

AN ANALYSIS OF SOCIAL DIMENSION IN *GUILLERMO DEL TORO'S PINOCCHIO* FILM

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ABSTRACT

This research aimed to explain the social dimensions used by Pinocchio as the main character, which are found in Guillermo del Toro's Pinocchio film. This research used a qualitative descriptive research design. The object of this research was Pinocchio in Guillermo del Toro's Pinocchio film. The social dimension theory was used by Holmes (2013). The technique of data collection used was a documentation method. The procedure of data analysis was analyzed using three processes: data condensation, description, and conclusion. The results showed that there were 139 social dimensions consisting of 13 solidarity scales, 3 status scales, 62 formality scales, and 61 two functional scales used by the main character in Guillermo del Toro's Pinocchio film. Therefore, it can be assumed that the formality scale is the one most widely used by the main character in this film. Students can improve their social skills and learn how to interact well with other people through learning social dimensions from the film.

Keywords: Analysis, Film, Social Dimension

INTRODUCTION

Sociolinguists study the relationship between language and society (Holmes, 2013:1). Language can be expressed in a variety of ways of saying the same thing. Furthermore, Holmes (2013:3) also stated, "the language provides a variety of ways of saying the same thing - addressing and greeting others, describing things, paying compliments." Sociolinguistics also studies the things that affect people in language. Many factor that influence a person when talking with others. The factors that influence the speaker of the self-related mental and feelings is called social dimension.

Coupland (2002:189) defines social dimensions as features which are diagnostic of social (usually status-related) differentiation in communities. The social differentiations influence the production of utterance of the speaker to the recipient.

Holmes (2013:9-11) proposes the four social dimensions, namely social distance, status scale, formality scale, and two functional scales. The existence of social dimensions is implicit in a conversation so that it needs deeper analysis. According to Adi & Azmi (2018) Social dimension has function as indicator of the difference in social status between the speakers; also it can be an indicator of a situation in which language used. Numerous researches on social dimension the usage of various topics, such as movies, movie scripts, etc.

One of the works of art created to be enjoyed by the general public is film and songs (Alda, 2020). A film is a modern literary work that has a story formation, dialogue and scenes performed by an actor and actress to convey the theme with the aim of entertaining the public. Film is also a literary work that is always entertaining and interesting to talk about, because it always gives an overview of people's social life and films also have the power to convey messages and influence perspectives in the things told in the film (Kurniawan, 2001). Through watching films, people will be more open-minded and grow their imagination and expression about life, social problems such as poverty, racism, politics, religion, or climate change and others. This is part of the use of language for humans to communicate with each other in society. Popular culture texts such as films are important to analyze because they are influential in society (Kubrak, 2020).

The film analyzed here was released in 2022. The film was directed by Guillermo del Toro and Mark Gustafson, and written by del Toro and Patrick McHale. Guillermo del Toro's Pinocchio film wins five trophies including the best animation feature, top prize at the 50th Annie Awards, direction (del Toro and Mark Gustafson), character animation, music and production design (Giardina, 2023). Pinocchio by Guillermo del Toro is an American-Mexican-French stop-motion animated musical fantasy drama film loosely adapted from Carlo Collodi's classic Italian novel. The Adventures of Pinocchio whose design was taken from the 2002 picture book by Gris Grimly. This film has strong characters, therefore it is very interesting to study from a social dimension point of view. Studying the social dimensions in this film can help shape students' characters. This film can provide an example of how to express feelings to other people through words and say kind and polite words to older people, such as parents, teachers, etc. The purpose of this research is to identify the social dimensions used by Pinocchio as the main character which are found in "*Guillermo del Toro's Pinocchio*" Film.

RESEARCH METHOD

This study used a descriptive design. The data was analyzed using the qualitative method and presented descriptively. The objective of this research is to explain the social dimensions used by Pinocchio as the main character which are found in "*Guillermo del Toro's Pinocchio*" Film. There are some stages that can be conducted by the researcher to explain this research, namely: selecting a problem, reviewing the

literature on the problem, designing the research, collecting the data, analyzing the data, interpreting the findings and stating conclusions, and reporting the results. The researcher collected data through the documentation method. There are five steps that the researcher can use to collect data through documentation techniques such as, downloading, watching, noting, identifying and classifying. The procedure of data analysis was analyzed using three processes: data condensation, description, and conclusion.

