & 93)

Context: After the incident on the ferry, Tony reprimands Peter expressing his disappointment in Peter's reckless actions. Peter tries to apologize and explain his intentions. Tony decides to take back the Spider-Man suit, indicating that Peter can't continue being Spider-Man under Tony's guidance.

Tony: No, this is where you zip it, all right? The adult is talking. What if somebody had died tonight? Different story, right? 'Cause that's on you. And if you died, I feel like that's on me. I don't need that on my conscience.

Peter: Yes, sir.

Tony: Yes.

Peter: I, I'm sorry.

Tony: Sorry doesn't cut it.

Peter: I understand. I just wanted to be like you.

Tony: And I wanted you to be better. Okay, it's not working out. I'm gonna need the suit back.

Peter: For how long?

Tony: Forever.

In this conversation, Peter employs a **Consultative Style** because the conversation involves a mentor-mentee relationship with a clear imbalance of experience and authority. Tony provides guidance and correction, while Peter responds with respect and acknowledgment ("Yes, sir."), ("I, I'm sorry."), ("I understand. I just wanted to be like you."). The conversation is serious but not as formal as a legal or official discussion, nor is it as relaxed and personal among close friends or family.

In Spider-Man: No Way Home (2021)

(Datum 48)

Context: Peter Parker is attempting to communicate with Otto Octavius (Doctor Octopus) during a confrontation.

Peter Parker: Listen, sir. If you stop smashing cars, we could work together and I can help you find your machine.

Otto Octavius: You wanna play games? Catch!

In this conversation, Peter addresses Otto respectfully as ("sir,") indicating a more formal tone. His offer to work together and help reflects a **Consultative Approach**, aiming to solve the problem and reduce conflict.

c. Casual Style

Casual style is characterized by a relaxed and informal tone. It is commonly used in everyday conversations with friends, family, and peers. This style allows for a more personal and spontaneous exchange, with less concern for strict grammatical rules or formalities.

In Spider-Man: Homecoming (2017)

(Datum 2 & 3)

Context: Peter making video trip talking to himself, and Happy heard him.

Happy: Who are you talking to? [*Camera quickly pans to the front seat.*]

Peter: (*in a normal voice*) No one. Just making a little video of the trip.

Happy: You know you can't show it to anyone.

Peter: Yeah, I know

Happy: Then why are you narrating in that voice?

Peter: Uh... Because it's fun.

Happy: Fun.

In this conversation, Peter employs a **Casual Style** as he replies to Happy question with ("Because it's fun"), which is said in a carefree manner, emphasizing the casual and playful nature of the interaction. The use of contractions like ("can't," "it's," and "yeah") is typical in casual conversations. Peter's language is relaxed and not concerned with formalities. There are incomplete sentences, such as ("Fun") and ("Uh... Because it's fun"). These are typical in casual speech, where full grammatical sentences are not always necessary for understanding.

In *Spider-Man: No Way Home* (2021)

(Datum 2)

Context: Peter Parker (Spider-Man) carrying MJ in a hurry swinging on the bridge talking about their destination to escape from the media.

MJ: Okay, where are we gonna go?

Spider-Man: I don't know! Your house?!

MJ: Oh, no! We can't go to my house, my Dad will kill you!

Spider-Man: What? I thought you said your Dad really liked me!

MJ: Yeah, well, not anymore!

In this conversation, Peter employs a **Casual Style** as he is spontaneous and casually suggested to go to MJ's house ("I don't know! Your house?!"), and his genuinely surprised tone indicates his close relationship with MJ. It is an everyday conversation with a direct language. His playful and familiar response ("What? I thought you said your Dad really liked me!") shows the relaxed nature of the conversation.

d. Intimate Style

Intimate style is used in close, personal relationships where a high degree of familiarity and emotional connection exists. This style often includes private language, inside jokes, and shared references that may not be understood by outsiders. It can convey deep emotions and personal thoughts.

In *Spider-Man: Homecoming* (2017)

(Datum 118)

Context: After the Vulture damaged the building and it collapsed, its wreckage buried Peter. He struggled to get up and failed. After remembering what Tony Stark said to him, he tries to push the debris off his back once again, encouraging himself.

Peter: Come on, Peter. Come on, Spider-Man. Come on, Spider-Man.

Come on, Spider-Man. Come on, Spider-Man!

