

LANGUAGE STYLES OF MULUK IN *ALANGKAH LUCUNYA NEGERI INI* MOVIE

A THESIS

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The writer honestly confirms that she compiles this thesis by herself and without taking any results from other researchers in S-1, S-2, S-3, and in diploma degree of any university. The writer ascertains also that she does not quote any material from other publications or someone's paper except from the references mentioned.

Semarang, Desember 2011

Siti Zulaekho

MOTTO AND DEDICATION

“Allah tidak akan pernah mengecewakan hamba-Nya yang selalu berusaha dan berdoa” (The writer).

“Use your weakness as a motivation to achieve your strength and your success” (The writer).

*This paper is dedicated to
My beloved family and
To everyone who helped me accomplished this paper.
“Thank you for supporting me”*

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The writer

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ABSTRAK

Dalam proses komunikasi, seorang penutur perlu menyesuaikan diri dengan situasi-situasi yang melingkupi proses komunikasi tersebut. Hal ini mengakibatkan adanya bentuk-bentuk bahasa yang berbeda-beda dan bervariasi yang digunakan oleh penutur dalam ujaran-ujarannya. Dalam skripsi ini, penulis tertarik untuk menganalisa jenis-jenis gaya dan fungsi bahasa yang terkandung dalam suatu ujaran, serta faktor-faktor yang menyebabkan penutur memilih suatu bentuk bahasa tertentu. Penulis memilih film *Alangkah Lucunya Negeri Ini* sebagai sumber data penelitian. Dalam penelitian ini, fokus penelitian penulis adalah ujaran-ujaran Muluk, tokoh utama dalam film *Alangkah Lucunya Negeri Ini*.

Tujuan penulisan skripsi ini adalah menemukan jenis-jenis gaya dan fungsi bahasa yang ada dalam ujaran-ujaran Muluk. Selain itu, penelitian ini juga bertujuan untuk mengidentifikasi faktor-faktor yang membuat penutur memilih bentuk-bentuk bahasa tertentu dan bukan bentuk-bentuk bahasa yang lain dalam ujaran-ujarannya.

Data yang digunakan dalam penelitian ini berupa ujaran-ujaran Muluk, yaitu sejumlah 49 ujaran. Dari 49 ujaran tersebut, penulis menganalisanya berdasarkan klasifikasi jenis-jenis gaya bahasa yang dikemukakan oleh Joos dan klasifikasi jenis-jenis fungsi bahasa yang dikemukakan Holmes.

Hasil analisis menunjukkan bahwa tidak semua jenis-jenis gaya bahasa dan fungsi bahasa ditemukan dalam ujaran-ujaran Muluk. Penulis menemukan bahwa dalam ujaran-ujarannya, Muluk hanya menggunakan jenis-jenis gaya bahasa *formal*, *consultatif*, *casual*, dan *intimate*. Sedangkan ujaran-ujarannya hanya mengandung jenis-jenis fungsi bahasa *expressive*, *phatic*, *directive*, dan *metalingual*. Penulis tidak menemukan jenis gaya bahasa *frozen*. Hal ini dikarenakan gaya bahasa *frozen* pada umumnya digunakan dalam situasi yang sangat formal. Gaya bahasa yang paling banyak digunakan Muluk dalam ujaran-ujarannya adalah gaya bahasa *casual* karena film *Alangkah Lucunya Negeri Ini* memiliki setting informal; di samping itu, partisipan-partisipan dalam percakapan-percakapan di film ini adalah Muluk, Pipit, Samsul, Pak Makbul, Haji Rahmat, Haji Sarbini, Jarot, dan para pencopet. Penulis juga tidak menemukan fungsi *poetic* dalam ujaran-ujaran Muluk. Fungsi bahasa yang paling banyak terkandung dalam ujaran-ujarannya adalah fungsi *directive*, karena film ini menceritakan tentang program Muluk yang ditujukan kepada para pencopet.

CHAPTER I INTRODUCTION

This chapter concerns the reason that attracts the writer's attention to do her research and the focus of her research. It consists of background of the study, research problems, research purposes, previous studies, and writing organization.

1. Background of the Study

Sociolinguistics is a study of language from social perspective. Sociolinguistics deals with the existence of social factors that have a role in influencing and determining the various

linguistic forms used by a speaker. One of the topics discussed in Sociolinguistics is language variety.

Language variety is defined as differences in pronunciation, word choice, and grammar due to the influences of such external factors as geographical areas and social groups (Wardhaugh in Hasyim, 2008:79). Language variety, based on the user, is divided into standard language, dialect, idiolect, jargon, and vernacular; based on language use, language variety is sub-classified into style and register.