FINDINGS

Here are the presented results of the research about the analysis of different kinds of social dimensions in Guillermo del Toro's Pinocchio film. The social dimension based on Holmes (2013), namely social distance scale, status scale, formality scale, and two functional scales. The findings for each are as follows:

1. The Solidarity-Social Distance Scale

The table below identified the social distance scale of social dimension found in Guillermo del Toro's Pinocchio film.

Table 1. The Solidarity-Social Distance Scale of Social Dimension Used in Guillermo del Toro's Pinocchio Film

The Social Dimension Characteristics	Dialogues	Duration
Solidarity	1. Good morning, Papa!	0:19:51-0:19:53
	2. Papa , why did my nose grow today?	0:26:54-0:26:54
	3. Papa , what is work?	0:33:39-0:33:40
	High 4. Was he a very good boy, Papa?	0:37:50-0:37:51
	5. Hey , Spazzatura.	1:12:59-1:13:00
	6. Hi , Candlewick.	1:16:22-1:16:23
	7. No weirder than you, pal!	1:20:28-1:20:29
	8. Spazzatura . Will I ever see my Papa again?	1:29:40-1:29:44
Low	1. Oh yeah, I promised my Papa I'd go to school!	0:39:47-0:39:50
	2. I see. Well, in that case, I'd like to ask you one thing.	0:51:59-0:52:04
	3. I cannot die!	1:14:37-1:14:36
	4. Of course I will. Why wouldn't I?	1:15:56-1:15:39

5. It was a tie!	1:24:14-1:24:15
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Based on the table above, it was identified that the researcher found 13 social distance scale, consist of 8 high solidarity and 5 low solidarity in Guillermo del Toro's Pinocchio film.

2. The Status Scale

The table below identified the status scale of social dimension found in Guillermo del Toro's Pinocchio film.

Table 2. The Status Scale of Social Dimension Used in Guillermo del Toro's Pinocchio Film

The Social Dimension Characteristics	Dialogues	Duration
High Status	1. You're all just jealous!	1:08:45-1:08:49
	2. What do you learn in school, Mr.Cricket?	0:38:51-0:38:53
Low	1. Oh, I couldn't eat another bite, Mr. Diavolo!	0:43:00-0:43:03

Based on the table above, it was identified that the researcher found 3 status scales, consist of 1 high status and 2 low status in Guillermo del Toro's Pinocchio film.

3. The Formality Scale

The table below identified the status scale of social dimension found in Guillermo del Toro's Pinocchio film.

Table 3. The Formality Scale of Social Dimension Used in Guillermo del Toro's Pinocchio Film

The Social Dimension Characteristics	Dialogues	Duration
High	1. You wanted me to live. You asked me to live.	0:19:58-0:20:01
	2. And the more lie, the more it grows. Is that it?	0:27:05-0:27:07
	3. Where did he put him? How can	0:31:47-0:31:50