In this utterance, Peter employs an **Intimate Style** as he talks to himself, struggles, and panics, trying to encourage himself to get up and out of the debris. The repetition of ("Come on, Peter") and ("Come on, Spider-Man") shows Peter speaking to himself in a highly personal and encouraging manner. He uses his own name and superhero identity to motivate himself, reflecting a deep internal

dialogue. By addressing himself directly, he engages in self-talk that is typically private and intimate.

**In *Spider-Man: No Way Home* (2021)
(Datum 13 & 14)**

Context: Peter and MJ having a video call talking about their university entrance applications. Later, Peter praises MJ and tells about his favorite things about her.

Peter Parker: Come on. You got good scores, and good grades, and...

MJ: You think I'm being too pragmatic.

Peter Parker: No, no, no, no. Well... Kind of. That's okay. That's one of my favorite things about you.

MJ: Really?

Peter Parker: Yeah.

MJ: Well, what are your other favorite things?

Peter Parker: I love your relentless optimism.

MJ: Yeah. I am a "glass half full" kind of gal.

Peter Parker: I really like how you're a people person.

MJ: I love people. Love 'em so much.

In this conversation, Peter employs an **Intimate Style** while talking to MJ. Peter uses phrases like ("good scores, and good grades") and ("That's okay") which are supportive and reassuring, highlighting the emotional closeness. There are hesitations and repetitions ("No, no, no, no. Well... Kind of."), reflects a relaxed, a thoughtful and careful approach to expressing his thoughts, indicative of an intimate setting where one feels safe to pause and reflect. Peter's words and phrases convey personal feelings and affection, such as ("That's one of my favorite things about you"), ("I love your relentless optimism") and ("I really like how you're a people person"). These expressions are emotionally charged and indicative of a close relationship.

Based on the collected data, there are four types of language style were used by Peter Parker in *Spider-Man: Homecoming* (2017) and *Spider-Man: No Way Home* (2021) movies. There are; formal style, semi-formal/consultative style, casual style, and intimate style. The findings of Peter Parker language style are summarized in the table below;

Table 1. Findings Table of Language Style in *Spider-Man: Homecoming* (2017) and *Spider-Man: No Way Home* (2021) movies

Movie	Types of Language Style					Total Data
	FZS	FS	COS	CS	IS	
<i>Spider-Man: Homecoming</i> (2017)	0	9	12	83	26	130
Percentage (%)	0%	6,9%	9,2%	63,8%	20%	100%
<i>Spider-Man: No Way Home</i> (2021)	0	8	62	70	25	165

Percentage (%)	0%	4,8%	37,6%	42,4%	15,2%	100%
----------------	----	------	-------	-------	-------	------

Note: (FZS: Frozen Style) (FS: Formal Style) (COS: Consultative Style) (CS: Casual Style) (IS: Intimate Style)

Based on the table above, in *Spider-Man: Homecoming* (2017) movie, 130 utterances data are found that shows Peter Parker's language style. There are 9 utterances use formal style, 12 utterances use consultative style, 83 utterances use casual style, and 26 utterances use intimate style. Based on the table, the most dominant is the casual style, while intimate style is the second, and the least is the formal style. In addition, there is no frozen style found uttered by Peter Parker.

While in *Spider-Man: No Way Home* (2021), 165 utterances data are found that show Peter Parker's language style in There are 8 utterances that use formal style, 62 utterances use consultative style, 70 utterances use casual style, and 25 utterances use intimate style. Based on the table, the most dominant is the casual style, followed by the consultative style, and the least is the formal style. Also, in this movie too, there is no frozen style uttered by Peter Parker.

Style-Shifting in *Spider-Man: Homecoming* (2017) and *Spider-Man: No Way Home* (2021)

a. Upward Convergence

Upward convergence is a specific type of style shifting where a speaker adopts a more formal or prestigious language style to match or align with a higher-status interlocutor. This is often done to show respect, gain approval, or reduce social distance.

In *Spider-Man: Homecoming* (2017) (Datum 66)

Context: Ned is concern about Peter request to remove the “training wheels protocol” from his suit, Peter keeps persuading him.

Adresse: “Ned”, “ The guy in the chair”.

Personal goals: Persuading ned so he would comply with peter request.

Ned: Peter, I just don't think this is a great idea. I mean, what if this is illegal?

Peter: Look, please. This is my chance to prove myself. I can handle it. Ned, come on.

Ned: I really don't think this is a good idea.

Peter: (*whispers*) The guy in the chair.

Ned: Don't do that.

Peter: Come on.

