

**INDETERMINACY OF RELEVANCE THEORY
ON TUKUL ARWANA'S ENGLISH UTTERANCES
ON *BUKAN EMPAT MATA* TALK SHOW**

THESIS

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DEPARTMENT OF LANGUAGE AND LITERATURE
FACULTY OF CULTURE STUDIES
UNIVERSITY OF BRAWIJAYA**

2010

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THESIS

**Presented to
University of Brawijaya
in partial fulfillment of the requirements
for the degree of *Sarjana Sastra***

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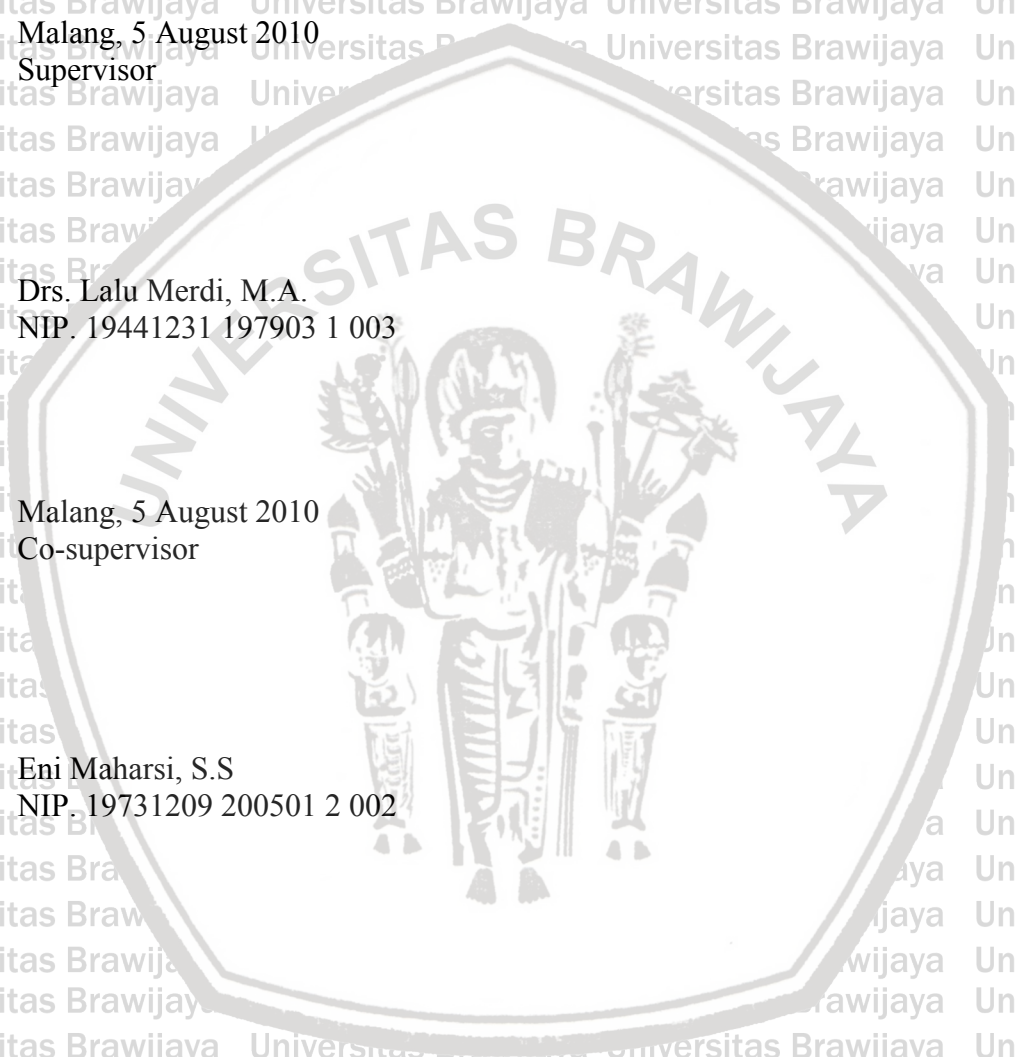
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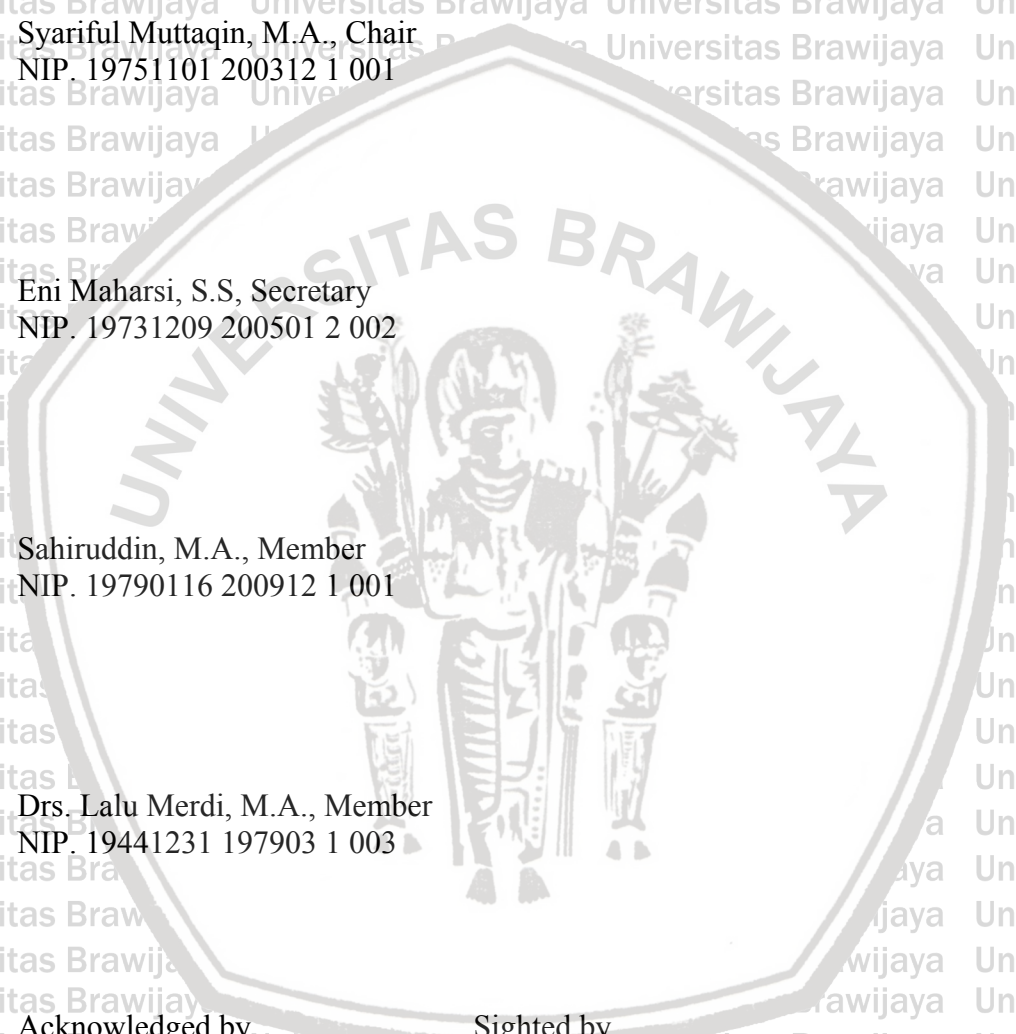
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ABSTRACT

Febrianto, Cosa, Raditya. (2010). **Indeterminacy of Relevance Theory on Tukul Arwana's English Utterances on *Bukan Empat Mata* Talk Show.**
Supervisor: Lalu Merdi.; Co-supervisor: Eni Maharsi.

Keywords: Indeterminacy, Relevance Theory, Bukan Empat Mata.

Many people assume that someone is considered smart or highly educated if he/she can speak other languages especially English. So, in order to be acknowledged by other people whether someone is smart or not, he/she tries to speak English as well as possible. However, often most of them make mistakes while speaking in English because they have inadequate knowledge about how to use English properly. This leads people to create indeterminacy in their utterances. Indeterminacy is unclear utterances which the hearer cannot precisely determine the speaker's intention.

This research not only attempts to describe which Tukul's English utterances can be categorized as indeterminacy but also investigate the relevance of Tukul's utterances. To support this research, relevance theory proposed by Sperber and Wilson is used as the first principle. This research uses qualitative approach and document analysis or content analysis to identify Tukul's English utterances.

This study reveals that indeterminacy might trigger the hearer's misinterpretation toward the speaker's utterances. This study also reveals several steps in uncovering the relevance. First, when indeterminacy or unclear sentence appears, the hearer should be able to have assumptions toward someone's intention. Then select one possible assumption which is the relevance of the speaker's intention. Finally, the hearer must be able to determine whether the utterance has hidden messages or not and the speaker is also expected to give information as clearly and briefly as possible otherwise the communication cannot be achieved successfully. The conclusion of this study shows that indeterminacy can be used in delivering certain hidden messages.

ABSTRAK

Febrianto, Cosa, Raditya. (2010). **Teori Relevansi Indeterminasi terdapat dalam ucapan berbahasa Inggris oleh Tukul Arwana dalam acara *Bukan Empat Mata***. Pembimbing: (1) Lalu Merdi.; Pembimbing: (2) Eni Maharsi.

Kata kunci: Indeterminasi, Teori Relevansi, Bukan Empat Mata.

Banyak orang berasumsi bahwa seseorang dapat dikatakan pintar dan berpendidikan tinggi jika dia fasih berbahasa asing terutama bahasa Inggris. Tetapi sering pula ketika mereka menggunakan bahasa Inggris, mereka membuat kesalahan karena mereka tidak memiliki ilmu yang cukup tentang penggunaan bahasa Inggris secara tepat. Hal ini mengakibatkan seseorang melakukan indeterminasi di dalam ujarannya. Indeterminasi adalah ujaran yang kurang jelas sehingga pendengar sulit untuk menentukan maksud dari ujaran tersebut.

Penelitian ini tidak hanya mencoba menjabarkan ujaran-ujaran Tukul yang dapat dikategorikan dalam indeterminasi tetapi juga mengungkapkan maksud dari ujaran tersebut. Untuk mendukung penelitian ini penulis menggunakan teori yang dikemukakan oleh Sperber dan Wilson. Penelitian ini menggunakan pendekatan kualitatif dan analisa dokumen untuk mengidentifikasi indeterminasi di dalam ujaran berbahasa Inggris Tukul.