As one type of language variety, style, which refers to the choice of certain linguistic forms that have the same meaning, has an important role in communication. In communication, a speaker uses different styles in order not to bother the situation of speaking and not to offend the hearer. In choosing a certain style, the speaker needs to adjust to the situation when the communication happens. In a formal situation, for instance, it is necessary for the speaker to use formal style, while in informal situation, he/ she uses the informal one. A student will use a formal style when he/ she presents her paper in front of the class, but he/ she will use a different style, i.e. informal style, when she tells her parents about her presentation at home.

The use of different language style can also be observed in movies or films. Films are one communication media whose stories frequently reflect social reality and contain criticism. Included within this type of films is *Alangkah Lucunya Negeri Ini* (2010), an Indonesian film directed by Deddy Mizwar. The film portrays the effort of the main character, Muluk, and his two friends, Pipit and Samsul, to encourage a number of pickpockets to stop stealing money and to do a legal job, i.e. by working as vendors. Throughout the film, the audience can hear the use of various language styles, such as formal, informal, and consultative styles.

This had made the researcher wonder as to what types of language styles were used in the film. The researcher decided to focus her analysis on the utterances of the main character of *Alangkah Lucunya Negeri Ini* movie, Muluk, and did her analysis based on the types of language style proposed by Joos and the functions of language suggested by Holmes. She would also analyze factors that make Muluk uses certain language styles in his utterances.

2. Research Problems

The research problems raised in this study are:

1. What types of language style that are used by Muluk, the main character, in his utterances?
2. What are the functions of Muluk's utterances?
3. What factors that influence Muluk to use certain language styles in his utterances?

3. Research Purposes

Based on the research problems above, this research is intended to achieve three objectives, namely:

1. To discover the types of language style used by Muluk, the main character, in his utterances.
2. To discover the functions of Muluk's utterances.
3. To identify the factors that influence Muluk's use of certain language styles.

4. Previous Studies

As far as the language style is concerned, there have been two studies of language styles. These are Pratiwi's (2002) *Tinjauan Sociolinguistik terhadap Ragam Pria dan Wanita dalam Film Ten things I Hate about You* karya Karen Mac Culah dan Kirsten Smith and Yogatama's (2006) *Language Style in Riri Riza's movie Gie*. Pratiwi (2002) did her research on the use of different styles between male and female characters of *Ten things I Hate about You*, a film directed by Karen Mac Culah and Kirsten Smith. She discovered that the male and female characters of the movie used different language styles to communicate. In their utterances, the male characters used more non-standard word choices and used more swear words than the female characters used, while the female characters almost frequently used hedges, question tags, and declaratif questions. Yogatama (2006) carried out his research on the language styles of the Indonesian film *Gie*, which was directed by Riri Riza. He analyzed the influences of domain and social background in determining the variety of language styles. The finding is that there are four types of language style (formal, consultative, casual, and intimate styles), six language functions (directive, expressive, informative, imaginative, phatic, and poetic functions), and four domains (family, friendship, education, and employment domains).

These two studies differ from this research in terms of the scope and object of the study. In this research, the writer focuses on the different language styles of the main character of the movie *Alangkah Lucunya Negeri Ini*, while in her research, Pratiwi compared the different styles of men and women by analyzing the male and female characters of the movie *Ten things I Hate about You*. Furthermore, this study is different from Yogatama's research which includes domain of language use as one factor that influences a speaker's code choice. In contrast, in this study the researcher does not include the discussion of "domain". This is because she holds that the notion of "domain" has a weakness, that is "the components of domain do not always fit with each other" (Holmes, 1992:25). At school, for instance, students often discuss about their activities at home or their hobbies. They will thus use a language style associated with those topics, i.e. informal style, rather than using formal style, which is the language of education domain.

5. Writing Organization

This paper is divided into five chapters, namely:

1. Chapter I

This chapter concerns background of the study, research problems, research purposes, previous studies, and writing organization.

2. Chapter II

In this chapter, the focus of discussion is the theoretical framework that is used to support and strengthen the data analysis. The chapter comprises four sub-chapters, viz. sociolinguistics, language style, factors influencing language choice, and language functions.

3. Chapter III

This chapter consists of research method, including the type of research, research data and data source, population, method and technique of collecting data, and method of analyzing data.

4. Chapter IV

In this chapter, the writer presents summary of *Alangkah Lucunya Negeri Ini* movie and the finding of the data analysis based on the types of language style and functions.

5. Chapter V

This chapter presents conclusion of the research.

CHAPTER II LITERATURE REVIEW

This chapter presents theories used to analyze data. It is divided into four sub-chapters, they are sociolinguistics, language style, factors influencing language choice, and language functions.

1. Sociolinguistics

Sociolinguistics is the study of language and society as related entities. It concerns the structure of the language and how language plays its roles and functions in society by considering social aspects lying behind the communication process (Holmes, 1992:1). According to Cramer and Widdowson (in Chaer and Agustina, 1995:5), "Sociolinguistics is the study of language in operation, its purpose is to investigate how the convention of the language use relate [sic!] to the other aspects of social behaviour". Similarly, Halliday (in Sumarsono and Partama, 2002:2) says that "Sociolinguistics

deals with the relation between a language and the people who use it”.