In this utterance, Peter employs **Upward Convergence** as he appeals to Ned by expressing his desire to prove himself, showcasing his eagerness and confidence. He emphasizes his capability ("I can handle it") and tries to persuade Ned by highlighting the importance of the opportunity. Peter uses the phrase ("The guy in the chair,") which is Ned's personal aspiration to be part of something significant. This can be seen as a convergence toward a shared identity or a higher ideal they

both aspire to. Peter's final plea ("Come on") is simple and direct, attempting to persuade Ned through sheer persistence and emotional appeal.

In *Spider-Man: No Way Home* (2021)

(Datum 36)

Context: Peter tries to apologise to Doctor Strange about his mistakes.

Addresse: "Stephen" >> "sir"

Personal goals: To show his apology.

Peter Parker: Stephen, listen, I am so sorry...

Stephen Strange: Call me "sir"!

Peter Parker: Sorry, sir.

In this conversation, Peter initially addresses Doctor Strange by his first name, ("Stephen,") which indicates a level of familiarity and informality. Then his style shifts to a more formal address ("sir") responding to Doctor Strange's expectation of formality and respect. This shift demonstrates **upward convergence** as Peter aligns his language to match Doctor Strange's command. It shows Peter's recognition of Strange's authority and his desire to show respect in the given context.

b. Downward Convergence

Downward convergence refers to adjusting one's language to be less formal and more casual, informal, or colloquial style. Often to reduce social distances and more approachable, to create a sense of equality or solidarity and relatability, to align with the listener's language style, emotional state, perceived status, or situation.

In *Spider-Man: Homecoming* (2017)

(Datum 31)

Context: Ned discovers that Peter is Spider-Man after witnessing him on the ceiling. Peter, caught off guard and trying to downplay the situation, attempts to deny it and divert attention.

Vocabulary: casual, repetitive manner

Personal goals: To deny his identity

Ned: You're the Spider-Man. From YouTube.

Peter: I'm not. I'm not.

Ned: You were on the ceiling.

Peter: No, I wasn't. Ned, what are you doing in my room?

Ned: May let me in. You said we were gonna finish the Death Star.

Peter: You can't just burst into my room!

In this conversation occurs **Downward Convergence** as Peter in this scene using informal and casual language to align with Ned's style and manage an awkward situation. By denying Ned's observation in a simple and repetitive manner by saying ("I'm not") and quickly shifting the focus to a less serious topic ("Ned, what are you doing in my room?"), Peter attempts to maintain their friendship's casual dynamic and deflect attention from the discovery of his secret identity. This convergence reflects Peter's instinctive response to a surprising and potentially

compromising situation, highlighting his desire to keep things normal and under control.

In *Spider-Man: No Way Home* (2021)

(Datum 22 & 23)

Context: Peter seeks Doctor Strange's help and approaches him with a mix of respect and nervousness. He initially addresses Strange formally.

Vocabulary: consultative, respectful, conversation fillers

Personal goals: To ask for Dr. Strange help.

Stephen Strange: So, Peter... To what do I owe the pleasure?

Peter Parker: Right. Umm... Woah. [*slips, almost falls*] I'm really sorry to bother you, sir, but...

Stephen Strange: Please. We saved half the universe together. I think we're beyond calling me "sir".

Peter Parker: Okay, uh... Stephen.

Stephen Strange: That feels weird, but I'll allow it.

In this conversation occurs **Downward Convergence** which showed in Peter shifts from using the formal ("sir") to the more casual ("Stephen") following Strange's suggestion. This change shows a downward convergence, as Peter adopts a less formal address to match the more relaxed tone set by Strange. Peter's hesitation ("Okay, uh...") indicates his initial discomfort with this shift, reflecting his respect for Strange and the unusual nature of using his first name.

c. Upward Divergence

Upward divergence happens when an individual deliberately uses a more prestigious or formal language style than their interlocutors. This can serve to emphasize differences in status, knowledge, or authority.

In *Spider-Man: Homecoming* (2017)

(Datum 55)

Context: Tony Stark has come to Peter's aid in a situation where Peter feels he could handle things himself. Peter expresses his feelings about Stark's intervention.

Vocabulary: casual, respectful manner

Adresse: ("Mr. Stark"),

Personal goals: To tell Tony that he was fine and didn't need much help

Peter: Anyway, Mr. Stark, you didn't have to come all the way out here. I had that. I was fine.

Tony: Oh, I'm not here.