Penelitian ini mengungkap indeterminasi dapat memicu interpretasi yang salah dari pendengar terhadap maksud dari ujaran pembicara. Penelitian ini juga mengungkapkan langkah-langkah dalam mengungkap maksud dari pernyataan seseorang. Langkah pertama, ketika muncul kalimat yang tidak jelas maknanya, pendengar harus bisa membuat beberapa asumsi terkait maksud dari pembicara. Kemudian memilih salah satu asumsi yang paling mendekati maksud dari pembicara. Langkah terakhir, pendengar harus bisa menentukan apakah di dalam ujaran tersebut terdapat makna tersembunyi atau tidak serta pembicara juga diharapkan memberikan informasi atau pernyataan sejelas dan sesingkat mungkin agar komunikasi dapat berjalan lancar. Kesimpulan dari penelitian ini mengungkapkan indeterminasi dapat digunakan untuk mengungkapkan makna tersembunyi di dalam suatu ujaran.

ACKNOWLEDGEMENTS

First, the researcher would like to thank Almighty God for His mercy, blessing and guidance so he could finish this thesis entitled “Indeterminacy of Relevance Theory on Tukul Arwana’s English Utterances on *Bukan Empat Mata* Talk Show”.

Second, the researcher would like to thank Drs. Lalu Merdi, M.A, and Eni Maharsi, S.S as the advisors who had given valuable guidance, patience, corrections, and suggestions during this thesis writing process.

My beloved mother, father, brother for their affection, and support. All of my friends in SAP Program Ari Kusuma, Aji Tia Wulansari, Ima Rahmawati Soleha, Kethut Dwiwana, Marisa Dika, M. Aziz Wijaya, Silvia Maulana, Tatik Wijayanti, Zuhria Husna who have given contributions during this thesis writing process.

The researcher would also give deepest thank to all friends that cannot be mentioned one by one here. This report is not perfect because of the number of limitation and constraint that the researcher faced. However, the researcher does hope that this report can give benefit to all of us.

Malang, 13 August 2010

The researcher

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CHAPTER I

INTRODUCTION

1.1 Background of Study

In this modern era people do a lot of communication to communicate with others and share their ideas. In communication language is an important part in our everyday interaction. It is also a very important means of establishing and maintaining relationship with other people. It is used for certain purposes, such as persuading, commanding, and establishing a relationship. Also we can directly deliver our opinion to other people by using language. But, the information may be received in different ways by our interlocutors. This condition is caused by the universal meaning of language since the same utterances or words might have different meanings in different languages. Nowadays, language has more important role since we use a language in our daily activity to communicate.

According to Wardhaugh (1986, p. 1) "language is when two or more people communicate with each other in speech, we can call the system of communication that they employ a code." Moreover he also describes language as "a systematic means of communicating ideas or feelings by the using of signs, sounds, gesture, or marks that have meanings." Therefore, in communicating with each other, people share information such as asking and answering, expressing their opinion, and establishing relationship.

Communication can be described as a process of transferring information from one entity to another. Communication processes are the interactions between

at least two agents which share the information in the form of thoughts, opinions, or information by speech, writing, or signs. Sperber and Wilson (1995, p. 1) define communication as “a process involving two information-processing devices. One device modifies the physical environment of the other. As a result, the second device constructs representations similar to representations already stored in the first device.”

Therefore, it is also supported by Grundy (2000) who suggests that communication is “a process whereby information is enclosed in a package and is channelled and imparted by a sender to a receiver via some medium. The receiver then decodes the message and gives the sender a feedback. All forms of communication require a sender, a message, and an intended recipient. In achieving a successful communication Grundy (2002, p. 113) also proposes speaker judgement and hearer resources which “the speaker must make some assumption about the hearer’s cognitive abilities and contextual resources will necessarily be reflected in the way she communicates and in particular in what she chooses to make explicit or what she chooses to leave implicit.” At this point the speaker who intends an utterance to be interpreted in a particular way must also expect the hearer to be able to supply a context which allows that interpretation to be recovered.

So communication is not as simple as saying what we mean, because we talk in different ways. Sometimes in delivering our intention we as the speaker assume that the hearers know what we mean or have possible assumption of the speaker’s intention. This is what we called as relevance of the utterance which carries the

real intention toward the speaker utterances. Cutting (2002, p. 2) defines the speaker's intention is "dependent on assumptions of knowledge that are shared by both speaker and hearer: the speaker constructs the linguistic message and intends or implies a meaning, and the hearer interprets the message and infers the meaning." For example, when the speaker says "I love Susi" the speaker assumes that the hearer know which Susi is being mentioned.

Language can be defined as a form of communication that occurs in social interaction. When someone is able to use language which is not their mother tongue, they provide a good tool for his or her development in society. Here people interact with different society. Language that is used in a society is influenced by its culture. As a result, one society uses a different language from others because every society has its own social values.

For example in Indonesia, many people assume that someone is considered smart or highly educated if he or she can speak other languages, especially English.

So, in order to be acknowledged by other people whether someone is smart or not, he or she tries to speak English fluently. It often happens that most of them make a mistake while speaking in English because they have not competent yet to use English properly. This leads people to create indeterminacy in their utterances.

Indeterminacy is unclear utterances which make the hearer try to guess its meaning by using human cognition. Indeterminacy can be seen in real situation such as in interviewing someone, discussion, notices written in public places, and talk shows.

This study is expected to give some contribution theoretically, such as giving some examples of indeterminacy in real situation to readers and giving some

contribution to pragmatics theory, and practically enable the reader to understand or draw inference from indeterminacy, also enable the reader to explicate utterances from indeterminacy. Hopefully this study helps the reader to avoid making indeterminacy especially in English, which is not corrected. In this research, the researcher focused on talk show program, since it comprised with a lot of utterances to be analyzed, in which the program involved discussion and interviewing people.

The most popular talk show program in Indonesia is *Empat Mata* which nowadays becomes *Bukan Empat Mata*. The host of that program having become popular and phenomenal is Tukul Arwana. In this talk show program, there were a lot of Tukul's utterances, especially in English, which lead to indeterminacy. The researcher assumed the host of the program was not able to produce and pronounce words in English properly. Tukul Arwana's performance in producing English can be categorized as poor English. As a result, sometimes people could not understand or take seconds to get the meaning of what he was uttering. Based on those considerations, the researcher conducted a research entitled

“Indeterminacy of Relevance Theory on Tukul Arwana’s English Utterances on *Bukan Empat Mata* Talk Show”.

1.2 Problems of the Study

Based on the background of the study explained above, the problems of this study are formulated as follows:

1. What are Tukul's English utterances which lead to indeterminacy?
2. What is the relevance of indeterminacy in Tukul's English utterances?

1.3 Objectives of the Study

In relation with the research problems above, the objectives of the study are:

1. To know the indeterminacy in Tukul's English utterances.
2. To uncover the relevance of indeterminacy in Tukul's English utterances.

1.4 Definition of Key Terms

1. **Talk Show** is a television or radio program where one person or group of people discusses various topics put forth by a talk show host. (Tolson, 2001)
2. **Pragmatic** is about explaining how we produce and understand such everyday but apparently rather peculiar uses of language. (Grundy 2000, p. 3)
3. **Relevance Theory** is a recent account of human communication, which is grounded within a general view of cognition. (Sperber and Wilson cited in F. Jackson and M. Smith, 2006, para. 2)
4. **Indeterminacy** is a property of linguistic forms such that their semantic value is underspecified and needs to be enriched in ways particular to the contexts which they occur. (Grundy, 2000, p. 274)

CHAPTER II

REVIEW OF RELATED LITERATURE

2.1 Theoretical Framework

This chapter presents a brief description and explanation about the theories that support this study. There are several theories that are important to discuss.

This chapter begins with general description about Talk Show, Pragmatics, and Relevance Theory. Then the researcher describes the terms of indeterminacy, including the definition and its characteristics.

2.1.1 Talk Show

A talk show is a television or radio program where one person or group of people discusses various topics put forth by a talk show host. Sometimes, talk shows feature a panel of guests, usually consisting of a group of people who are learned or who have great experience in relation to whatever issue is being discussed on the show for that episode. Other times, a single guest discusses his/her work or area of expertise with a host or co-hosts. Tolson (2001, p.14) stated that talk shows deliver any kind of public forum that allows variety of voices to be heard. More generally, these are the voices of ordinary people who are permitted to present a challenge to the status of expertise. Moreover, Timberg and Erler (2002, p.3) noted that television talk show is governed by several rules or guiding principles. The first governing principle of the television talk show is that everything that occurs on the show is framed by the host who characteristically has a high degree of control over both the show and the

production team. Second principle is that the talk show is experienced in the present tense as a conversation. It means that whether it is live, taped or shown reruns, it always maintains the elution of present time. The third principle is that television talk show is a product, a commodity competing with other broadcast commodities. For this reason television talk show is always regulated by invisible rules of acceptability. Guests are carefully chosen and questions pre-screened. Then the last principle is that there is a give and take on a talk show. While it must appear to be spontaneous, must also be highly structured.

So talk show is a kind of television or radio show which discusses a current hot topic related to the invited guests. It could be about their problems, politics, job, lovers and so forth.

2.1.2 Pragmatics

According to Griffiths (2006, p. 32) “Pragmatics is a study of how senders and addressees, in acts of communication, rely on context to elaborate on literal meaning.” Pragmatics encompasses speech act theory, conversational implicature, talk in interaction and other approaches to language behaviour in philosophy, sociology, and linguistics. Pragmatic studies how the transmission of meaning not only depend on the linguistic knowledge (e.g. grammar and lexicon) of the speaker and listener, but also on the context of the utterance, knowledge about the status of those involved, the inferred intent of the speaker, and so on.

Another notion is stated by Sperber and Wilson (cited in F. Jackson and M. Smith, 2006, para. 2) suggesting that “Pragmatic is the study of language as it is used in a social context, including its effect on the interlocutors. Pragmatics is

often described as the study of language use, and contrasted with the study of language structure.” Moreover, in this broad sense, it covers a range of loosely related research programmed from formal studies of deictic expressions to sociological studies of ethnic verbal stereotypes. Pragmatics contrasts with semantics, the study of linguistic meaning, and is the study of how contextual factors interact with linguistic meaning in the interpretation of utterances.