According to Nababan (1984:3), the main areas of discussion in Sociolinguistics are:

1. *mengkaji bahasa dalam konteks sosial dan kebudayaan;*
2. *menghubungkan faktor-faktor kebahasaan, ciri-ciri, dan ragam bahasa dengan situasi serta faktor-faktor sosial dan budaya;*
3. *mengkaji fungsi-fungsi sosial dan penggunaan bahasa dalam masyarakat.*

- (1. studying language in socio-cultural context;
2. relating language factors, characteristics, and variety to socio-cultural setting and factors;
3. studying social functions and language use in society).

He specifies the three main areas of discussion into ten topics (Nababan, 1984:3), namely:

1. *bahasa, dialek, idiolek, dan ragam bahasa;*
2. *repertoar bahasa;*
3. *masyarakat bahasa;*
4. *kedwibahasaan dan kegandabahasaan;*
5. *fungsi kemasyarakatan bahasa dan profil sosiolinguistik;*
6. *penggunaan bahasa (etnografi berbahasa);*
7. *sikap bahasa;*
8. *perencanaan bahasa;*
9. *interaksi sosiolinguistik;*
10. *bahasa dan kebudayaan.*

- (1. language, dialect, idiolect, and language variety;
2. verbal repertoir;
3. speech community;
4. bilingualism and diglossia;
5. the social function of language and the sociolinguistic profile;
6. language use (the ethnography of language);
7. language behaviour;
8. language planning;
9. sociolinguistic interaction;
10. language and culture).

This all suggests that one of the ten prominent topics in Sociolinguistics is language variety. Wardhaugh (in Hasyim, 2008:79) defines language variety as a set of human speech patterns (sounds, words, and grammatical features) that are related to such external factors as geographical area and social group. Also, Richards (1985:305) states that language

variety includes differences in pronunciation, grammar, or word choice that are influenced by region, social educational background, and degree of formality in which language is used.

Language variety, according to Holmes (1992:123-223), can be classified based on the user and the use:

1. Based on the User

Based on the user, language variety consists of five kinds, namely:

1. Standard language

Standard language, as Holmes (1992:76) puts it, is a prestigious language that has undergone some degrees of regulation and codification. It is usually used by educated and prestigious members of the community. E.g. A manager will say “*Mari, kita mulai rapat hari ini*” ‘let’s we begin our meeting today’ when he/ she holds meeting with his/ her business partners.

2. Dialect

Dialect is defined as different vocabularies, grammars, and pronunciations because of geographical area and the social group of the speakers (Holmes, 1992:147). Dialect is classified into geographical, social, and chronological dialects. For instance, in Sundanese dialect, the word “*aku, saya*” ‘I, me’ is called “*abdi*” /*abdi*/, while in Tegal dialect it is called “*inyong*” /*inño?*/.

3. Idiolect

According to Soeparno (2003:61), idiolect refers to distinctive linguistic features used by an individual. E.g. A person says, “*Kemarin aku pergi ke Bali, gitu*” ‘Yesterday I went to Bali’, while another says, “*Kemarin aku pergi ke Bali*”.

4. Jargon

Jargon is the kind of language variety that contains technical words and is used for specific fields and certain social communities (Keraf, 1984:107). In sociolinguistics, for example, the term “register” means the language of the particular group of people, while it literally means “apply”.

5. Vernacular

Holmes (1992:74) suggests that vernacular is “a language which has not been standardized and has no official status”. It is used in everyday communication at home and between close friends. E.g. A mother says “*Tadi di sekolah kamu belajar apa, nak?*” ‘what did you learn from school, son?’ to her son.

2. Based on the Use

Based on the use, there are two kinds of language variety that is, style and register.

1. Style

Style is the kind of language variety in which the speaker selects certain linguistic forms rather than others that contain the same information (Holmes, 1992:223). In an office, for example, a bank teller will say “*Silakan tunggu sebentar!*” ‘wait for a moment, please!’ (formal) to the customer. In opposition, he/ she will say “*Tunggu dulu!*” (informal) to the office boy.

2. Register

Holmes (1992:246) defines register as an “occupational style”, meaning that it is the language of a particular group of people or the language used in a specific situation. E.g. A teacher says, “Oke students, now, we are discussing Simple Present Tense. Simple Present Tense is used to express general truth and to express a habitual action”, while a news anchor says, “Welcome to the world news! The head of the International Monetary

Fund said the world economic will not recover unless the Economic Banking System is restructured”.