In this conversation occurs **Upward Divergence** as Peter is a more formal and respectful tone when addressing Tony Stark. By referring to Tony as ("Mr. Stark"), Peter acknowledges Tony's authority and status while also attempting to assert his own capability and independence. This shift shows Peter's respect for Tony's role, his desire to manage situations on his own, and the seriousness of the conversation.

In Spider-Man: No Way Home (2021)

(Datum 37)

Context: Peter is seeking clarification from Doctor Strange about about a potential course of action regarding the college application rejections.

Vocabulary: Consultative manner,

Personal goals: Seeking clarification from Dr. Strange

Peter Parker: When you say "convince them", you mean like, I could've called them?

Stephen Strange: *[not suspecting anything]* Yeah.

Peter Parker: I can do that?

In this conversation occurs **Upward Divergence** as Peter seeks clarification from Strange, using a formal approach to ensure he understands the implications of Strange's words. The phrasing ("I could've called them?") is a formal way of questioning reflects Peter's respect for Strange's authority and expertise. Peter's follow-up question ("I can do that?") is an example of upward divergence. The phrasing is more formal and indicates a heightened level of respect and deference.

d. Downward Divergence

Downward divergence occurs when a speaker intentionally adjusts their language to be less formal or more colloquial and more emotionally expressive language style than their interlocutors. This can serve to emphasize solidarity with a particular group or to challenge social norms, to assert identity, challenge norms, or align with a particular social group.

In Spider-Man: Homecoming (2017)

(Datum 42 & 43)

Context: In the middle of a class, Peter a series of questions about his spider powers. Peter's responses start off more restrained but gradually shift to a more informal and frustrated tone.

Tone: casual, annoyed

Personal goals: To stop ned from asking questions

Ned: *(in a low voice)* Can you spit venom?

Peter: No.

Ned: Can you summon an army of spiders?

Peter: *[Suppressing a sigh]* No, Ned.

Ned: How far can you shoot your webs?

Peter: It's unknown. Shut up.

Ned: If I was you, I would stand on the edge of a building and just shoot it as far as I could-

Peter: Shut up, Ned. *[Peter's voice rises a little in volume. The girl sitting in front of Peter and Ned turns around and shoots them an irritated glare.]*

In this conversation, **Downward Divergence** occurs as Peter shifts to a more informal and direct language style when responding to Ned. Peter's initial responses are straightforward but increasingly informal. The addition of (*Suppressing a sigh*) suggests he is becoming exasperated. His response ("Shut up") is blunt and informal, reflecting his frustration and desire to end the

questioning. Peter's volume increase and an elevated tone show his growing impatience and desire to end the conversation. This shift in language is influenced by his emotional state, the nature of his relationship with Ned, and the social dynamics around them.

In *Spider-Man: No Way Home* (2021)

(Datum 72)

Context: Peter and May are discussing the individuals they have encountered, each with their own issues, and whether or not Peter should be involved in helping them.

Tone: casual, rejection

Addressee: "May"

Personal goals: To show his rejection about the idea

Peter Parker: Yeah. Well, I mean, they all have their own... mental or physical issues.

May Parker: Well, he needs help, but maybe they all do.

Peter Parker: What, you don't mean... No, May, this... This isn't my problem.

In this conversation, **Downward Divergence** occurs as Peter shifts from casual to a more informal and emotionally expressive tone when discussing the responsibilities associated with helping others. Peter's initial response is more casual, he acknowledges that the individuals they are dealing with have their own issues. Peter's reaction shifts to a more informal and emotionally charged tone. The phrases ("What, you don't mean") and ("No, May") indicate surprise and a personal emotional response. The use of ("This isn't my problem") is direct, informal, and dismissive. It indicates Peter's discomfort with the situation and his desire to distance himself from the responsibility of addressing it.

e. Maintenance

Maintenance style refers maintaining a consistent level of language style regardless of the social context or the speech patterns of interlocutors.. Unlike style-shifting, maintenance style does not significantly alter the speech to converge or diverge but remains stable in its language use.

In *Spider-Man: Homecoming* (2017)

(Datum 123 and 124)

Context: Tony is addressing Peter after taking back his suit, discussing Peter's actions and the consequences. Despite Tony's informal and somewhat playful language, Peter remains consistent in his respectful tone.

Vocabulary: Polite, respectful manner

Addressee: ("Mr. Stark"),

Personal goals: To maintain his polite, tentative, and respect while listening to Tony Stark.