	you lose a whole person?		
Formality	4. Are you playing a game?	0:49:19-0:49:20	
	5. And then, after that sand runs out?	0:51:51-0:51:54	
	6. A dead body? Where?	0:52:54-0:52:55	
	7. Oh boy! Thank you! Thank you! Thank you! Thank you!	0:53:35-0:53:36	
	8. If I work for you, will you forget the money you want from my Papa?	0:58:04-0:58:08	
	9. And will you send him my share of the profits?	0:58:14-0:58:17	
	10. Can I take a moment to rest?	1:07:28-1:07:30	
	11. Five minutes, please.	1:07:39	
	12. Huh? I-I don't understand. Can... Can you tell me more ... Please?	1:15:36-1:15:39	
	13. Send me back now! Please! I need to go back to save my Papa.	1:38:21-1:38:27	
	14. Then I will be Pinnochio. And you will be my Papa. Will that do?	1:45:52-1:45:59	
	Low	1. Wow! What is this?	0:39:47-0:39:50
		2. Church? I wanna go to Church!	0:51:59-0:52:04
		3. But I don't want to obey!	1:14:37-1:14:36
4. Hi! Okay, byeeeee!		1:15:56-1:15:39	
5. Who controls you?		1:24:14-1:24:15	
6. Ooh! Is that hot chocolate?		0:27:53-0:27:56	
7. Oh boy! Thank you! Thank you! Thank you! Thank you!		0:28:20-0:28:23	
8. I won't be locked up. I'll smash the windows out, I will.		0:29:03-0:29:07	
9. Just like the old ones?		0:30:58-0:31:00	
10. Better? Can I have cricket legs, Papa? Can you make me four of them?		0:31:03-0:31:07	
11. Who's Carlo?		0:31:37-0:31:38	
12. Is that a bad thing?		0:31:57-0:31:58	
13. What's a burden?		0:32:05-0:32:06	
14. Can you see this? He looks just		0:33:06-0:33:10	

	like me!	
15.	Can we go to carnival?	0:33:28-0:33:29
16.	Papa, there's something I don't understand.	0:36:35-0:36:38
17.	Why do they like <i>him</i> and not me?	0:36:50-0:36:52
18.	What is it?	0:37:32
19.	Carlo? The boy you lost?	0:37:45-0:37:48
20.	What's he mul... mulplitication tables?	0:38:57-0:39:00
21.	Hey! Watch it!	0:39:25-0:39:26
22.	Oh, can we do it tomorrow?	0:40:27-0:40:29
23.	Maybe it'll be okay if I'm a little bit late for school?	0:40:57-0:41:01
24.	Oh boy, I'd like to meet that guy .	0:43:42-0:43:43
25.	Wait! That's me!	0:43:48-0:43:49
26.	Papa! I'm a star, Papa! A star!	0:45:51-0:45:57
27.	Who's there?	0:48:46
28.	I wanna play! Please, please, please, can I play?	0:49:22-0:49:25
29.	What's that?	0:49:34-0:49:35
30.	Oh boy! Oh boy! And... And that's good right?	0:50:50-0:50:52
31.	Then I simply won't go.	0:54:39-0:54:40
32.	Even when it's something bad?	0:54:44-0:54:45
33.	I've got a plan.	0:56:43
34.	Hey! Stop that! Don't hurt him anymore!	1:10:33-1:10:35
35.	Oh, we'll give him a show he will never forget.	1:13:24-1:13:27
36.	Oh hi, it's me!	1:14:37-1:14:38
37.	I can't die!	1:14:40
38.	Wow! What's all this?	1:17:28-1:17:30
39.	What's an elite?	1:17:35-1:17:36
40.	I don't know. I still don't understand what we're even doing here.	1:18:42-1:18:47
41.	Are you afraid?	1:19:06-1:19:07
42.	Well, we'll see about that, won't we?	1:19:18-1:19:20

43. No! Where's Candlewick!?	1:27:19-1:27:22
44. Let me go!	1:27:51
45. Papa! You're alive!	1:31:33-1:31:36
46. You'll be okay, Papa. After you're feeling better, we'll go right home. Okay?	1:32:02-1:32:07
47. I wanna be trapped here forever and ever and ever!	1:33:43-1:33:45
48. There's no time! He's dying!	1:38:35-1:38:37

Based on the table above, it was identified that the researcher found 62 formality scales, consist of 14 high formality and 48 low formality in Guillermo del Toro's Pinocchio film.

4. The Referential and Affective Functions scales

The table below identified the status scale of social dimension found in Guillermo del Toro's Pinocchio film.