Atkinson, Kilby and Roca cited in Grundy (2000, p. 3) define pragmatics as “The distinction between what a speaker’s words ‘literally’ mean and what the speaker might mean by his words.”

So pragmatic is the branch of linguistic study that deals with contextual meaning. It means in analyzing contextual meaning we as the hearers rely on the context of the utterance. It could be the speaker’s characteristics or any information that is useful in analyzing the context.

2.1.3 Relevance Theory

Relevance theory is an inferential approach to pragmatics which starts from the broadly Gricean assumption that an essential feature of most human communication, both verbal and non-verbal, is the expression and recognition of intentions. According to Grice (1989)

“The inferential model of communication is the first serious alternative to the classical code model. According to the code model, a communicator encodes her intended message into a signal, which is decoded by the audience using an identical copy of the code. A communicator provides evidence of her intention to convey a certain meaning, which is inferred by the audience on the basis of the evidence provided. An utterance is, of course, a linguistically coded piece of evidence, so that verbal comprehension involves an element of decoding. However, the decoded linguistic meaning falls far short of determining the speaker’s meaning, and is just one of the inputs to a non-

demonstrative inference process which yields an interpretation of the speaker's meaning".

While Sperber and Wilson (1995) define that Relevance theory is a recent account of human communication, which is grounded within a general view of cognition. As the basic feature to seek for relevant human cognition plays an important role to uncover someone's intention. They suggest "Human cognitive processes generally operate on the basis of the greatest possible cognitive effect for the smallest possible processing effort." The path to this objective is for hearers to focus their attentions only on that which appears to be most relevant.

Sperber and Wilson have based their approach on the belief that human attention and thought automatically turn toward information that seems relevant. According to Relevance Theory, the people should have good cognitive ability to uncover the others' intention in order to get successful communication. Sperber and Wilson cited in L. Horn & G. Ward (2004, p.607) suggest "In relevance, any external stimulus or internal representation which provides an input (a sight, a sound, an utterance, a memory) to cognitive processes may be relevant to an individual at some time." Which shows that to reach the relevance the speaker and the hearer should come to the contexts and the contexts are obtained from the cognitive processes of the individual to get the relevance. In relevance theory, Sperber and Wilson also propose that inferential communication is what so called ostensive inferential communication. The main point about ostensive inferential communication is that communicator intentionally provided evidence that he intends the audience to arrive at certain inferences. As Sperber and Wilson (1995,

p.50), “an ostensive stimulus is a behavior”, so that it can only be explained on the contextual assumption that the speakers want to give evidence of their intention to deliver some information. For example when someone uses foreign language which is not their first language, they can use their gesture or body language to deliver their message. Contextual effect is indeed really important since it describes the condition or situation of the speaker in delivering their message. So, it is clear that every single piece of evidence gained from a stimulus can be interpreted against some of contextual assumption, draws the inference of what the speaker wanted to convey.

In addition, Grundy also suggests in his book *Doing Pragmatics* (2000, p.106) about some keys of principles of relevance. Those are explained as follows:

1. Every utterance comes with a guarantee of its own particular relevance.
2. Because the addressees cannot prove the relevance of the utterances they hear without taking context into account. As Sperber and Wilson suggest, “the speaker must make some assumptions about the hearer’s cognitive abilities and contextual resources, which will necessarily be reflected in the way she communicates, and in particular in what she chooses to make explicit or what she chooses to leave implicit (1995, p.218).
3. However apparently grammaticalized linguistic structure may be, utterances are, as we have seen, radically under-determined. So a single syntactic relation may represent a very wide range of logical and semantic relations.

Even the determination of sense requires an inferential process.

4. Once the propositional form of an utterance has been fully elaborated, the utterance may be regarded as a premise, taken together with other, non-linguistic premises available to the hearer as contextual resources, enabling him to deduce the relevant understanding.
5. The most accessible interpretation is the most relevant. This is an important notion because it enables us to discriminate in a principled way.
6. Context is not treated as given common ground, but rather as a set of more or less accessible items of information which are stored in a short term and encyclopedic memories or manifest in the physical environment.

Meanwhile, Mey (2009, p. 854) suggests “In Relevance Theory, the main assumption of the theory is that human beings are endowed with a biologically rooted ability to maximize the relevance of incoming stimuli (including linguistic utterances and other communicative behavior). Relevance is not only a typical property of external stimuli (e.g., utterances), but also of internal representations and thoughts, all of which may become inputs for cognitive processing. The pursuit of relevance is a typical aspect of the mental activity of human beings, always geared to obtaining the highest reward from the stimuli that they process.”

She also suggests “achieving successful communication by way of the relevance of what is being said is a sufficient aim in conversation or other verbal interaction.” It can be said that the successful communication will be reached when the speaker or the one who makes his/her intention can be inferred by two parties, the addressee and the addressor.”

This is also supported by Carston (1999) who suggests Relevance Theory is a cognitive theory resting on some general assumptions about the mind which are familiar from the work of Noam Chomsky and Jerry Fodor. Carston (1999) suggests that “The mind or at least those aspects of it relevant to current concerns, processes information in the form of representations by performing certain sorts of computations on those representations.” The cognitive account of utterance understanding makes a fundamental distinction between two types of processes: the decoding processes of the language system or the pragmatic inferential processes.

Based on that explanation above the goal of pragmatics inferential process is to explain how the hearer infers the speaker’s meaning. The relevance-theoretic account is based on another of Grice’s central claims: “that utterances create expectations which guide the hearer towards the speaker’s meaning”. Grice described these expectations in terms of a Co-operative Principle and maxims of Quality (truthfulness), Quantity (informativeness), Relation (relevance) and Manner (clarity) which speakers are expected to observe. Grice (1989) suggests that “the interpretation a rational hearer should choose is the one that best satisfies those expectations.”

Meanwhile relevance theory by Sperber and Wilson share Grice’s intuition that utterances raise expectations of relevance, but question several other aspects of his account, including the need for a Co-operative Principle and maxims, the tendency to focus on pragmatic contributions to implicit (rather than explicit) content, and the claim that metaphor and irony are deviations from a norm of

literal truthfulness. Relevance theory claims that the expectations of relevance raised by an utterance are precise enough, and predictable enough, to guide the hearer towards the speaker's meaning. The aim is to explain in cognitively realistic terms what these expectations of relevance amount to, and how they might contribute to an account of comprehension. In short, according to relevance theory which is proposed by Sperber and Wilson, utterances raise expectations of relevance not because speakers are expected to obey a Co-operative Principle and maxims or some other specifically communicative convention, but because the search for relevance is a basic feature of human cognition, which communicators may exploit.

Carston (2002) also has the same notion like Sperber and Wilson. She believes human cognition plays important role to convey someone relevance since she defines relevance as a property of inputs to cognitive processes (whether perceptual or higher-level conceptual); it is a positive function of cognitive effects and a negative function of the processing effort expended in deriving those effects. She defines contextual effects at her book *Thoughts and Utterances* (2002, p. 44) as "cognitive effects (or contextual effects) include the strengthening of existing assumptions of the system, by providing further evidence for them, the elimination of assumptions that appear to be false, in the light of the new evidence, and the derivation of new assumptions through the interaction of the new information with existing assumptions." The basic principle of the framework is the "Cognitive Principle of Relevance" which suggests the human cognitive system as a whole is oriented towards the maximization of relevance. She also

describes “the various subsystems conspire together in a bid to achieve the greatest number of cognitive effects for the least processing effort. The perceptual input systems have evolved in such a way that they generally respond automatically to stimuli which are very likely to have cognitive effects, quickly converting their sensory impact into the sort of representational formats that are appropriate inputs to the conceptual inferential systems; these systems then integrate them, as efficiently as possible, with some accessible subset of existing representations to achieve as many cognitive effects as possible.”

Based on Grundy (2000, p. 102) there are three processes to uncover other’s relevance; they are:

2.1.3.1 Explicature

Explicature is the inference or series of inferences that enrich the under-determined form produced by the speaker to a full propositional form motivated by the indeterminacy of language. (Grundy, 2000, p. 102)

Carston (cited in Bluetner, p. 3) defines an explicature as a propositional form communicated by an utterance which is pragmatically constructed on the basis of the propositional schema or template (logical form) that the utterance encodes; its content is an amalgam of linguistically decoded material and pragmatically inferred material.

While Sperber and Wilson (cited in Carston, 2002) suggest explicature as an ostensively communicated assumption which is inferentially developed from one of the incomplete conceptual representations (logical forms) encoded by the utterance. Explicature concerns with the meaning given to an utterance by its

context also concerns with a sentence which is explicitly said, as opposed to the implicature, the information that the speaker conveys implicitly.

So basically explicature is process of elaborating or explicating the original utterances, text and statement or the way the hearer decoded someone relevance by enriching the utterance. The ways the hearer decoded the utterances are varied.

It depends on the context of the utterance whether it is explicitly stated or not. So the human cognition plays an important role to identify someone's intention by enriching the information uttered by the speaker. For example, if the utterance is only one word in which the speaker delivers to the hearer, in order to uncover the speaker's relevance the hearer should have known who is talking and to whom the speaker is talking to, and the topic that the speaker discusses, then analyzes it until the hearer has made an assumptions on the hidden message. Otherwise the communication has not been successfully achieved.

2.1.3.2 Higher-Level Explicature

The process of uncovering other's relevance by defining the characteristics of the speaker. This process is very difficult and subjective since we have to know the characteristic of who produced the utterances. (Grundy, 2000)

While Sperber and Wilson (cited in Carston, 2002, p. 377) define higher-level explicature as a particular kind of explicature which involves embedding the propositional form of the utterance or one of its constituent propositional forms under a higher-level description such as a speech-act description, a propositional attitude description or some other comment on the embedded proposition.

2.1.3.3 Implicature

Carston (cited in Bluetner, p. 3) suggests that “there are two types of communicated assumptions on the relevance-theoretic account: explicatures and implicatures.” She defines implicature as any other propositional form communicated by an utterance; its content consists of wholly pragmatically inferred matter.

Implicature is an ostensively communicated assumption which is not an explicature; that is, a communicated assumption which is derived solely via processes of pragmatic inference. An alternative characterization: a contextual assumption or contextual implication intended (communicated) by the speaker; hence an implicature is either an implicated premise or an implicated conclusion.