Tony: Sorry I took your suit. I mean, you had it coming. Actually, it turns out it was the perfect sort of tough-love moment that you needed, right? To urge you on, right? Wouldn't you think? Don't you think?

Peter: Yeah, yeah, I guess.

Tony: Let's just say it was.

Peter: Mr. Stark, I really-

Tony: You screwed the pooch hard. Big time. But then you did the right thing. Took the dog to the free clinic, you raised the hybrid puppies... All right, not my best analogy. (beat) I was wrong about you. I think, with a little more mentoring, you could be a real asset to the team.

Peter: To the... To the team?

Tony: Yeah.

In this conversation, Peter's part falls within the **Maintenance type**. Peter consistently addresses Tony as ("Mr. Stark") maintaining a respectful tone. Even when Tony's language becomes informal and colloquial, Peter's responses remain polite and somewhat tentative, showing deference and respect. His response, ("To the... To the team?") indicates surprise and disbelief, but he maintains a respectful and serious demeanor.

In *Spider-Man: No Way Home* (2021)

(Datum 144, 145, and 146)

Context: Peter Parker and Doctor Strange are in a critical situation where they need to find a solution to a massive problem caused by the spell gone wrong.

Tone: Serious, consultative manner

Personal goals: To show his resolute decision, while maintaining his tone.

Peter Parker: What's happening?

Dr. Strange: They're starting to come through and I can't stop them.

Peter Parker: There's got to be something we can do. Can't you just cast the spell again? But, like, the original way, before I screwed it up?

Dr. Strange: We're too late for that. They're here! They're here because of you!

Peter Parker: What if everyone forgot who I was?

Dr. Strange: What?

Peter Parker: They're coming here because of me, right? Because I'm Peter Parker? So cast a new spell. But this time, make everyone forget who Peter Parker is. Make everyone forget... me.

Dr. Strange: No.

Peter Parker: But it would work, right?

Dr. Strange: Yeah, it would work. But you got to understand, that would mean everyone... who knows and loves you... We'd... We'd have no memory of you. It'll be as if you never existed.

Peter Parker: I know. Do it.

This conversation falls within the **Maintenance Type** as Peter's communication style remains calm and rational, consistent throughout the interaction (the three datums are convergence type). Despite the high emotional stakes (potentially erasing his existence from everyone's memory), Peter doesn't let his emotions to alter his speech style. He avoids becoming overly emotional, informal, or aggressive. His tone and language are measured and thoughtful, which is characteristic of maintenance style.

Based on the collected data, there are five specific types of style-shifting were occurred in Peter Parker's utterances in *Spider-Man: Homecoming* (2017) and *Spider-Man: No Way Home* (2021) movies. There are; upward convergence, downward convergence, upward divergence, downward divergence, and maintenance. The findings of Peter Parker language style's style-shifting are summarized in the table below;

Table 2. Findings Table of Style-Shifting in *Spider-Man: Homecoming* (2017) and *Spider-Man: No Way Home* (2021) movies

Movie	Types of CAT					Total Data
	Convergence		Divergence		Maintenance	
	Up	Down	Up	Down		
<i>Spider-Man: Homecoming</i> (2017)	29	32	18	17	34	130
Percentage(%)	22,3%	24,6%	13,8%	13,1%	26,2%	100%
<i>Spider-Man: No Way Home</i> (2021)	67	48	4	25	21	165
Percentage(%)	40,6%	29,1%	2,4%	15,2%	12,7%	100%

Note: (Up: for Upward) (Down: for Downward)

Based on the table above, from the 130 utterances data that show Peter Parker's language style in *Spider-Man: Homecoming* (2017) movie. 96 data shows the occurrences of style-shifting. Based on the findings table, 29 data show upward convergence, 32 data show downward convergence, 18 data show upward divergence, and 17 data show downward divergence. The other 34 utterances data are identified as maintenance as there are no sign of shifting in Peter Parker's utterance style. The most frequent occurrence of style-shifting in this movie is maintenance, while downward convergence is the most frequent style-shifting types that occur. It is followed by upward convergence, and the least is downward divergence.

While in *Spider-Man: No Way Home* (2021), from the 165 utterances data showing the language style, 144 data show style-shifting occurrences in Peter Parker's utterances. There are 67 data show upward convergence, 48 data show downward convergence, 4 data show upward divergence, and 25 data show downward divergence. The other 21 utterances data are identified as maintenance as there are no sign of shifting in Peter Parker's utterance style. Unlike in *Spider-Man: Homecoming* (2017), in this movie the most frequent style-shifting is upward convergence, followed by downward convergence, and the least is upward divergence.