2. Language Style

As mentioned earlier, one of the two kinds of language variety based on the use is **style**. Language style is the choice among the other alternatives in using language (Ducrot and Todorov in Alwasilah, 1993:44). Language style refers to conveying the same information using different expressions, and it is related to different variations of language used in different situations and needs (Trudgill, 1974:103).

Language style, according to Joos (in Alwasilah, 1993:45), is classified into five types based on the degree of formality, that is, frozen, formal, consultative, casual, and intimate styles.

1. Frozen style

Frozen or oratorical style is the most formal style. It is usually used in situation that is very formal and has symbolic value, such as in formal ceremonies and court, constitutions, and state documents. The characteristics of frozen style are the use of maintained and unchanged sentence structures, the use of long and careful sentence constructions, the use of exaggerated intonation, and also almost no responses between the speaker and hearer. For instance:

“Preamble

We the People of the United States, in Order to form a more perfect Union, establish Justice, insure domestic Tranquility, provide for the common defense, promote the general Welfare, and secure the Blessings of Liberty to ourselves and our Posterity, do ordain and establish this Constitution for the United States of America...”

(The U.S. Code published by the Law Revision Counsel of the U.S. House of Representatives, 2004: 1).

2. Formal style

According to Richards et al. (1985:109), formal or deliberative style is defined as the type of language style that is used in situations in which the speakers are very careful about pronunciation, choice of words, and sentence structure. It is usually used in important or serious situations, such as in scholar and technical reports, classrooms, formal speeches, and sermons. Formal style has three characteristics, namely having a single topic, using a sentence structure that shows less intimacy between the speaker and hearer, and using standard forms.

According to Lanin (2010:1), the standard forms in Indonesian language are characterized by:

a. The use of standard words

For example:

(1) *Pemandangan di desa ini indah sekali.*

(2) *Uangnya tidak cukup untuk membeli baju baru.*

instead of

- (3) *Pemandangan di desa ini indah banget.*
 (4) *Duitnya nggak cukup buat membeli baju baru.*

Sentences a.1. and a.3. have the same meaning, that is “the scenery in this village is very beautiful”. The difference between these sentences is that sentence a.1. uses the standard word “*sekali*” (formal), while sentence a.3. uses non-standard word “*banget*” (informal). Both “*sekali*” and “*banget*” mean ‘very’.

The meaning of sentences a.2. and a.4. are the same. They literally mean “her money is not enough to buy a new cloth” (She does not have enough money to buy a new cloth). The difference lies in the fact that sentence a.2. uses the standard words “*uang*” ‘money’, “*tidak*” ‘no, not’, and “*untuk*” ‘for, to’ and that the sentence a.4. uses the non-standard words “*duit*” ‘money’, “*nggak*” ‘no, not’, and “*buat*” ‘for, to’.

b. The use of phonemes unaffected by any regional dialects

The following examples show a comparison between utterances that are not affected by regional dialects (formal) and utterances that are affected by regional dialect (informal).

(1) *Anak-anak sekolah pulang lebih awal napa?*

(2) *Bapak gurunya sedang rapat hari ini.*

instead of

3) *Anak-anak sekolah pulang lebih awal kenapa?*

4) *Bapak guru sedang rapat hari ini.*

Sentences b.1. and b.3. have the same meaning, i.e. “why do the students go home earlier?”. The difference between these sentences is that b.1. uses “*napa*” ‘why’ which comes from Javanese dialect “*napa*” /n?p?/ ‘why’ (informal), while a.3. uses “*kenapa*” /k?napa/ ‘why’, which is from standard Indonesian (formal).

The meaning of sentences b.2. and b.4. are also similar. They both mean “the teacher have a meeting today”. However, in b.2., the word “*gurunya*” /gurunña/ ‘teacher’ is influenced by Javanese dialect “*gurune*” /gurun?/ ‘teacher’, and b.4 uses “*guru*” ‘teacher’ which is not affected by any regional dialect. This means that sentence b.2. is formal, while b.4. is informal.

c. The use of effective sentence structures

The following sentences, taken from Santoso (1990:133), serve as an illustration:

1) *Buku itu sudah saya baca.*

2) *Persoalan itu sudah kami bicarakan kepada Bapak Kepala Sekolah.*

or

Kami sudah membicarakan persoalan itu kepada Bapak Kepala Sekolah.

(3) *Buku itu saya sudah membacanya.*

(4) *Persoalan itu kami sudah membicarakannya dengan Bapak Kepala Sekolah.*

Sentences c.1. and c.3. have the same meaning, viz. “I have read the book”. However, c.1. is an effective sentence, whereas c.3. is ineffective one.

Both sentences c.2. and c.4. mean “we have discussed the problem with the headmaster”. The difference between c.2. and c.4. is that in Indonesian language, the sentence structure c.2. is effective, while the sentence structure c.4. is ineffective.