Table 4. Two Functional of Social Dimension Used in Guillermo del Toro's Pinocchio Film

The Social Dimension Characteristics		Dialogues	Duration
Function	Referential	1. My name is Pinocchio! I'm your son!	0:20:05-0:20:09
		2. It's me! I came to church!	0:25:20-0:25:22
		3. No, I'm not. I'm made of flesh and bone and meaty bits! I'm a real boy!	0:25:52-0:25:57
		4. Oh! Oh. That must be why I'm so hungry! Oh, I'm starving, Papa. I'm starving to death!	0:28:01-0:28:08
		5. Oh yes, I will obey if I get chocolate!	0:28:29-0:28:32
		6. Yes! Look at me! Look! I'm on fire! Yay!	0:29:59-0:30:05
		7. You were right, Papa! These legs are much, much, much, much better than old ones! Ha, look at me! I can walk backwards. Hup! And... and	0:32:47-0:33:02

	jump forwards! Hup! I couldn't do it before!	
8.	They were all singing to him. He's made of wood too.	0:36:46-0:36:50
9.	Then I will be just like Carlo! I will obey and go to school, and I will be the very, very, best at whatever they do there! I'll make you proud!	0:38:05-0:38:15
10.	I don't care what the table says: I have no apples, and I refuse to lie!	0:39:05-0:39:08
11.	See? He gave me Carlo's book!	0:39:51-0:39:53
12.	I was going to, Papa, but ten bandits came out of the bushes and took out of the bushes, and they... they took the book. They had an axe, and they...	0:46:17-0:46:19
13.	But I'm telling the truth.	0:47:00-0:47:02
14.	I am Pinocchio. I'm a boy. And I think I'm... dead.	0:50:14-0:50:19
15.	Oh, don't worry, Papa. I'll go to war. It sounds quite fun! I can learn to fight and... and fire a weapon and march like the...	0:54:19-0:54:27
16.	His nose didn't grow.	0:55:53-0:55:55
17.	When he called me a burden, his nose didn't grow. That's how he really feels. I don't want to hurt Papa and make him want to yell at me like that.	0:55:58-0:56:12
18.	You'll see! I am going to the carnival. That way, I can help Papa and I won't go to war.	0:56:47-0:56:54
19.	I'll leave him a note explaining everything.	0:56:55-0:56:57
20.	You tell him that I will send	0:57:11-0:57:13

	him money. And tell him I love him. And I won't be a burden anymore.	
21.	Don't forget to send my share of the money back home to Papa.	1:05:10-1:05:14
22.	I can't. I have to keep working and working and sending money.	1:08:11-1:08:17
23.	I demand that you stop! You said it! I am the star of this show, and I won't have my co-star treated this way! And what's this I hear about my Papa not getting any money? I might just go home right now and ask him! What do you think about that? You can perform for <i>Il Dolce</i> yourself!	1:10:41-1:10:58
24.	You know, I think we caught a make the big showstopper extra special for the all-important <i>Dolce</i> tonight.	1:13:01-1:13:06
25.	I got some real good ideas (I think I'll definitely want...)	1:13:08-1:13:10
26.	Can you believe it? I've escaped war, bullets, fire... I was run over! I could get killed a lot!	1:14:49-1:14:56
27.	No, I'm not. That's a horrible thing to say to a boy.	1:15:04-1:15:05
28.	Yeah, I get a little beat up every time, but as soon as I get back, I'm going home to my Papa.	1:15:24-1:15:09
29.	But my papa said war is bad.	1:18:51-1:18:54
30.	I died a couple times. And it was alright. There's rabbits and card games and a lot of sand. Blue sand.	1:20:15-1:20:24