C. Peter Parker's Language Style and Style-Shifting between *Spider-Man: Homecoming* (2017) and *Spider-Man: No Way Home* (2021)

The third question is about finding the comparisons of Peter Parker's language style and its style-shifting between *Spider-Man: Homecoming* (2017)

and *Spider-Man: No Way Home* (2021) movies. From the two findings above, the most dominant language style of the two movies is the same, casual style. Meanwhile, the dominant style-shifting types are different. *Spider-Man: Homecoming* (2017) is the maintenance type (non-shifting style), while *Spider-Man: No Way Home* (2021) dominantly uses upward convergence.

The findings reveal that Peter Parker uses four distinct language styles across the two movies: formal, semi-formal/consultative, casual, and intimate, with casual style being the most dominant. In *Spider-Man: Homecoming* (2017), Peter primarily communicates in a casual style, reflecting his relatable, down-to-earth personality and youthful approach to social interactions. The intimate style is the second most frequent, followed by the semi-formal/consultative style, with formal style being the least used. In *Spider-Man: No Way Home* (2021), while casual style remains dominant, the semi-formal/consultative style becomes more prominent, indicating Peter's adaptability and willingness to seek guidance from experienced figures like Doctor Strange. This combination of styles shows Peter's ability to balance informality with a more serious tone when needed. Both movies feature all five types of style-shifting: upward convergence, downward convergence, upward divergence, downward divergence, and maintenance. In *Spider-Man: Homecoming* (2017), Peter mainly maintains his natural communication style, with frequent downward convergence to relate better to others and upward convergence when interacting with authority figures like Tony Stark. In *Spider-Man: No Way Home* (2021), upward convergence becomes the dominant style-shifting, reflecting Peter's growth and respect for authority figures like Stephen Strange, as he adapts his speech to be more formal and responsible, indicating his maturity and the complex challenges he faces.

In *Spider-Man: Homecoming* (2017), Peter Parker primarily interacts with characters like his best friend Ned, classmate Flash, Aunt May, mentor Tony Stark, and the villain Adrian Toomes (the Vulture). In contrast, in *Spider-Man: No Way Home* (2021), his main conversations are with close acquaintances like his girlfriend MJ, best friend Ned, Aunt May, Doctor Strange, and alternate versions of Peter Parker from other universes. The most significant change in Peter's relationships between the two films is with MJ. In *Homecoming*, MJ is a distant classmate with minimal interaction, but by *No Way Home*, she is Peter's girlfriend, and their conversations are marked by casual and intimate language, often involving style-shifting to align with one another.

2. Discussion

This study delves into the language styles and style-shifting employed by Peter Parker in *Spider-Man: Homecoming* (2017) and *Spider-Man: No Way Home* (2021). It explores these linguistic elements using two key theoretical frameworks: Joos' (1967) Five Clocks of Language theory and Giles' (1973) Communication Accommodation Theory (CAT). Joos' theory identifies five language styles—frozen, formal, semi-formal/consultative, casual, and intimate—each varying in formality and intimacy. CAT, on the other hand, focuses on style-shifting, introducing strategies like convergence, where a speaker adapts to be

more like their interlocutor, and divergence, where the speaker maintains or accentuates their distinct style. Additionally, CAT includes upward and downward forms of convergence and divergence, as well as maintenance, where no style-shifting occurs.

This study found out that the most dominant language style Peter Parker used in the two movies is Casual style type. According to Joos' (1967), Casual style is the way of communication that is used in everyday conversation. It marked by his use of colloquial language, relaxed and friendly tone, and approachable manner, used of slang, language fillers and slurs, with simple conversational structure as such in the research indicator. This is also related to his social background as a young teenager still in his high school years. Usually he uses this casual style with his friends, family, and peers. This style allows for a more personal and spontaneous exchange, with less concern for strict grammatical rules or formalities. In *Spider-Man: Homecoming* (2017), Peter Parker primarily maintains a consistent language style, demonstrating a tendency to stick with his usual way of speaking. However, in *Spider-Man: No Way Home* (2021), while casual language remains dominant, Peter increasingly shifts his style through upward convergence, indicating a move towards more formal interactions, which is related to his each goals in doing the shift. This shift aligns with Giles' (1973) "*Communication Accommodation Theory*," where upward convergence involves adapting one's communication style to be more formal and prestigious, matching that of the interlocutor. Conversely, the maintenance strategy involves a speaker consistently using their own communication style without alteration. This contrast in communication styles between the two movies highlights Peter Parker's character development, with a more consistent style in *Spider-Man: Homecoming* (2017) and a more adaptive, dynamic style in *Spider-Man: No Way Home* (2021).