(Sperber & Wilson cited in Carston 2002, p. 377)

Grice (1989) defines implicature as a technical term in pragmatics for certain kinds of inferences that are drawn from statements without the additional meanings in logic and informal language use of "implication".

So based on explanation above implicature is implicit meaning behind the utterances or hidden message. According to its meaning implicature means hidden message which is no difference from the terms stated by Paul Grice. But in relevance theory propose that to uncover someone's relevance we have to look at the contextual effect without considering which and how many maxims are flouted. This process only emphasizes human cognition ability to understand and uncover other's intention.

2.1.4 Indeterminacy

Grundy (2000, p. 8) argues that the term indeterminacy or usually referred as under-determined (unclear) is an utterance that might typically have one of several different possible meanings and that the inferences we draw as the hearer determines which of these possible meanings is the one the addressee thinks the speaker is intending. He also explains (p. 103) “it requires an inferential process which provides an enriched interpretation consistent with the context of the utterance and the speaker’s encyclopedic knowledge.

Carston (2002, p. 20) suggests that Indeterminacy seems to be used with reference to several different phenomena. First, it is sometimes used in a contrast with ambiguity. “Linguists tend to reserve the term ‘ambiguity’ for those random and arbitrary coincidences of bits of linguistic form which encode two or more distinct concepts, such as ‘bank’ and ‘visiting relatives.’” Second, “Indeterminacy is used of some of the other sources of the linguistic underdeterminacy of propositional form, so we see ‘referential indeterminacy’ used of indexicals and definite descriptions which require contextual considerations for the determination of their reference; regarded as formal types within a linguistic system, they have no determinate reference.”

Hardin in *Indeterminacy and Society* (2006) suggests that “Indeterminacy marks circumstances in which individual and collective actors cannot determine the results or outcomes of their choices, not so much because of lack of power or casual ignorance ‘which might be remedied’ but because the social world characteristically presents them with stochastic and strategic choices, and

therefore forces on them stochastic and strategic choices.” Here stochastic arise whenever choices carries with it the possibility of harm, where strategic problems arise due to stochastic problems in context of collective choice provide possible outcome that are produced by strategic interactions. So in short individual chooses to select strategies to advance their interest, and outcomes depend on what all involved in the interaction choose to do but what all will choose to do is contingent and cannot usually be known, and so outcomes are unpredictable and strategies indeterminate.

Meanwhile Quine (cited in Bostrom) define indeterminacy as “the indeterminacy thesis says something to the effect that our notion of meaning is irremediably confused. Even if indeterminacy thesis is false, there is still possibility that meanings could be indeterminate on a microscopic level.” Thus, he also suggests indeterminacy as the thesis that our notions of meaning, analyticity, etc., do not make sense. In his thesis, Quine (cited in Xiang) divided indeterminacy into two major theories: indeterminacy of meaning and inscrutability of reference or indeterminacy of reference. Indeterminacy of meaning is to claim that consistent with all possible dispositions to behavior on the parts of all concerned, different system of analytical hypotheses can be formulated which render different English translations of the same use of an aboriginal expression which differ in meaning. Quine proposes that people should make it clear to what degree interpreter can solve the problem of translation from one language into another only by means of pure experiences rather than language itself. Indeterminacy of reference is somehow analogous but is concerned with

words instead of sentences. For example Quine's mentions *gavagai* as an example to illustrate the indeterminacy of reference. Since the linguist concludes it has the same concrete term with rabbit, the linguist is convinced that *gavagai* and rabbit refer to just the same animal. Yet the linguist make a big mistake since the *gavagai* could be an abstract singular term referring to rabbit species, or a concrete term which is not of rabbits but of some part of rabbit, or of the rabbit current stage. It shows that linguist wrongly interpreted the notions of *gavagai* which has to be asked to the aboriginal after the linguist settle down the aboriginal expressions for assent or dissent to decide whether the meaning of an utterance is right or wrong. At this point, Quine suggests "this question may help a lot, but the premise is that the linguist has enough knowledge of the aboriginal language before asking the question to determine whether the utterance equate *gavagai* with undetached rabbit part or with rabbit, or rabbit stage."

So indeterminacy is the term which appears when a certain communication cannot go smoothly since the information may be perceived differently by a certain people. In this situation the hearer might have several assumptions or different possible meanings related to speaker's intention. Here indeterminacy is unclear utterances which the audience cannot precisely determine the speaker's intention. Each audience also might have different interpretation toward speaker's intention since they have different background of knowledge.

2.1.5 Bukan Empat Mata Talk Show

Bukan Empat Mata is a name of talk show that is broadcasted at Trans7 every Monday to Thursday at 10 P.M. This program is created after the previous

program, which has gained as one of the most entertaining talk show programs in Indonesia, *Empat Mata* has been banned by KPI (Indonesian Broadcasting Committee) in November 2008. *Bukan Empat Mata* talk show started to broadcast its program on December 2008 with the same concept from previous one but with the new idea of presenting or guiding the talk show. The context of the conversation on *Bukan Empat Mata* talk show can be categorized as humor which has a purpose to entertain the audience. According to Mey (2009, p. 859), who elaborate the application of relevance theory into several numbers of research areas which one of them is humor, suggests that “Within a relevance-theoretic approach, humor is no longer a property of texts and, instead, what we need to characterize are the audience’s mental processes in the interpretation of humorous texts. Underlying this approach to humor lies the premise that communicators can predict and manipulate the mental states of others. Knowing that the addressee is likely to pick out the most relevant interpretation of the joke (or some part of it), the humorist may be able to produce a text that is likely to lead to the selection of an accessible interpretation, which is then invalidated at some point.” It is also supported by Yus cited in Mey (2009) “for instance, it is claimed that in many jokes the initial part has multiple interpretations, which are graded according to their accessibility. The hearer is led to select an overt (i.e., relevant) interpretation of this part of the joke. Suddenly, the hearer notices that the subsequent part has a single covert interpretation which is eventually found to be the correct one (and the one providing a coherent interpretation to the whole text) and which humorously surprises the hearer.”

2.2 Previous Study

In relation to this study, there are some previous studies that are concerned with relevance theory:

a. Nick Bostrom (1995): *Understanding Quine's Theses of Indeterminacy*.

→ This thesis attempts to clear up some of the misunderstandings, to provide a satisfactory formulation of the thesis in non-naturalistic terms, also to demonstrate how a naturalistic substitute can be derived from this formulation. This thesis also attempt to refute the best know arguments for and against the thesis, and show how it relates to the thesis of indeterminacy of reference, the theses of semantic and epistemic holism and to the thesis of under-determination of theory by data. Finally the writer also argues that there is an interesting sense in which the indeterminacy is a matter of degree, and expresses his opinion that this degree is probably not very high. The state of the art as regards the thesis of indeterminacy of translation is as follows. It is very much has been said about it, most of which is based on misunderstandings. No satisfactory formulation of the thesis has been presented. No good argument has been given in favor of the thesis. No good argument has been advanced against it.

b. Xiang Xu (2010): *Quine's Indeterminacy of Translation Thesis*

→ This paper aims to analyze Quine's major theories of Indeterminacy of Meaning and Inscrutability of Reference by their definition and appearance, and then comments them in daily communication and

practical translation activities. The study reveal that the problem of indeterminacy is only special to the context of the radical translation thus is totally insignificant. But this is a mistake, because it overlooks the similar behavioral proofs of radical translation and ordinary language learning and using. Generally speaking, the communication with our fellow people is also a kind of native language learning, the success of which depends on how the listener understands the mother tongue from the other speaker. However, due to the variety of dialectal phonemes, regional cultures and individual backgrounds, different listeners can hold quite different understandings towards the same word or sentences, which is crucial to translation process. Therefore, it is tolerable to say that different listeners or readers can maintain different translation criteria even in a domestic environment.

c. Veronica Vivanco (2006): *Implicatures And Explicatures In English And Spanish Commercial Messages: Pragmatic Level Versus Semantic Level.*

→ This article analyses the differences between English and Spanish in technical advertising texts in relation to the concepts of implicature and explicature. It looks at the distinctive features of publicity discourse in both English and Spanish advertising messages. The texts studied show different patterns: fluctuation from implicit to explicit implicatures, explicatures combined with consecutive sentences, explicatures combined with implicatures, and exclusive use of

implicatures. The contrast between English and Spanish reveals that the latter makes a full display of implicatures, so that the pragmatic level has a higher level of use. In contrast, English shows a tendency to combine implicatures with explicatures or with consecutive sentences, which also play the role of hidden implicatures. Both English and Spanish make full use of implicatures. They are graded on a scale which ranges from implicit (veiled) to explicit (open) implicatures.

The analysis shows that advertising messages share the same behaviour in the self-attribution of the concept of quality; they also show a contrast between the positive features of the company being advertised and insufficiencies of the rival companies; and, finally, this counterbalance is shown by means of the opposition open statements (have) and implicatures (have not).

CHAPTER III

RESEARCH METHODS

3.1 Type of Research

This study applied qualitative research. Ary et al (2002, p. 425) suggest that “Qualitative research deals with the data that are in the form of words, rather than numbers and statistics.” This research attempted to describe and categorize data by using certain analysis criteria. The researcher analyzed indeterminacy in Tukul’s English utterances by explicating the utterance which needs to be explicated and having several assumptions before determining the intention. This study analyzed based on relevance theory which is proposed by Sperber and Wilson (1995).

In this research, the researcher used document analysis or content analysis to identify and analyze indeterminacy on Tukul Arwana’s English utterances. According to Ary et al (2002, p. 435) “Qualitative research may also use written documents to gain an understanding of the phenomenon under study. These documents may be personal, such as autobiographies diaries, and letters, or documents of popular culture, such as books, films, and videos.”

Ary et al (2002, p. 442) also define that “Content or document analysis is a research method applied to written or visual materials for the purpose of identifying specified characteristics of the materials. The material analyzed can be textbooks, newspapers, speeches, television programs, advertisements, musical compositions, or any of a host of other types of documents.”

So in this research the writer collected, analyzed and interpreted the data by observing the indeterminacy used by the host of the talk show based on the relevance theory which is proposed by Sperber and Wilson.