	1. That was so much fun , Papa!	0:22:38-0:22:41
	2. Papa? I'm sorry .	0:22:52-0:22:55
	3. My feet feel hot , like chocolate. Look!	0:29:49-0:29:51
	4. Awww. Look what you did, Papa! You've ruined the nice light on my feet.	0:30:08-0:30:12
	5. You know, Papa, I like my old legs, and liked them on fire.	0:30:48-0:30:53
	6. I love these new legs, Papa.	0:33:23-0:33:27
	7. Work! I love work!	0:33:36-0:33:37
	8. Everybody likes <i>him</i> .	0:36:41-0:36:42
	9. I love it, Papa! I love it! I love it! I love it!	0:37:23-0:37:28
	10. I get confused. I don't think I like school anymore, Sebastian.	0:39:15-0:39:19
	11. My brand- new feet!	0:40:20-0:40:22
	12. Ah! Boy, the carnival sure is grand .	0:42:52-0:42:56
Affective	13. Uhhh, I better get going to school, I guess.	0:43:06-0:43:08
	14. I don't like being called a puppet.	0:43:16-0:43:18
	15. But I thought it was best be a normal boy.	0:43:28-0:43:30
	16. They love me! They accept me!	0:45:51-0:45:57
	17. Oh, you're very kind .	0:46:18-0:46:19
	18. I! Am not! Lying!	0:47:11-0:47:14
	19. That was so much fun , Papa!	0:48:00-0:48:02
	20. It's boring in there. I hate being dead!	0:49:29-0:49:31
	21. A fun day!	0:54:16-0:54:17
	22. Thank you. Oh, you're very kind . Not right now! I'm sorry .	1:09:53-1:09:56
	23. I'm the luckiest boy in the world	1:14:57-1:14:59
	24. Aw, it's not so bad as all that.	1:15:21-1:15:23
	25. Well, neither am I. Or my	1:19:09-1:19:12

Papa. I love war.	
26. I love it twenty-four seven, every day and anytime!	1:19:13-1:19:16
27. Hey, that's hot! Worse than chocolate!	1:28:06-1:28:11
28. Oh, Papa, I hate you!!	1:33:17-1:33:19
29. And I hate you too, Spazzatura and you, Sebastian J. Cricket!	1:33:21-1:33:25
30. I love the smell of onions! I love ... I love war!	1:33:38-1:33:41
31. I don't care! Send me back! Do it!	1:39:04-1:39:10

Based on the table above, it was identified that the researcher found 61 functional scales, consist of 30 referential functions and 31 affective functions in Guillermo del Toro's Pinocchio film.

DISCUSSION

1. The Solidarity-Social Distance Scale

a. The dialogues that reflect high solidarity are:

1) *Good morning, **Papa!***

a) Context of the situation

This dialogue between Pinocchio and Geppeto occurs in the minutes of (0:19:51-0:19:53) in the film. He was speaking to Geppeto, his papa, in the attic of Geppeto's house.

b) Analysis

The use of the endearment '**Papa**' to show his relationship with Geppeto. This informal language indicates that the setting is informal, so the formality is low. Therefore, it indicates that solidarity is high.

2) ***Hey, Spazzatura.***

a) Context of the situation

This dialogue between Pinocchio and Spazzatura occurs in the minutes of (1:12:59-1:13:00) in the film. He was speaking to Spazzatura (a monkey), his workmate, in the backstage puppet theater.

b) Analysis

The use of the informal greeting '**Hey**' indicated that this interaction between participants is in an informal setting. It means high solidarity. It shows that he has an intimate relationship with Pinocchio, whom he calls Spazzatura. It means that the status is the same because Pinocchio will not change Spazzatura's name, and he will use an

honorific name to show that he respects Spazzatura. Therefore, this dialogue reflects high solidarity because of the intimate relationship and the same status that appear in it.

3) *No one weider than you, pal!*

a) Context of the situation

The dialogue between Pinnochio and Spazzatura occurs in minutes of (1:20:28–1:20:29) in the film. He was speaking to Candlewick, his friend (a boy), in the bed of the youth camp dormitory.

b) Analysis

The use of the endearment '**pal**' to express his feelings to Candlewick. That indicates that this interaction between participants is in an informal setting. Therefore, this dialogue reflects high solidarity.

b. The dialogues that reflect low solidarity are:

1) *Oh yeah, I promised my Papa I'd go to school!*

a) Context of the situation

The dialogue between Pinnochio and Count Volpe occurs in the minutes of (0:39:47–0:39:50) in the film. He was speaking to Count Volpe (the owner of the puppet show), in the main plaza.

b) Analysis

This dialogue was aimed at responding to Sebastian's (a cricket) statement and also to provide an explanation for Count Volpe's invitation. Sebastian uses informal language in the previous dialogue '**Don't listen to him, Pinocchio! You promised your father that you would go to school!**' In this dialogue, Sebastian reminds Pinocchio of his promise to his father to go to school and tells him not to listen to the words of Count Volpe, who persuaded him to become a star in his puppet show. The use of informal language '**Oh yes**' to respond to Sebastian's previous statement, while the use of standard language '**I promised my father I would go to school.**' to provide an explanation for Count Volpe's invitation. This has been their dialogue since they first met, so Pinnochio tends to use standard language to talk to Count Volpe. This shows that the relationship is distant. He says his statement in standard language, so the formality is high. This dialogue reflects the low level of solidarity due to the dominant use of standard language.