The study's findings resonate with previous research on language styles in various films. For instance, Tamsar's (2019) study on Disney movies similarly found casual style to be the most dominant, influenced by factors such as participant dynamics, setting, and the conversational topic. Likewise, Aprilia's (2021) analysis of *The Ron Clark Story* also highlighted the prevalence of casual style, followed by consultative style, a pattern similar to the findings in *Spider-Man: No Way Home*. These studies underline the significance of participant relationships and context in shaping language style. Furthermore, the study draws comparisons with research on language styles in different genres, such as the analysis by Larasati and Simatupang (2022) of the movie *Luca* (2021), where consultative style was dominant due to the character's frequent need to consult and navigate formal situations. This contrasts with Peter Parker's consistent use of casual style, which helps define his character as approachable and down-to-earth. Additionally, studies like those by Lauterboom and Nuraeni (2024) and Silpitri (2022) have explored language styles and functions in horror films, noting how genre and character background influence the use of various language styles.

In the context of style-shifting, the study also finds parallels with previous research. For example, Sari, Widita, and Zunaidah's (2019) study on international students revealed the use of divergence strategies in communication, akin to Peter Parker's use of divergence to express disagreement or assert his individuality.

Similarly, Suputra, Ramendra, and Swandana's (2020) study on communication strategies among students highlighted the use of convergence to seek agreement, reflecting Peter's strategy in *No Way Home*. The study also aligns with Mulyadi, Suhandono, and Munandar's (2021) research on style-shifting in written contexts, emphasizing how content and situation influence language use, similar to how Peter's goals and interlocutors drive his style-shifting in the movies. Lastly, studies like Yoon's (2023) examination of speech styles in Korean talk shows and Adipura and Arianingsih's (2023) analysis of style-shifting in anime further support the idea that character interactions and evolving relationships significantly impact language style and style-shifting. These studies, much like the current analysis, illustrate how language styles and style-shifting provide insight into character development, communication strategies, and narrative consistency, particularly in a series like *Spider-Man*, where the main character's growth is reflected in his evolving use of language.

D. CONCLUSION AND SUGGESTIONS

The research analyzed Peter Parker's language styles and style-shifting in *Spider-Man: Homecoming* (2017) and *Spider-Man: No Way Home* (2021), identifying four different language styles: formal, semi-formal/consultative, casual, and intimate. The casual style was the most dominant in both films. In *Spider-Man: Homecoming*, Peter used casual language in 63.8% of his utterances, reflecting his relatable, approachable, and youthful personality. Intimate style was the second most common, with formal style being the least frequent. This casual communication style helped define Peter as a genuine, down-to-earth teenager. In *Spider-Man: No Way Home*, while casual style remained the most used (42.4%), there was a notable increase in the use of semi-formal/consultative style (37.6%), indicating Peter's growing adaptability and his tendency to seek guidance in more complex situations. This shift suggests Peter's character development, as he balances informality with a more serious tone when necessary, reflecting his evolving maturity.

The study also examined style-shifting in Peter's utterances. In *Spider-Man: Homecoming*, the most frequent style-shifting types were maintenance (26.2%), downward convergence (24.6%), and upward convergence (22.3%). Peter often maintained his natural communication style, but he also adjusted his language to be more relatable or formal when interacting with different characters, such as Tony Stark. In contrast, *Spider-Man: No Way Home* showed a significant increase in upward convergence (40.6%), where Peter often adapted his speech to be more formal and respectful, especially when dealing with authority figures like Doctor Strange. This shift highlights Peter's character growth, his respect for others, and his efforts to be seen as a responsible and mature individual. Overall, the research found that Peter Parker's dominant use of casual style, along with his style-shifting, reflects his development from a relatable teenager in *Spider-Man: Homecoming* to a more adaptable and mature character in *Spider-Man: No Way Home*.

For future researchers, it is suggested to conduct comparative research on the character's language style and style-shifting across different series or roles such as, between being a main role and being a supporting role. Focusing on one character interaction with one other specific character, so it could achieve a deeper analysis. Also, research on the main characters with cross-genre movies or between different genre movies. It also suggested to conduct a further research using different theories of language style and style-shifting. As it is essential to evaluate and will help the further researcher to analyze language style and its style-shifting from numerous perspectives.