3.2 Data Source

The data of this research is in the form of the dialog or data transcription of “*Bukan Empat Mata*” taken from the internet. The study only emphasized on indeterminacy on Tukul’s English utterances. The researcher does not focus on all Tukul’s utterances but only focus on English utterances that he produces since the word produced by Tukul Arwana has purposively delivered to attract or entertain the audience. These utterances are sometimes confusing the audience who cannot determine the intention behind Tukul’s utterances. For example when Tukul produces utterance “Soft Skills” he expresses the utterance into “Sop Sikil” and spontaneously makes the audience laugh, this is language phenomena that Tukul wants to express in the way he runs the talk show. Sometimes he is also struggling with the pronunciations and understanding the meaning of the utterances in English, and sometimes he pronounces the utterances well which indicates as an entertainer or host of the program Tukul manages to attract their audience by making some unclear utterances especially in English, where some of the audiences in Indonesia are not really familiar with that language. The researcher only takes certain part of English which lead to indeterminacy. The researcher takes 15 different episodes of the talk show in which the indeterminacies appear, starting from January 17th, 2009 to February 2nd, 2009, because during this period of time there are a lot of topics of discussions related to the current hot-issues

which need to be clarified by inviting guests who are expert or having adequate knowledge in those certain issues for example: politicians, entertainers, artists, ordinary people and so forth. Then this period is the earlier episode of *Bukan Empat Mata* after the previous program *Empat Mata* has been banned by KPI. The researcher would like to investigate how the talk show program distinguishes from the previous program. Also the researcher believes it comprises a lot of data since one episode of *Bukan Empat Mata* on average contains of 4 to 6 parts of conversation with the approximate duration around 6 to 8 minutes each part.

3.3 Data Collection

The instruments of collecting data are the researcher himself and the tool in conducting the research that is laptop to download the program through the internet. This study is not only describing and analyzing the meaning or the relevance in indeterminacy of Tukul's English utterances but also attempting to analyze in different point of view like its implicature, explicature and higher-level explicature by using contextual effect.

The researcher collected the data by downloading the talk show after watching the talk show on TV in which the indeterminacy appeared. The data were taken through the internet from www.youtube.com. After the downloading process was completed, the data was saved in the computer. Then the researcher listed Tukul's utterances in which the English utterances were produced. So the transcription involved the selected utterances in related context.

3.4 Data Analysis

The researcher uses triangulation theory, as a strategy to investigate dependability and credibility, to explain the phenomenon using several theories proposed by different experts to have better understanding in analyzing process. It also provides different point of view toward the theory which helps the researcher to distinguish the theory and choose one of them which is appropriate with this study. The researcher also expected to have comments and suggestions in seminar result that he conducted to achieve valid or reliable data. Then the participant's suggestion or input was considered as feedback to help researcher to determine the data analysis. The participants here play an important role as peer reviews.

In analyzing the data the researcher answers the first and the second problems systematically. It is because in answering the first problem of the study it leads directly to answer second research problem; it is also done to avoid misunderstanding or confusion toward the explanation. The following steps were conducted to analyze the data:

1. Listing and selecting utterances

The researcher transcribed and listed all Tukul's English utterances to be analyzed. Next, the researcher determined the utterances which were considered indeterminacy by selecting the utterances which were unclear utterances and conveyed implicature or might have several possible meanings. The utterances that met this condition were collected,

and the analysis consisted of examining these utterances by using relevance theory proposed by Sperber and Wilson.

2. Classifying the data

The researcher classified the data to get valid data to be analyzed in this research. In classifying the data, the researcher related it based on the theoretical framework. Here indeterminacy is unclear utterances which are delivered by the speaker and the hearer cannot determine the intention precisely. The data which belong to indeterminacy are Tukul English utterances which might have several possible meanings or under-specified.

3. Analyzing the data

The data that had already been classified were analyzed using relevance theory stated by Sperber and Wilson. In this study, only Tukul's English utterances were identified by using relevance theory whether it has explicature, higher-level explicature, indeterminacy and implicature. To uncover the relevance, the researcher explicated the utterances by looking at the context. In this case, to get the contextual effect the researcher also took a look at the context of the utterances and considers the setting, time, place, addressee (the guests) and topic being discussed. Then the researcher could have several assumptions toward the speaker's intention. Then, the researcher determined which assumption was the most relevance toward the hidden meaning conveyed by the speaker.

4. Drawing conclusions

The researcher drew a conclusion related to the study based on the finding and the analysis. Then, the researcher verified it based on the theoretical framework.



CHAPTER IV

FINDING AND DISCUSSION

This chapter presented findings and analysis of indeterminacy terms on Tukul Arwana's English utterances on *Bukan Empat Mata* talk show. Further, the result of analysis was discussed under the subheading of this chapter.

4.1 Finding

Table 4.1 presents the finding based on the conversations in *Bukan Empat Mata* talk show. Fifteen different episodes of the talk show in which the indeterminacies appear were taken. There were 40 indeterminacies found on Tukul English utterances while he was interviewing the guests. Those indeterminacies were categorized whether they were shortly stated or wrongly stated.

Table 4.1 Indeterminacy in Tukul's English Utterance

No	Speaker	Utterance	Indeterminacy
1.	Tukul Arwana	Buat Kristina junior saya. <i>Listen-listen</i> kamu sudah punya calon lagi, siapa sih? <i>Eng. (For my junior Kristina. Listen-listen you have found your future husband, who is he?)</i>	<u><i>Listen-listen</i></u>
2.	Tukul Arwana	Buat Luna Arwana. <i>Talking-talking</i> deket-deket ini kamu rencana mau pulang kampung, ngapain sih? <i>Eng. (For Luna Arwana. Talking-talking soon you are going to your hometown. What will you do there?)</i>	<u><i>Talking-talking</i></u>
3.	Tukul Arwana	Kalo melihat Pasha Ungu saat manggung kelihatan gagah ya, penuh kharisma, padahal waktu pertama kali manggung awal 2001 masih <i>shy-shy cat</i> mungkin karena kurang <i>fly-clock</i> .	<u><i>Shy-shy cat</i></u> <u><i>Fly-clock</i></u>

		<i>Eng. (If we look when Pasha performs, he is charismatic, but when he was performing back at 2001, he was still shy-shy cat, perhaps due to lack of fly clock.)</i>	
4.	Tukul Arwana	Buat Pasha, gimana sih cara kamu buat ngatasi fever stage? <i>Eng. (For Pasha, how do you overcome fever stage?)</i>	<u>Fever stage</u>
5.	Tukul Arwana	Kamu kan masih kutu kupret atau istilah kerennya <i>onion's children</i> dalam dunia tarik suara, gimana sih cara kamu menanggapi tanggapan aji mumpung? Monggo. <i>Eng. (You are still newbie or we called it onion's children in this music industry, how do you react people assumption of your being greedy? Please tell me.)</i>	<u>Onion's children</u>
6.	Tukul Arwana	Pemi-mi-mi-mi-mirsa ketemu lagi di bukan empat-mata. Tema kita hari ini adalah <i>not try-try</i> . <i>Eng. (Good afternoon ladies and gentlemen, welcome to Bukan Empat Mata. Our theme tonight is not try-try.)</i>	<u>Not try-try</u>
7.	Tukul Arwana	Untuk Sandra from the <i>seeking/shaking grass</i> , Kamu dapat nama Po3three waktu pulang malam-malam sendirian terus lihat kereta api, apa hubungannya dengan nama Po3three? <i>Eng. (For Sandra, from the shaking grass. How could you come up with idea to give your vocal group name Po3three, when you went home and saw a train, what was the connection of that to Po3three?)</i>	<u>The Seeking Grass</u>
8.	Magdalena Tukul Arwana Magdalena Tukul Arwana	Kalo mas Tukul naksir sama Lena aduh mimpi apa semalam, mimpi buruk. <i>Eng. (If Tukul were in love with me what a nightmare.)</i> Ya mimpi buruk <i>dream on the hor...</i> <i>Eng. (Yes a nightmare, dream on the hor...)</i> Artinya? <i>Eng. (What do you mean?)</i> Mimpi buruk. <i>Eng. (a Nightmare.)</i>	<u>Dream on The Hor...</u>
9.	Ibu Listya Tukul Arwana	Kalo Uki waktu kecil itu cerewet, mulutnya tu ga bisa diam, banyak ceritanya, banyak ulahnya. Tetapi setelah besar jadi pendiam. <i>Eng. (During his childhood, Uki was a talkative, but when he is adult he less talk.)</i> Hm... <i>silent please</i> ya!	<u>Silent please</u>

10.	Alena Tukul Arwana Vega Tukul Arwana	Tugas saya untuk mensosialisasikan kalo kudu buku itu sexy. <i>Eng. (My duty is to socialise that a book-worm is also sexy.)</i> Kalo dalam bahasa Inggrisnya <i>reading skills</i> . <i>Eng. (In English we say reading skills.)</i> Apaan? Baca pake kaki? <i>Eng. (What? Is it reading using your feet?)</i> Itu lho <i>soft/sop skills</i> . (No, it is <i>soft skill</i> what I mean.)	<u>Reading Skills</u> <u>Sop skills</u>
11.	Tukul Arwana	Makanya kerja <i>time is what/watch</i> . <i>Eng. (So you have to work because time is what/watch.)</i>	<u>Time is what</u>
12.	Tukul Arwana	<i>One last cuisine for all.</i>	<u>Last cuisine for all</u>
13.	Tukul Arwana	Untuk Tamara <i>my princess</i> . <i>Eng. (For Tamara my princess.)</i>	<u>My princess</u>
14.	Tukul Arwana	Pemirsa, <i>beauty and the best/the best</i> akan segera kembali tetap di bukan empat mata. <i>Eng. (Ok ladies and gentlemen, beauty and the best/the best will be right back soon.)</i>	<u>Beauty and the Best</u>
15.	Tukul Arwana	Son gagal maning son. <i>Eng. (Son, we fail again, son.)</i>	<u>Son</u>
16.	Tukul Arwana	<i>Please welcome to the state/stage.</i>	<u>Please welcome to the state</u>
17.	Tukul Arwana	<i>For the field of the chamber/ character.</i>	<u>For the field of the chamber</u>
18.	Tukul Arwana	<i>Give me five.</i>	<u>Give me five</u>
19.	Tukul Arwana	Kapan sih kamu mulai <i>Writing the song?</i> <i>Eng. (When do you start writing the song?)</i>	<u>Writing the song</u>
20.	Tukul Arwana	Cover boy yang didepan majalah itu kalo saya <i>under cover</i> yang dinjak- injak. <i>Eng. (Well cover boy is usually appeared in front of the magazine, while me is under cover who usually being step in.)</i>	<u>Under-cover</u>
21.	Tukul Arwana Kristina Tukul Arwana	Kelihatannya kamu lebih bahagia sekarang padahal kamu single lho, why? <i>Please your talk to me.</i> <i>Eng. (It seems to me you look happier although you are single now, why? Please your talk to me.)</i> Ya I'm single and very happy. <i>Thank you, your tonight is very-very happy, too much smelling always smelling, a little by little water flow lah.</i>	<u>Please your talk to me</u> <u>Thank you, your tonight is very-very happy, too much smelling always smelling, a little by little water flow</u>
22.	Tukul Arwana	Ini lagu ngetopnya <i>treble of fall</i> . <i>Eng. (Her top song is treble of fall.)</i>	<u>Treble of Fall</u>