3. Consultative style

Consultative style or business style is usually used in a semi-formal situation. It is used in transaction, information exchange, and operational process. Consultative style is used in such conversations as seller-buyer conversation, doctor-patient conversation, teaching and learning process, and small group discussion. For instance: “Ok students, open your book on page 25 and answer the questions”.

4. Casual style

Casual style is defined as a style used in an informal and a relaxed situation. Casual style is used, for example, between friends or between family members. Casual style has four characteristics, namely the use of nickname when addressing one another, the use of rapid and slurred pronunciation, the use of slang, and the use of non-standard forms.

Non-standard Indonesian is marked by the use of non-affix word forms, the use of non-prefix of word forms containing nasal sounds, the use of non-standard words, the use of phoneme /ʔ/ instead of /a/, the addition of glottal stop /ʔ/ in the final of the words (Santoso, 1990:121-126). This can be illustrated as follows:

a. The use of non-affix word forms

For example:

- 1) *Di mana kamu kerja?*
- 2) *Dia pinjam buku Bahasa Inggris kemarin.*
- 3) *Di mana kamu bekerja?*
- 4) *Dia meminjam buku Bahasa Inggris kemarin.*

Both sentences a.1. and a.3. mean “where do you work?”. In formal form, the word “*kerja*” ‘work’ should be attached by the prefix “*ber-*” to become “*bekerja*” ‘work’. The affixation process is as follows:

<i>prefix</i>	<i>verb</i>	<i>verb</i>
<i>ber-</i>	<i>+ kerja</i>	<i>bekerja</i>

However, sentence a.1. uses non-affix word form “*kerja*” ‘work’, which is informal, rather than to use the affix word form “*bekerja*” ‘work’.

Both sentences a.2. and a.4. have the same meaning. These two sentences mean “he borrowed my English book yesterday”. In formal form, the verb “*pinjam*” ‘borrow’ should be “*meminjam*” ‘borrow’, as is illustrated in the following:

<i>prefix</i>	<i>verb</i>	<i>verb</i>
<i>meN-</i>	<i>+ pinjam</i>	<i>meminjam</i>

However, sentence a.2. uses non-affix word form “*pinjam*” ‘borrow’, which is informal rather than to use the affix verb form “*meminjam*” ‘borrow’.

b. The use of non-prefix of word forms containing nasal sounds

Consider the following sentences as an example:

- 1) *Ayah nyuruh Alif membeli rokok.*
- 2) *Ibu guru memintaku mbaca lebih keras.*
- 3) *Ayah menyuruh Alif membeli rokok.*
- 4) *Ibu guru memintaku membaca lebih keras.*

Both sentences b.1. and b.3. have the same meaning. They mean “his father asked Alif to buy a cigarette”. In its formal form, the word “*nyuruh*” ‘order’ should be “*menyuruh*” ‘order’:

prefix	verb	verb
meN-	+ suruh	menyuruh

However, sentence a.1. uses the informal form “nyuruh” ‘order’, rather than the formal one “menyuruh” ‘order’.

Similarly, sentences b.2. and b.4. have the same meaning, but they differ in term of language style. In its formal form, the word “mbaca” ‘read’ should be “membaca” ‘read’.

prefix	verb	verb
meN-	+ baca	membaca

However, the sentence b.2. uses the non-standard form “mbaca” ‘read’, instead of using the formal form “membaca” ‘read’.

c. The use of non-standard words

The use of non-standard words is exemplified in the following:

(1) *Nenekku sedang bikin kue untuk ulang tahun adik nanti malam.*

(2) *Mereka barusan pergi ke rumahmu.*

instead of

(3) *Nenekku sedang membuat kue untuk ulang tahun adik nanti malam.*

(4) *Mereka baru saja pergi ke rumahmu.*

Sentences c.1. and c.3. have the same meaning, namely “my grandmother is baking a cake for my brother’s birthday tonight”. The difference between c.1. and c.3. is that sentence c.1. uses the non-standard verb “bikin” ‘bake’, while sentence c.3. uses the standard verb “membuat” ‘bake’. The use of non-standard word in c.1. is an indication of casual style, while the use of the standard word in c.3. indicates formal style.

Sentences c.2. and c.4. mean “they have just gone to your house”. The difference between these sentences is sentence c.2. uses non-standard word “barusan” ‘just’ (casual style), while sentence c.3. uses standard word “baru saja” ‘just’ (formal style).

d. The use of phoneme /r/ instead of phoneme /a/

For instance:

1) *Iya, kamu bener. Dia sudah lulus kuliah.*

/iya, kamu b?n?r. dia sudah lulus kuliah/

2) *Aku denger, Billy dateng terlambat ke sekolah pagi ini.*

/aku d???r, Bili dat?? t?rlambat k? s?kolah pagi ini/

instead of

3) *Iya, kamu benar. Dia sudah lulus kuliah.*

/iya, kamu b?nar. Dia sudah lulus kuliah/

4) *Aku dengar, Billy datang terlambat ke sekolah pagi ini.*

/aku d??ar, Bili data? t?rlambat k? s?kolah pagi ini/

Both sentences d.1. and d.3. mean “Yes, you’re right. She has graduated from the university”. They differ in terms of the pronunciation of the word “benar” ‘right, correct’. In d.1., the speaker uses the non-standard form “bener” /b?n?r/, while in d.3., the speaker uses the standard form “benar” /b?nar/.