BIBLIOGRAPHY

- Adipura, R. T., & Arianingsih, A. (2023). Yakuwarigo and Style Shifting in the Anime *Genjitsushugi Yuusha no Oukoku Saikenki*. *Proceeding of International Conference on Business Economics Social Sciences and Humanities*, 6, 734–740. <https://doi.org/10.34010/icobest.v4i.442>
- Aprilia, R. (2021). An Analysis of Language Style in “The Ron Clark Story” Movie. *Raden Intan Repository*. <http://repository.radenintan.ac.id/id/eprint/15057>
- Cavell, S. (1971). *The World Viewed: Reflections on the Ontology of Film*. New York: Viking Press.
- Ducrot, & Todorov. (1993). *Introduction to Language Style*. London: Cambridge University.
- Giles, H. (1973). Accent Mobility: A Model and Some Data. *Anthropological Linguistics*, 15, 87-105.
- Giles, H., & Ogay, T. (2007). *Communication Accomodation Theory*. In Whaley, B. B. & Samter, W. (eds), *Explaining Communication: Communication Theories and Exemplars* (pp 293-310). Mahwah, NJ:Lawrence Erlbaum Associates.
- Hodson, J. (2018, June 1). *Jane Hodson, Dialect in Film and Literature*. London: Palgrave Macmillan, 2014. 272 p. https://web.archive.org/web/20210511180123id_/https://journals.openedition.org/ebc/4412

- Hornberger, N. H., McKay, S. L. (2010). *Sociolinguistics and Language Education*. Multilingual Matters.
- Joos, M. (1976). *The Five clocks*. Massachusetts: Winthrop Publishers.
- Larasati, V. O., & Simatupang, E. C. (2022). Language Styles in the Movie Luca (2021): Sociolinguistics Study. *Larasati | Budapest International Research and Critics Institute-Journal (BIRCI-Journal)*.
<https://doi.org/10.33258/birci.v5i2.5233>
- Lauterboom, C. S., & Nuraeni, C. (2024). 'Exploring Language Style in *The Menu* Movie: A Comprehensive Study'. *PROJECT*. Volume 7, No. 1, January 2024.
<https://journal.ikipsiliwangi.ac.id/index.php/project/article/view/21561>
- Lochtman, K., Kappel, J. (2008). *The World a Global Village: Intercultural Competence in English Foreign Language Teaching*. VUB Press.
- Meyerhoff, M (2006). *Introducing Sociolinguistic*. London: Routledge Francis Publishing.
- Mulyadi, M., Suhandano, S., & Munandar, A. (2021). Style-shifting in usage instructions of food, beverage, and pharmaceutical products in Japanese language. *Japanese Research on Linguistics Literature and Culture*, 3(2), 100–112. <https://doi.org/10.33633/jr.v3i2.4589>
- Sari, Y. K. P., Widita, A., & Zunaidah, A. (n.d.). International Students' Accommodation and Politeness Strategies for Dealing with Communication Conflicts: A Case Study at a State University in Surabaya. *UI Scholars Hub*. <https://scholarhub.ui.ac.id/jkmi/vol8/iss2/4/>
- Saville-Troike, M. (2012). *Introducing Second Language Acquisition* (2nd ed.). Cambridge: Cambridge University Press.
- Silpitri, Y. (2022). *A Comparative Analysis of Language Style in Between "The Conjuring 1 and The Conjuring 3" Movie Directed by James Wan 2013 and Michael Caves 2021*, English Language and Literature, Universitas Negeri Padang.
- Suputra, D. P. R., Ramendra, D. P., & Swandana, I. W. (2020). The Analysis of Communication Accommodation Strategies used by Students of English Language Education of Ganesha University of Education. *ejournal.undiksha.ac.id*. <https://doi.org/10.23887/jpbi.v8i1.28637>

Tamsar, M. L. (2019). *An Analysis of Language Style “Disney” Movie Script*, Universitas Sumatera Utara.
<http://repositori.usu.ac.id/handle/123456789/16441>

Yoon, K. (2023). Questioning practices and speech style shifting in Korean entertainment talk shows. *Languages*, 8(4), 286.
<https://doi.org/10.3390/languages8040286>

Yule, G. (1985). *The Study of Language*. Cambridge University Press.