23.	Tukul Arwana	Seleranya paling suka apa, kegemaran masakan, ehm <i>food like</i> itu apa? <i>Eng. (What is your favorite food, ehm food your like?)</i>	<u>Food Your Like</u>
24.	Tukul Arwana	Kayaknya <i>slow</i> ya tapi makannya banyak. Banyak bungkusnya. <i>Eng. (He seems quite slow but he eats a lot.)</i>	<u>Slow</u>
25.	Tukul Arwana	Welcome back my brother Nasril Ilham alias Ariel dan M. Khauser Hikmad Uki, terus Ilyahrial Reza, Lukman Hakim Lukman, setelah 3 zaman <i>waiting list</i> akhirnya datang juga nih. <i>Eng. (Welcome back my brother Nasril Ilham AKA Ariel and M. Khauser Hikmad Uki, then Ilyahrial Reza, Lukman Hakim Lukman, after 3 ages waiting list, all of you have finally come to the show.)</i>	<u>Welcome back</u> <u>Waiting list</u>
26.	Tukul Arwana	Ceritain dong pengalaman manggung Peterpan yang pertama kali? Dari bajunya, gaya panggungnya, wah pasti <i>too much village</i> banget ya? <i>Eng. (Would you tell me your first ever experienced when you guys performed? From its costumes, appearances, I am sure it is still too much village.)</i>	<u>Too much village</u>
27.	Tukul Arwana	Jadi orang kalo kita menekuni pekerjaan <i>the love of the work met</i> . Kalo kita mencintai pekerjaan jadi jangan setengah-setengah aku yakin kita pasti sukses. <i>Eng. (So, when we do have passion to our work, the love of the work met. If we do love our job, give your full effort on it, I do believe we will be a successful person.)</i>	<u>The love of the work met</u>
28.	Tukul Arwana	Dandanannya malam ini dahsyat banget rambutnya sampai pelangi gitu? Kalian punya <i>vision/fashion stylish</i> khusus atau ini dari kalian sendiri monggo? <i>Eng. (Your make-up tonight was really amazing, your hair looks like a rainbow? Do you guys have fashion stylish or you do it by yourselves? please.)</i>	<u>Vision stylish</u>
29.	Tukul Arwana	<i>To all the girl I feel loved before.</i>	<u>To all the girl I feel loved before</u>
30.	Tukul Arwana	Untuk Luna sayang, untuk Olga dan Pak Dahlan sebentar ya, <i>please beauty... sit beauty</i> . <i>Eng. (For my sweetly Luna, for Olga and Mr. Dahlan wait a moment, please beauty... sit beauty.)</i>	<u>Please beauty</u> <u>Sit beauty</u>

31.	Tukul Arwana	Terima kasih untuk para Menteri-sahabat... tetangga sahabat... negara sahabat... <i>the country in the best-best friend.</i> <i>Eng. (Thank you to all minister form neighbour country... the country in the best-best friend.)</i>	<u><i>The country in the best-best friend</i></u>
32.	Tukul Arwana	Untuk pasangan Syuman yang romantis banget nih, latest information yang saya terima kalian ini juga ngerjain <i>scoring music</i> film "Laskar Pelangi" idenya biasanya dari mana monggo? <i>Eng. (For the romantic Syuman couple, latest information that I received you were also doing scoring music of Laskar Pelangi, what was your idea coming from? please.)</i>	<u><i>Scoring music</i></u>
33.	Tukul Arwana	Menurut <i>new/news bird ghost in airlines</i> sejak lagu "Terlanjur Cinta" kalian jadi deket ya? <i>Eng. (From new/news bird ghost in airlines ever since "Terlanjur Cinta" song, your relationship were getting closer.)</i>	<u><i>News bird ghost in airline</i></u>
34.	Tukul Arwana	Kalo ini selalu mengecewakan (pointed to audience/staff) wajahmu itu lho. Wajah kok mengecewakan kayak gitu udah dikasih duit masih gitu aja. Jiwa miskin, senang sedikit <i>care smell/smile</i> gitu lho. <i>Eng. (Well these guys always let me down, it is shown by their face. Will you guys look even happier, cheerier, care smile?)</i>	<u><i>Care smell</i></u>
35.	Tukul Arwana	Terus anak mbak Roro tau ga kalo ibunya terjangkit virus HIV Aids nih, monggo? <i>Eng. (Well did your daughter know you have been infevted by AIDS virus? please.)</i>	<u><i>Sleeping beauty</i></u>
	Bu Roro	Belum tau sampai saat ini belum tau, dan saya nggak akan berniat untuk kasih tau dalam waktu dekat ini mungkin ya, suatu saat mungkin belum siap aja pokoknya. <i>Eng. (No, not yet in fact I had no intention to tell her, perhaps some other time but not now, I am not ready yet.)</i>	
	Tukul Arwana	Lha sekarang anaknya mbak dimana? <i>Eng. (Well where is your daughter now?)</i>	
	Bu Roro	Maksudnya? <i>Eng (Sorry, your point is?)</i>	
	Tukul Arwana	Anaknya. <i>Eng. (Your daughter.)</i>	

Bu Roro	Ada sama saya. <i>Eng. (Oh, She is with me.)</i>
Tukul Arwana	Lha ini nonton nanti. <i>Eng. (She might have watched this show.)</i>
Bu Roro	Oh ga, mungkin dia sudah tidur sama neneknya. <i>Eng. (No, she did not. She probably has already slept.)</i>
Tukul Arwana	Oh <i>sleeping beauty</i> berarti. <i>Eng. (Well sleeping beauty then.)</i>

4.1.1 Analysis on Indeterminacy

Mostly the patterns of indeterminacy terms appeared in Bukan Empat Mata talk show were translated word by word like in the all examples. The researcher assumed that those indeterminacy terms were used for making joke or making someone laugh. Since we knew that it was spoken by Tukul Arwana a comedian who used the term and converted it into a joke by mispronouncing the English word or making Indonesian-English utterances like shy-shy cat. The researcher also found indeterminacy terms whose utterance was difficult to uncover its relevance because it was not clear and unfinished like in utterance 8. Those indeterminacy terms above were considered as indeterminacy because they were unclear or under-specified utterances. Sperber and Wilson cited in Carston (2002) say “indeterminacy which carries implicature or explicature is a property of those communicated assumptions whose propositional content as recovered by the hearer does not specifically fall within the speaker’s informative intention, though her utterance encouraged the hearer to derive some assumptions, of which these are possible cases, among a restricted conceptual range.” So, those utterances which were considered as indeterminacy should have never been used by people

because of being ambiguous or difficult to determine the speaker's intended meaning.

4.1.2 Analysis on Relevant Utterances

To answer the second research problem, the first step was to analyze the context in which the utterance occurred and the relevance of the utterance with the context.

[1] Listen-listen [Utterance 1]

The context of this utterance occurred in the dialogues between Tukul and Kristina. The expression "listen-listen" conveyed implicature. In order to obtain its implicature, it was important to uncover its relevance by looking at contextual effects. The contextual effects can reveal several assumptions toward the speaker/Tukul's intention. From the utterance above, the contextual effects were:

1. Kristina was having tough problem related to her marriage.
2. Now she had found her future husband but the fact has not been clarified.
3. The audience made noise due to the question matter.

The first assumption was Tukul wanted to confirm or clarify that some reliable sources (Bukan Empat Mata staff) informed him that Kristina has found a new future husband. The second was Tukul wanted the audience to listen to her statement and stop being noisy.

Based on the video showed that Tukul was facing the guest and the guest was fully aware she was being asked to answer the question directly, it can be inferred that the first assumption was closer to Tukul's intention.

Thus, the implicature of the utterance above was Tukul intended to use the expression "By the way" in English which was stated wrongly as "listen-listen".

[2] Talking-talking [Utterance 2]

The second utterance occurred between Tukul and Luna Maya in which Tukul stated "talking-talking" which conveyed the same implicature from the previous example. From the utterance above, the contextual effects could be drawn were:

1. Luna Maya was about to go to her hometown.
2. The information above needed to be clarified and verified.
3. The audience made noisy responses due to Tukul's statement of "For Luna Arwana..."

The first assumption was that Tukul wanted to confirm that it was true that Luna Maya planned to go to her hometown. The second was that Tukul requested the audience to listen to her statement or stop talking.

Based on the video which shows that Tukul was facing the guest and the guest replied the question directly, it can be inferred the first assumption was almost closer to Tukul's intention. So, the implicature of

the utterance above was that Tukul intended to use the expression “By the way” in English which was stated wrongly as “talking-talking”

[3] Shy-shy cat [Utterance 3]

This utterance occurred in the interview between Tukul (interviewer) and Ungu band (interviewee). This context was remembrance of Ungu’s first appearance on stage which was different from today. From the utterance above, the contextual effects which can be found were:

1. Ungu first debut appearance as a new comer happened in 2001.
2. Shy-shy cat which means “*Malu-malu kucing*” in Indonesia is a phrase to describe someone who is being shy to socialize well.

This utterance “shy-shy cat” carried several possible meanings. First, Tukul probably wanted to say at that time Ungu’s personnels were still beginners or newbie in music industry in Indonesia. Probably they had to learn a lot or still had long way until they became famous and successful. The second was Tukul made a comparison to one of the animal or he used a phrase which resemble to one of Ungu’s personnel characteristic who was shy.

The show on the screen showed that Tukul was giving an explanation how this band used to perform differently from today. It can be inferred that the first assumption was more relevant with Tukul’s intention that the band performance had to be explored and improved. Thus, the implicature

of the utterance above was Tukul wanted to use the utterance “lack of experience” in English which was stated wrongly into “shy-shy cat”.