Sentences d.2. and d.4. mean “I heard Billy came late to school this morning”. The difference between these sentences is that in d.2., the word “*dengar*” ‘hear’ and “*datang*” ‘come’ are pronounced /d??r/ and /dat?/, while in d.4., they are pronounced /d??ar/ and /data?/.

e. The addition of glottal stop /ʔ/ in the final of the words

For instance:

1) **Sampek** sekarang, aku belum bisa melupakannya.

/samp?? s?kara?, aku b?lum bisa m?lupakanña/

2) Saya **capek** sekali hari ini.

/saya cap?? s?kali hari ini/

instead of

3) **Sampai** sekarang aku belum bisa melupakannya.

/sampai s?kara? aku b?lum bisa m?lupakanña /

4) Saya **capai** sekali hari ini.

/saya capai s?kali hari ini/

Both e.1. and e.3. mean “up to now, I can’t forget him yet”. In e.1., the word “*sampek*” ‘until, up to’ comes from the word “*sampai*” ‘until, up to’. “*Sampek*” gets the monophthongization, which is an alteration process of the diphthong /ai/ into the monophthong /e/ and the addition of the glottal stop /ʔ/. “*Sampek*” is thus pronounced /samp??/ (casual style).

Both sentences e.2. and e.4. mean “I feel so tired today”. In e.2., the word “*capek*” ‘tired’, which comes from the standard word “*capai*” ‘tired’, gets monophthongization. In this case, there is an alteration process of the diphthong /ai/ into the monophthong /e/, and there is an addition of the glottal stop /ʔ/. Thus, it is pronounced /cap??/, which indicates casual style. In contrast, in e.4., the standard pronunciation /capai/ is retained.

5. Intimate style

Intimate style is the most casual style, and it is usually used between family members, couples or lovers, and intimate friends. The characteristics of this style are the use of private codes, the use of words signalling intimate relation, the use of rapid and slurred pronunciation, the use of non-verbal communication, and the use of non-standard forms, for instance: *Mbul, kemana aja kamu?* ‘*Mbul*, where have you been?’. The speaker addresses the hearer by using the word “*Mbul*”, which shows intimate relationship between the participants. Also, the speaker uses the non-standard word “*aja*” instead of the standard one “*saja*”.

3. Factors Influencing Language Choice

In communication, people may use more than one language style and may switch between different language styles. There are four factors which influence an individual’s choice of language style, namely setting, participant, topic, and function (Holmes, 1992:8-9).

1. Setting

Setting can lead to different language styles regardless the personal relationship between participants (Holmes, 1992:10). Coulthard (in Pangaribuan, 2008:125) suggests that setting includes situation, place, and time. This is in line with Hymes (in Rahardi, 2001:24) who explains that setting includes physical and situational contexts where the conversation happens. Physical context refers to the place, while situational context refers to the social and cultural aspects of the conversation.

According to Holmes (1992:9), setting can be seen from the formality scale below:

Figure 2.3.1. Formality Scale
Introduction to Sociolinguistics (Holmes, 1992:9)

Formal	High formality
Informal	Low formality

In formal situation, where the speaker is very careful about the choice of words that are used in conversation, the speaker uses formal style rather than informal one. In contrast, in informal situation, where the speaker is not paying attention to the choice of words used in conversation, the speaker uses informal style. Conversation between students in a canteen, for example, differs from their discussion in class, for they use informal style in the canteen and formal one in class.

2. Participants

The term “participants” refers to people involved in a conversation. They consist of at least two parties, namely the speaker and hearer. The relation between participants can be seen in terms of social distance and social status:

a. Social Distance

Social distance refers to the relation between participants or how well the speaker knows the hearer (Holmes, 1992:9). It is shown in the social distance scale below:

Figure 2.3.2.a. Social Distance Scale
Introduction to Sociolinguistics (Holmes, 1992:9)

Intimate	Distant
High solidarity	Low Solidarity

The more intimate the participants, the higher the solidarity is. The higher solidarity, the higher the participants’ tendency to use informal style. In contrast, the less intimate the participants, the lower the solidarity is. The lower the solidarity, the higher the participants’ tendency to use formal language style.

b. Social Status

Social status also refers to the relation between participants. It is related to power, educational background, descent, and age (Rokhman, 2005:5).