2) *I cannot die!*

a) Context of the situation

This dialogue between Pinnochio and Rabbit 3 occurs in the minutes of (1:14:37–1:14:36) in the film. He was speaking to Rabbit 3 (the Black Rabbits live in the afterlife and work for death) in the Limbo anteroom.

b) Analysis

He tended to use standard language in his dialogue. There is no word that indicates informal language. The use of standard language means that the formality is high. This dialogue is showing that he is feeling good because he knows that he cannot die. It means that the affective function is high. Since formality is high, although affective function is high, the researcher concludes that the solidarity in this dialogue is low.

3) *It was a tie!*

a) Context of the situation

The dialogue between Pinnochio and Podesta at the minutes Of (1:24:14–1:24:15) in the film He was speaking to Podesta (the leader of the elite soldiers from this scene), in the youth camp.

b) Analysis

This dialogue was intended to respond to Podesta's question. He explains the statement in standard language. The use of standard language meant a formal setting. It means that the formality is high. Since Podesta's disapproval of Pinnochio's statement was because he only wanted one team to place their flag at the top of the tower, it also shows the referential function is low and the solidarity is low.

2. The Status Scale

a. The dialogues that reflect high status are:

1) *You're all just jealous!*

a) Context of the situation

This dialogue between Pinnochio and Spazzatura occurs in the minutes of (1:08:45–1:08:49) in the film. He was speaking to Spazzatura (as the puppets of Il Diavolo, Columbina, and Punchinello) on the puppet stage.

b) Analysis

In this dialogue, he was speaking to Spazzatura as a puppet. He used '**you**' for addressing some statements of all the puppets. On the other hand, Count Volpe makes Pinnochio the king of all their puppets. It is proving that Pinocchio has a higher status than all puppets. The use of the contraction style '**you're**' means that Pinocchio used informal language. It indicated that solidarity is high. This dialogue also reflects affective function because Pinnochio is telling how the Spazzatura is feeling at that time.

b. The dialogues that reflect low status are:

1) *What do you learn in school, Mr. Cricket?*

a) Context of the situation

The dialogue between Pinnochio and Sebastian occurs in the minutes of (0:38:51-0:38:53) in the film. He was speaking to Sebastian, his guide and conscience, in the main plaza.

b) Analysis

This dialogue reflects low status because Pinocchio calls Sebastian by his honorific name; he uses the honorific '**Mr.**' to respect Sebastian, who is his guide and conscience. Meanwhile, if he calls Sebastian by his name, it will reflect the same status. This dialogue also used simple grammar, it indicated that the setting is informal and the solidarity is high.

2) *Oh, I couldn't eat another bite, Mr. Diavolo!*

a) Context of the situation

The dialogue between Pinnochio and Spazzatura occurs in the minutes of (0:43:00-0:43:03) in the film. He was speaking to Spazzatura (as Diavolo puppet) in the backstage puppet theater.

b) Analysis

This dialogue reflects low status because Pinocchio calls Spazzatura (as Diavolo puppet) by his honorific name; he uses the honorific '**Mr.**' to respect Il Diavolo, who is his puppet show partner. Meanwhile, if he calls Il Diavolo by his name, it will reflect the same status. This dialogue also used simple grammar, it indicated that the setting is informal and the solidarity is high. He also gave confirmation that he couldn't eat another bite after eating a lot of ice cream, popcorn, and hot chocolate. It indicated that this dialogue reflects a referential function.