[4] Fly-clock [Utterance 3]

The context of this utterance was the same as the previous data. From this utterance, the contextual effects were:

1. Ungu was inexperienced at all in terms of performing on stage.
2. Fly-clock is a phrase to describe someone who has lack of experience to get used doing their occupation.

This utterance carried several possible meanings. The first was to show the lack of experience. Second was probably the need to have some miracle or perhaps the group had to pray to boost their psychological nervousness before performing.

The context above described that the band was lacking of experience they need, it can be inferred the first assumption was almost closer to Tukul’s intention than the other one. The implicature of the utterance above was the use of the expression “lack of experience” in English which was stated wrongly into “fly-clock” which means clock that can fly.

[5] Fever-stage [Utterance 4]

The context of this expression was the continuation of the previous data which was still discussion on Ungu first appearance on stage. The contextual effects of this utterance were:

1. Due to their lack of experience on the stage, the personnel underwent nervousness.
2. Fever stage is a term to describe someone who is feeling nervous while performing some actions.

This utterance carried several possible meanings; the first assumption was the literal meaning of this utterance was nervous. Tukul was asking about how to overcome nervousness before the guests of the talk show performed. The second was probably Tukul wanted to ask the guest if he ever got fever/illness before performing and what the solution to handle this issue was. So the first assumption is probably the speaker's intention because first, the fact that fever-stage was not a disease but it was about our feeling which was too tense or nervous and also the guest is directly answering this question by mentioning to overcome this issue they usually pray before performing.

[6] Onion's children [Utterance 5]

The context of this utterance occurred when Tukul interviewed Asty Ananta. The utterance conveyed implicature that carried different meaning. The contextual effects of this utterance were:

1. Asti Ananta was an actress, presenter and she started to be a singer.
2. Onion's children is a phrase to describe someone who does not count to be a fierce full threat or being underestimate.

First assumption was Tukul wanted to say that she was new comer in music industry in Indonesia. The second was probably Tukul wanted to remind her that she had to stand out her talent, she was being underestimated for becoming a singer since her occupation as model, presenter and actress before.

Based on the context that Tukul was using Onion's children to describe that the guest was being underestimated in performing as a singer, it can be inferred that first assumption was almost closer to Tukul's intention. Thus, the implicative of the utterance above was Tukul intended to use the expression "underestimate" in English which was stated wrongly as "Onion's children".

[7] Not try-try [Utterance 6]

The context of this utterance occurred when Tukul was about to open the show and read the theme. The utterance was the theme of today's discussion which implied several meanings. First was a prohibited action or kind of warning for those who like to attempt something dangerous without having enough competent skills. The second assumption was the program was about to introduce something new that has never been done by other talk show in Indonesia. The contextual effects of this utterance were:

1. The invited guests were asked to explain their experience in attempting something new which was considered dangerous if they did not have sufficient skills.
2. There were no differences between the previous episode and this one.

Based on the context that there were no differences from the previous episode and the theme discussed the guests extreme actions ever attempted. So, the researcher concluded the first assumption was the most relevance toward Tukul's intention.

[8] The secking grass [Utterance 7]

The context of this utterance occurred in the dialogues between Tukul and Sandra (Po3three). Tukul was asking the idea to give this vocal group name and the reason that name (Po3three) was chosen. Then he said "for Sandra from the secking (should be shaking) grass" which conveyed several possible meanings. First, this sentence was just the way to make the situation enjoyable and funnier by using a phrase. The second was probably Sandra was the country-side girl who lived among a beautiful garden, tree etc. The contextual effects of this utterance were:

1. Po3three which pronounced "Putri" was a female vocal group that consists of three members (Sandra, Indri and Nita).
2. The shaking grass which mean "Rumput yang bergoyang" was a phrase which has similar meaning to the word "from the news that I heard" or "latest information I have got".

3. Sandra was not a country-side girl since she was born and has been raised in Bandung.

Based on the context the first assumption was almost closer to Tukul's intention. Thus, the implicature of the utterance above was Tukul intended to clarify that he had received information related to the guest's idea in naming this vocal group.

[9] **Dream on the hor... [Utterance 8]**

The context of this utterance occurred when the guest (Magdalena) tried to imagine if Tukul were her boyfriend that must be a nightmare. Tukul replied it by saying "dream on the hor..." which conveyed several possible meanings. First assumption was Tukul wanted to seek the translation word in English which was not corrected. It should be (nightmare or bad dream). The second was Tukul wanted to express "horror" before he was being interrupted, which probably mean although you will face a nightmare, you will find a happiness too. The contextual effects which can be found were:

1. Horror movie was always associated with the dark, something frightened and gloomy.
2. The guest did not want to have Tukul as her boy friend.

Based on the context that Tukul was trying to make that utterance in English or his tendency to make some word into English was clear evidence toward his intention. So, the implicature of the utterance above

was Tukul intended to express “nightmare” which was stated wrongly into “dream on the hor...?”.

[10] Silent please [Utterance 9]

The context of this utterance occurred when the guest (Mrs. Listya) was explaining Uki (her son) look like during his childhood. Uki was so much different now, he was not more talkative than he used to be. Then, Tukul replied “Hm... silent please ya” which conveyed implicature. The first was Tukul wanted to respond the word “pendiam” into English which was not corrected. The second was Tukul wanted the audience to keep quiet so that he can hear Mrs. Listya statement clearly. From the utterance above, the contextual effects which can be found were:

1. Uki was not a talkative person now.
2. The audience did make noisy responses when the question was delivered.
3. Tukul tendency to translate some words into English.

The show on screen showed that Tukul was facing the guest and the guest was fully aware she was being asked to answer the question directly, it can be inferred that the first assumption was closer to Tukul’s intention.

Thus, the implicature of the utterance above was Tukul intended to express “he was not talking a lot” in English which was stated wrongly into “silence please”.

[11] Reading Skill [Utterance 10]

The context of this utterance occurred when the guest (Alena) was explaining her duty as “Reading Ambassador” to socialize reading books was cool and the one who read books a lot (book-worm) could be also considered as sexy person. Then, Tukul immediately replied “reading skills” which conveyed implicature. From the utterance above, the contextual effects were:

1. Book-worm was a group of people who read a lot.
2. It was believed that only small number of Indonesian people did read a lot.

In the utterance above, first assumption was that Tukul intended to use the expression “Kutu Buku” in English which was stated wrongly. The second assumption was that Tukul wanted to encourage the audience to use or develop their reading skills by starting to read a lot.

Based on the context that the guest was talking about being “book-worm” was also sexy and Tukul immediately replied it by saying “In English we say reading skills” and Tukul did not say a word to the audience to promote that reading was indeed important. It showed that the first assumption was more relevant with Tukul’s intention. Thus, it can be inferred Tukul intended to use the expression “Kutu Buku” in English which is stated wrongly because it should be “book-worm”.

[12] Sop Sikil [Utterance 10]

The context of this utterance was the continuation of the previous data. After saying “reading skills”, Vega (co-host) asked Tukul’s intention of saying that word. Then she has made an assumption “is it reading using your feet”. Tukul replied “sop sikil” which conveyed implicature. First assumption was Tukul wanted to clarify his intention that reading skills was one of soft skills or belong to basic skills which human posses. The second assumption appeared because he pronounced the word “sop” which was supposed to be “soft” so another possible intention was he referred to one of Indonesian cuisine. From the utterance above, the contextual effects which can be found were:

1. Reading skills was one of the basic skills which human posses and had to explore to acquire languages.
2. Soup was a kind of cuisine or food while “sikil” was a Javanese term which mean feet or leg.

Once again to come to relevance the researcher analyzed based on the previous context that the co-host was asking Tukul’s intention of the word “reading skills” and Tukul responded it by saying “Soft Skills” but perhaps since he mispronounced the word, it made the audiences confused in conveying his message. It can be inferred that the first assumption was closer to Tukul intention which had implicature reading skills was one of soft skills or belong to basic skills which human posses to acquire languages.

[13] Time is what [Utterance 11]

The context of this utterance occurred when Tukul gave suggestion to the audience that if they wanted to have a beautiful wife; they had to work really hard. Then he said “time is what” which conveyed implicature. First assumption was that Tukul wanted to use the phrase “time is money”, which he produced into “time is watch”, to encourage the audience to use your time wisely or do not waste your time. The second assumption was Tukul mispronounced the word into “what” which probably mean he may want to ask the right phrase because he could not remember it well, because he said “what” instead of “watch”. From the utterance above, the contextual effects were:

1. “Time is money” was a phrase which mean do not waste your time or use your time wisely.
2. This utterance was directly delivered to the audience.

So once again to come to relevance the researcher analyzed based on the video that appeared on screen when Tukul was facing to the audience and suddenly his face was facing to the guest while he was about to say “what” it can be inferred the second assumption was the relevant of his intention. The implicature was he did not know the phrase.

[14] One last cuisine for all [Utterance 12]

The context of this utterance occurred almost at the end of the talk show. When Tukul said “one last question for all” but he mispronounced into “one last cuisine for all” the first impression was he was about to ask

the last question and end the talk show soon. The second assumption was he was about to give the guest a souvenir since they have willingly spent his/her time to be at *Bukan Empat Mata*. From the utterance above, the contextual effects are:

1. This utterance happened when the talk show program was about to finish.
2. The action which was done by Tukul after saying this utterance was giving a question not a present.

So based on the video that appeared on screen it can be inferred the first assumption was more relevant with his intention since he was giving a question to the guests.

[15] My Princess [Utterance 13]

The context of this conversation occurred between Tukul as the host and Tamara Blezynski as the guest representing PERTINA (Indonesian Boxing Committee). Then he said for Tamara my princess. First assumption was Tukul's intended to compliment her beauty by comparing her with a princess. The second Tukul wanted to declare that he was proud with Tamara's achievement by mentioning her princess. The word "princess" here probably did not mean literally (his daughter) perhaps more like his junior/sister. From the utterance above, the contextual effects were:

1. Princess was associated with the beautiful daughter of the wealthy king who appeared in a fairytale.

2. Tamara as the PERTINA representative has to practice boxing which is considered as man's sport. So it is not that easy for a woman to be PERTINA representative.

So based on the video that appeared on screen it can be inferred the second assumption is the closest to his intention since he congratulated her to be PERTINA representative.