Figure 2.3.2.b. Social Status Scale

Introduction to Sociolinguistics (Holmes, 1992:9)

Superior High status

Subordinate Low status

A speaker who has a high status (superior) uses informal style toward a low status hearer. In opposition, a speaker who has a low status (subordinate) uses the formal one toward a high status hearer. For instance:

Zidan : “Turn off the radio, please!”

Zidan’s friend : “Ok!”

In this conversation, the addressee is Zidan’s friend. The utterances will surely be different if the addressee is Zidan’s mother. Instead of saying “Turn off the radio!”, Zidan will say, “Could you please turn the radio off, Mum?”

Concerning the notion of “participants”, it should be noted that in a conversation, there may be other people who are present as “silent participants”. The presence of these “silent participants” can affect the style of language (Richards et al., 1985:146). According to Holmes (1992:1), the presence of other people who also hear the conversation influence the word choices used in the conversation.

3. Topic

Topic refers to “what is being talked about” (Holmes, 1992:8). Topic is the main discussion of a conversation. In an office, for instance, when two colleagues talk about their work, they use formal style. However, when they talk about their hobbies, they prefer to use informal style, rather than formal one.

Coulthard (in Pangaribuan, 2008:127) states that:

“Ada beberapa topik yang dapat dibicarakan dengan siapa saja. Sebaliknya, ada topik yang bisa dibicarakan dan relevan dengan keadaan tertentu saja kepada orang tertentu, dan atau pada waktu tertentu. Selain itu, ada topik yang dibicarakan segera, dan ada juga yang ditunda untuk sementara waktu”.

(There are several topics that can be talked to everyone. In contrast, there are topics that can be discussed and are relevant to certain condition and certain people, and/or in certain time. Also, there are topics that need to be discussed immediately, and there are topics that can be discussed later).

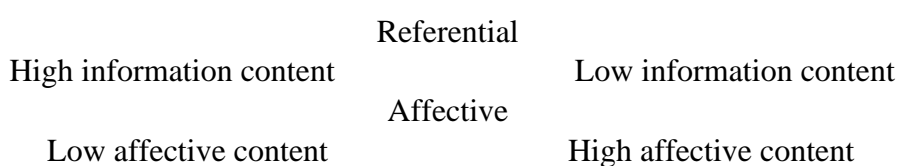
Topics on ethnicity, religion, and race, for instance, are not to be discussed with any one, in any time, and in any place because these topics potentially create conflicts.

4. Function

Function refers to “why they are speaking” or the aim of the interaction (Holmes, 1992:9). This function refers to referential and affective functions that are the basic language functions.

Holmes (1992:10) suggests that language can provide some information and it can also express someone's feeling. These functions can be seen from the referential and affective functional scales below:

Figure 2.3.4. Referential and Affective Functional Scale
Introduction to Sociolinguistics (Holmes, 1992:10)



The higher the information content of language, the lower the affective content is. On the other hand, the lower the information content of language, the higher the affective content is.

4. Language Functions

In the previous sub-chapter, the writer has discussed the two basic functions of language which are referential and affective functions. In this sub-chapter, she will discuss the various functions that language serves.

Holmes (1992:259) proposes six language functions:

1. Expressive Utterance

Expressive utterance is an utterance used to express the speaker's feeling. It can be happy, sad, or angry feeling. "The expressive function of language is to supply information about the speaker, his or her feelings, preferences, prejudices, and past experiences" (Richards et al., 1985:115). For example: "I'm happy to see you again", and "I'm sorry for not listening your advice".

2. Phatic Utterance

Phatic utterance is an utterance to express solidarity. This utterance is to create social contact between participants (Alwasilah, 1993:24). Halliday in Pranowo (1996:93) defines phatic function as interactional function. He suggests that "*fungsi interaksional yaitu penggunaan bahasa yang berfungsi untuk menjaga agar komunikasi tetap dapat berjalan lancar, memberikan lelucon, menguasai jargon, idiom-idiom khusus yang biasa dipakai oleh mitra bicara*". (Interactional function is the use of language to keep communication

going by creating jokes, by using jargon, and by using certain idioms commonly used by the interlocutor). For instance: “How do you do?”, “Hi”, and “Nice day”.

3. Directive Utterance

Directive utterance is an utterance that not only persuades someone to do, to act, to say something, but also gets someone to do what the speaker has planned. It can be an order, a request, or a persuasion (Alwasilah, 1993:24). For example: “Wake up!”, “Could you please get me a cup of coffee?”, and “You should come on time to campus”.

4. Referential Utterance

Referential utterance is used to provide information. Hartman and Stork (in Alwasilah, 1993:25) states that “*apabila ada acuan langsung antara satu kata dan objek atau gagasan yang dituju kata itu, kata itu dikatakan memiliki arti referensial*”. (If there is a direct reference between a word, an object, or an idea referred to by the word, the word is said to have referential meaning.) For instance: “The Earth is round”.