3. The Formality Scale

a. The dialogues that reflect high formality are:

1) *You wanted me to live. You asked me to live.*

a) Context of the situation

The dialogue between Pinnochio and Geppeto occurs in the minutes of (0:19:58–0:20:01) in the film. He was speaking to Geppeto, his father, in the attic of Geppeto's house.

b) Analysis

This dialogue used standard language, which is reflected in the formality of the language. Pinocchio used standard language to show his respect for his father. Furthermore, the solidarity is high because he did not call with the honorific name. This dialogue also reflected the referential function because there is no word for expressing Pinocchio's feelings.

2) *Are you playing a game?*

a) Context of the situation

The dialogue between Pinnochio and all rabbits occurs in the minutes of (0:49:19–0:49:20) in the film. He was speaking to Rabbit 4 (the black rabbits live in the afterlife and work for death) in the Limbo anteroom.

b) Analysis

This dialogue is the first since they met, so Pinnochio tends to use standard language to ask rabbits, which is reflected in the formality of the language. Furthermore, the solidarity is low because Pinnochio and all black rabbits first meet, so the relationship is distant. This dialogue also reflects the referential function because there are no words to express Pinocchio's feelings.

3) *I drew that!*

a) Context of the situation

The dialogue between Pinnochio and Count Volpe occurs in the minutes of (0:53:35-0:53:36) in the film. He was speaking to Count Volpe (the owner of the puppet show) in the doctor's home.

b) Analysis

This dialogue Pinnochio used standard language, which is reflected in the high formality of this dialogue, which occurs in formal settings. Furthermore, the solidarity is low because Pinnochio and Count Volpe are just puppets during the show, so the relationship is distant. This dialogue also reflects the referential function because Pinocchio is telling the truth: he drew the smiling sun as his signature in a legally binding contract with Count Volpe.

b. The dialogues that reflect low formality are:

1) *Church? I **wanna** go to church.*

a) Context of the situation

The dialogue between Pinnochio and Geppeto occurs in the minutes of (0:23:26-0:23:27) in the film. He was speaking to Geppeto, his father, in the workshop at Geppeto's house.

b) Analysis

This dialogue uses a slang word and also contains ungrammatical sentences, which are reflected in the formality of the language. It uses the slang word '**wanna**', which could be replaced with '**want to**'.

2) *I **won't** be locked up. I'll smash the windows out. I will.*

a) Context of the situation

The dialogue between Pinocchio and Geppeto occurs in the minutes of (0:29:03-0:29:07) in the film. He was speaking to Geppeto, his father, in the dining room of Geppeto's house.

b) Analysis

This dialogue uses the contracting styles '**I'll**' and '**won't**', which are reflected in the low formality of the language. It uses the contractions '**I'll**' and '**won't**', which could be replaced with '**I will**' and '**will not**'. It also shows the same status because there is no word indicating the high or low status in the dialogue.

3) *Papa, there's something I don't understand.*

a) Context of the situation

The dialogue between Pinocchio and Geppeto occurs in the minutes of (0:36:35-0:36:38) in the film. He was speaking to Geppeto, his father, in the church.

b) Analysis

This dialogue uses the contracting styles '**there's**' and '**don't**', which are reflected in the low formality of the language. It uses the contractions '**there's**' and '**don't**', which could be replaced with '**there is**' and '**do not**'. It also shows solidarity because Pinocchio talks with his father using the term *papa*.

4. The Referential and Affective Function Scales

a. The dialogues that reflect referential function scales are:

1) *I am Pinocchio. I'm a boy, and I think I'm... dead.*

a) Context of the situation

The dialogue between Pinocchio and The Death occurs in the minutes of (0:50:14-0:50:19) in the film. He was speaking to Death (who occupies a timeless realm), in the Limbo.

b) Analysis

Pinocchio says this dialogue to introduce him and confirm that he died, which is why he appears in Limbo. It means that Pinocchio is giving information to Death about himself, so that indicates that this dialogue has a referential function. This dialogue reflects low formality because it uses the contraction style over and over again, '**I'm**', which can be replaced by '**I am**'.

2) *I am going to the carnival. That way. I can help Papa and I won't go to war.*

a) Context of the situation

The dialogue between Pinocchio and Sebastian occurs in the minutes of (0:56:48-0:56:54) in the film. He was speaking to Sebastian, his guide and conscience, in the workshop at Geppeto's house.

b) Analysis

Pinocchio used this dialogue to explain his reasons for leaving Geppeto's house. It meant that Pinocchio was giving Sebastian information about himself, so that indicates that this dialogue has a referential function. This dialogue reflected low formality because it used the contraction style '**won't**', which can be replaced by '**will not**'.

- 3) *I died a couple times. And it was alright. There's rabbits and card games and a lot of sand. Blue sand.*

a) Context of the situation

The dialogue between Pinocchio and Candlewick occurs in the minutes of (1:20:15–1:20:24) in the film. He was speaking to Candlewick (a boy), his friend, in the youth camp dormatory.

b) Analysis

Pinocchio used this dialogue to tell Candlewick about how many times he died and to give descriptions of how this place looked in the afterlife (Limbo). It means that Pinocchio was giving Candlewick information about dying, so that indicates that this dialogue has a referential function. This dialogue reflects low formality because it uses the contraction style '**there's**', which can be replaced by '**there are**'. It also reflected high solidarity because there were no participants indicating high or low status.

b. The dialogues that reflect affective function scales are:

- 1) *My feet feel **hot**, like chocolate. Look!*

a) Context of the situation

The dialogue between Pinocchio and Geppeto occurs in the minutes of (0:29:49–0:29:51) in the film. He was speaking to Geppeto, his father, in the dining room at Geppeto's house.

b) Analysis

This dialogue shows the same status because there is no word that indicates a high or low status. Pinocchio is expressing his feelings about the feeling of his feet being so hot after getting closer to the fire to get warm because he responded to a suggestion from Candlewick in the previous dialogue. It means that this dialogue reflected affective function. He used simple grammar to express his feelings. It is indicated that the solidarity is high because, before this dialogue, Pinocchio also calls Papa for Geppeto.

- 2) *I **love** these new legs, Papa!*

a) Context of the situation

The dialogue between Pinocchio and Geppeto occurs in the minutes of (0:33:23–0:33:27) in the film. He was speaking to Geppeto, his father, in the street of the main plaza.

b) Analysis

Pinnochio is expressing his happiness about getting his new legs. His legs were made by Geppeto after his legs were burned because he was too close to the fire in the previous scene. It means that this dialogue reflected affective function. The setting is informal, which indicates the formality is low, so solidarity is high.

3) *Thank you. Oh, You're very **kind**. Not right now! I'm **sorry**.*

c) Context of the situation

The dialogue between Pinnochio and the kids occurs in the minutes of (1:09:53–1:09:56) in the film. He was speaking to kids (the audience of the puppet show), in the carnival.

d) Analysis

Pinnochio is expressing his gratitude for getting a warm welcome from the kids who watched the puppet show he acted in, and he is also sorry to the kids because he didn't have time to get their signatures. It means that this dialogue reflected affective function. The dialogue used the informal language '**you're**' and '**I'm**', the contraction style could be replaced with '**you are**' and '**I am**'. The use of informal language is reflected in the low formality of this dialogue.

CONCLUSION

After analyzing the data, the researcher concluded that there were some social dimensions used by Pinocchio as the main character in Guillermo del Toro's Pinocchio that were found and were analyzed based on the social dimension theory proposed by Holmes (2013). The researcher focused on the utterances, expressions, words, sentences, and phrases used by main characters in the film that contain social dimensions. In this research, the researcher focused on the analysis of different kinds of social dimensions, including the solidarity scale, status scale, formality scale, and two functional scale (referential and affective function). Based on these findings, the researcher found 139 social dimensions used by the main character in Guillermo del Toro's Pinocchio film. That there were: The social dimension on the solidarity scale found 13 consist of 8 high solidarity and 5 low solidarity. The social dimension on the status scale found 3 consisted of 1 high status and 2 low status. The social dimension on the formality scales found 62 consisted of 14 high formality and 48 low formality. The social dimension on the two functional scales found at 61 consisted of 30 referential functions and 31 affective functions.

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