5. Metalinguistic Utterance

Metalinguistic utterance is an utterance used to talk or to learn about language. It refers to the code used in a communication. According to Alwasilah (1993:25), *metalinguistik adalah “ujaran yang paling abstrak dan merupakan fungsi yang prinsip sekali dalam proses belajar mengajar”*. (Metalinguistic is the most abstract utterance and has the most principled function in learning process). For example, “Phoneme is a group or unit of sounds that distinguish meaning” (Ramelan, 1977:165).

6. Poetic Utterance

Poetic utterance is concerned more with the aesthetic aspect of language. It is usually used in novels, songs, and poems. The following poem by William Wordsworth (in Kurniawan, 2009:48) illustrates the point:

*I wandered lonely as a cloud
That floats on high o'er vales and hills
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.*

The choice of words used in the poem has a connotation meaning. In this poem, the word “wandered” in the first line indicates that the poet has no intention in his journey. He/she was lonely and compared him/herself to a cloud. In addition, he/she used the word “daffodil” which symbolize the nature, and described the daffodils as having only one color, that is “golden”, symbolizing the wealth and prosperity. Therefore, the golden daffodils means the precious nature.

CHAPTER III

RESEARCH METHOD

This chapter concerns methods that are used in conducting this research. It contains type of research, research data and data source, population, method and technique of collecting data, and method of analyzing data.

1. Type of Research

Based on the purpose of the research, this research is a descriptive research. Usman and Akbar (1996:4) suggest that descriptive research is research that describes the facts systematically, factually, and accurately. The writer conducts her research for she wants to discover and describe the various language styles used by the speaker in his/ her communication. Also, she wants to discover the social factors that influence an individual's use of a certain language choice.

Based on the data analysis, this research is qualitative research. Qualitative research is defined as a research method whose data "is in the form of words or pictures rather than number" (Bogdan and Biklen in Sugiyono, (1999:13). As the writer conducts her research about language style in a movie, the data in this research are in the form of utterances, instead of numbers.

2. Research Data and Data Source

The primary data of this research are taken from the transcription of an Indonesian movie entitled *Alangkah Lucunya Negeri Ini*, whose duration is 105 minutes, and was released by Demi Gisela Citra Sinema in 2010. This movie presents Deddy Mizwar as the director, Zairin Zain as the producer, and Musfar Yasin as the script writer.

3. Population and Sample

The main character is Muluk, while the other characters are Pipit (Muluk's friend), Samsul (Muluk's friend), Pak Makbul (Muluk's father), Haji Rahmat (Pak Makbul's friend), Haji Sarbini (Pak Makbul's friend), Jarot (the boss of the pickpockets), Glen (a young pickpocket), Komet (the pickpocket), and Ribut (the pickpocket).

Population includes all of the research objects which are going to be observed (Arikunto, 1982:90). In this research, the population is all Muluk's utterances in *Alangkah Lucunya Negeri Ini* movie.

In determining sample, the writer uses purposive sampling. Purposive sampling is defined as a technique of taking sample based on certain purposes (Arikunto, 1982:98). The writer takes Muluk's utterances which contain language styles as the sample. In total, there are 49 Muluk's utterances that the writer analyzed. Then, she analyzed them based on the language styles from formal to informal.

4. Method and Technique of Collecting Data

In collecting data, the writer uses observation method, meaning that she collected the data by watching and observing *Alangkah Lucunya Negeri Ini* movie. The technique of collecting data is non-participant observation technique. In this research, the writer

acts only as an observer who is not involved directly and actively in the research object (Usman and Akbar (1996:56). She watched and observed the utterances of the main character of the film, *Muluk*. She continued with the note-taking technique, in which she took note and classified *Muluk*'s utterances into the types of language style and functions.

5. Method of Analyzing Data

In this research, the writer applies two methods of analyzing data, namely identity method (*metode padan*) and distributional method (*metode agih*). Sudaryanto (1993:13) suggests that identity method is a method of analyzing data where the researcher analyzes the non-linguistic elements. In contrast, distributional method is defined as a method of analyzing data where the researcher analyzes the parts or elements of language (Sudaryanto, 1993:16).

The writer uses identity method in order to analyze the factors that influence *Muluk*'s language choice, while distributional method is used to analyze *Muluk*'s utterances in the movie.

The following are the steps of analyzing the data:

1. Watching and closely observing *Alangkah Lucunya Negeri Ini* movie.
2. Labeling and classifying *Muluk*'s utterances based on the types of language style and functions.
3. Analyzing *Muluk*'s utterances based on the characteristics of language style.
4. Analyzing the factors that influence the language choice.
5. Presenting the data analysis.