[16] Beauty and the best [Utterance 14]

The context of this utterance occurred when the show was about to have commercial breaks. Then Tukul said beauty and the best which conveyed implicative. First assumption was Tukul wanted to express the phrase "beauty and the beast" to describe that his guest was beauty/gorgeous while him was not. The second was appeared due to Tukul mispronounced the word beast into best which carried meaning "beauty" referred to his guest while "the best" referred to him as one of the best presenter in Indonesia. From the utterance above, the contextual effects were:

1. This utterance happened when the talk show program was about to have commercial breaks.
2. The beauty and the beast was a phrase taken from a fairy tale movie which was describing a beautiful princess who was falling in love with beast/ugly.
3. All the invited guests at that time are female.

So based on the video that appeared on screen it can be inferred the first assumption was closest to his intention since he was directly pointing the guest as the beauty then he was pointing himself as the beast.

[17] Son [Utterance 15]

The context of this utterance occurred when Tukul intended to demonstrate how to practice boxing. Then he asked one of the audiences to be his partner in practicing. Suddenly he said “son, we failed again son”. First assumption was “son” was the nickname of the audience. The second was the audience appearance reminded Tukul of one of the character of a cinema “Tuyul and Mbak Yul” which had popular line “son, gagal maning son”.

From the utterance above, the contextual effects were:

1. Tuyul dan Mbak Yul was a comedy-cinema broadcasted around in 1996 which one famous line was “son, we fail again son”.
2. The star who said that line was a middle-age, bald, and fat just like the audience appearance.
3. The word son here was not directed to Tukul son because of the audience was a middle-ages man around 30-37 years old.

So based on the video that appeared on screen it can be inferred the second assumption was more relevant with his intention since the audience appearance was similar to the one who says that line.

[18] Please welcome to the state [Utterance 16]

This conversation happened in the dialogues between Tukul and Tika Putri as the guest. This utterance “please welcome to the stage” which Tukul badly pronounced it into “state” conveyed implicature. First assumption was Tukul intended to welcome the guest to Indonesia after having journey to Europe. The second was Tukul intended to welcome the guest for her first appearance on *Bukan Empat Mata* talk show. From the utterance above, the contextual effects which can be found were:

1. The guest was having a trip abroad.
2. This was her first appearance on *Bukan Empat Mata*.

So based on the video that appeared on screen it can be inferred the second assumption was closer to his intention since Tukul was asking her first impression to be on *Bukan Empat Mata* stage.

[19] For the field of the character [Utterance 17]

The context of this utterance occurred when Tukul was asking confirmation toward the guest “was it true to know and deepen the character in movie she had to lock herself in the chamber and without consuming food”. First assumption was Tukul wanted to applause her determination to play a certain character in movie. Second assumption was Tukul wanted to remind her that there might be another way to know and deepen the character in movie other than to do an extreme action which can cause trouble to her health. From the utterance above, the contextual effects were:

1. Sometimes an extreme action has been done by the actor/actress to deepen or know the character.
2. The guest was an actress who got the role on movie to play a character who has no parent.
3. Lock the door for a few days without consuming any food is dangerous and can be categorized as an extreme action.

So based on the video that appeared on screen it can be inferred the second assumption is the relevant of his intention since he suggested different way to be chosen in order to feel or sense the character's life.

[20] Give me five [Utterance 18]

This utterance belongs to indeterminacy which was stated shortly because the researcher had to elaborate the utterance to obtain the relevance. First assumption was Tukul did compliment the guest's statement and offered her his hand to toss by saying "give me five." So the correct utterance or its explicature would be "give me your hand and I will toss it". The second assumption was Tukul probably was asking some money to the guest, could be Rp. 500, 00, Rp. 5.000, 00 or Rp. 50.000, 00.

The third, Tukul probably intended to have a short-break. From the utterance above, the contextual effects were:

1. Tukul was asking the guest hand to be tossed.
2. It was not appropriate to ask the guest some money in talk show program.

3. Tukul was exhausted.

So based on the video that appeared on screen it can be inferred the first assumption was closer to his intention since the guest responded it by tossing Tukul's hand.

[21] Writing the song [Utterance 19]

The context of this utterance occurred when Tukul and his guest Gita Gutawa were having conversation related to Gita's activities recently.

Then Tukul asked her next step after achieving one of her dreams to be a successful singer by saying "When do you start writing the song". First assumption was Tukul wanted to ask her when she will begin to write song for her own album. The second was Tukul intended to know whether she would follow her father's step to be music composer/arranger. From the utterance above, the contextual effects which can be found were:

1. Gita Gutawa was the daughter of Erwin Gutawa, a famous composer.
2. Gita Gutawa was a singer.
3. In her previous album Gita has already started to write the song for her own album.

So based on the video that appeared on screen it can be inferred the second assumption was closer to his intention since the guest father was a composer and the guest was starting to compose/arrange her own song for her next album.

[22] Under-cover [Utterance 20]

The context of this conversation was in the dialogues between Tukul and the Dance Company (Nugie, Baim, Aryo Wahab, Pongky) discussed a moment when Tukul used to work as model/cover-boy but then he explained that he was not like the model used to appear in front of the pages. He used to appear in the back pages of the magazine. First assumption was that Tukul was not yet famous as he was now, so that he used to appear at the back pages of a magazine. The second assumption was that he really used to be working as a spy. Perhaps he was not really a spy or undercover agent but he once played a character as a spy in the movies. From the utterance above, the contextual effects were:

1. Cover boy was a term for male model which usually appeared on newspaper and magazine.
2. Under cover was a spy or someone who disguised to be someone else to retrieve information.

So based on the context which Tukul stated he used to appear in the back pages of the magazine not in the front pages. It can be inferred the first assumption was more relevant with his intention which implicated at that time he was not famous yet to appear in front of magazine.

[23] Please your talk to me [Utterance 21]

The context of this utterance occurred when Tukul was asking Kristina about "how is it like being single". Then he said "please your talk

to me” to end his question. First assumption was Tukul wanted Kristina to share or reveal her secret and come-up with solution for a single to overcome his/her loneliness or Tukul wanted to make a joke that he desired to have lips like Kristina did. From the utterance above, the contextual effects were:

1. Kristina has just recently divorced.
2. Please your talk to me probably means please tell me.

So based on the context which the guest responded it by saying “I am very happy...” It seems the guest was fully aware toward Tukul intention which he stated wrongly into “please your talk to me”. So the first assumption was closer to his intention.

[24] Thank you, your tonight is very-very happy, too much smelling always smelling, a little by little water flow [Utterance 21]

The context of this utterance occurred after hearing Kristina’s statement that she was very happy now and Tukul responded by saying “Thank you, your tonight is very-very happy, too much smelling always smelling, a little by little water flow”. First assumption although the utterance was wrongly stated Kristina seemed to successfully overcome her problem of being single since she was pretty and smile always appeared on her face. The second was Tukul wanted to satire her since she was not answering his question yet. So this utterance probably one solution from him to everyone, who has similar problem like Kristina (get divorced), tried to let it go and always smile. Thus, it can be inferred the

second assumption was the relevance of Tukul intention since if we looked at the utterance 21 Kristina did not answer the question completely so that Tukul completed the statement.

[25] Treble of fall [Utterance 22]

The context of this utterance occurred when Tukul wanted to let the audience remember that Kristina was the singer of one of most popular “dangdut” song “Jatuh Bangun” but he stated wrongly by saying “Treble of fall” it should be “fall and rise”. First assumption was that treble means triple and by looking at its title, perhaps Tukul wanted to convey the song message not to give up on your love. The second was Tukul wanted to convey to the hearers to avoid of being reckless or stupid. From the utterance above, the contextual effects were:

1. Kristina was a dangdut singer.
2. The audiences knew the title of the song and the lyric.

Based on the video that appeared on screen that Tukul was explaining the lyric which resemble to Kristina life, it can be inferred the first assumption was almost closer to Tukul’s intention.

[26] Food your like [Utterance 23]

The context of this utterance occurred when Tukul interviewed Aura Kasih who was still looking after new house-maid. Before finding a new house-maid, she used to cook by herself. Then Tukul said “food your like” which carried two possible meanings, first the possible explicature it was

Aura's favorite food to cook or Aura's favorite food to eat. From the utterance above, the contextual effects were:

1. Aura was not getting used to cook yet.
2. She was still looking for new house-maid.

Thus, it can be inferred based on the context that the first assumption was closer to his intention which implicates "what is your favorite food"

[27] Slow [Utterance 24]

The context of this utterance occurred when Tukul interviewed Peterpan. One of Peterpan's personnel, Reza, was very quiet that day and then Tukul said "this guy (Reza) was slow but he was eating too much" this was phrase to show that Reza was slow as he used to be. It seemed that Tukul knew a lot about Peterpan since it was not their first appearance at *Bukan Empat Mata*. First assumption was Tukul used that expression to ask Reza's condition, if he was feeling well today so that affected his mood. Second was Tukul wanted to cheer him up by making a joke so that Reza can enjoy the rest of the show. From the utterance above, the contextual effects were:

1. Peterpan had a tight schedule.
2. Reza was probably sick.

Based on the video that appeared on screen it can be inferred he (Reza) was exhausted and probably he has not yet consumed any food.

Thus, the first assumption was almost closer to Tukul's intention. The

implicature of the utterance above was Tukul wanted to say “he was not in good condition” which was stated wrongly into “slow”.

[28] Welcome Back [Utterance 25]

The context of this utterance occurred when Tukul interviewed Peterpan. He was greeting all of them to spend their time to be on *Bukan Empat Mata* stage. This utterance “welcome back” conveyed implicature since it stated shortly, the researcher had to explicate the utterance, was it “welcome back to the stage or *Bukan Empat Mata* talk show” or “welcome back to Indonesia” after all of them have performed in England when celebrating a new year. From the utterance above, the contextual effects were:

1. It was not Peterpan first appearance on *Bukan Empat Mata*.
2. Peterpan has just arrived in Indonesia

So based on the context which Tukul stated “after 3 ages *waiting list*, all of you have finally come to the show” it can be inferred the first assumption was the relevant of his intention.

[29] Waiting List [Utterance 25]

The context of this conversation was the continuation of the previous data. After mentioning Peterpan’s personnel Tukul stated “after 3 ages of being on waiting list, all of you have finally come”. This utterance conveyed implicature which carried several possible meanings, first was the guests who were in the list, waiting to be invited by the talk show

program or the talk show that had to rearrange their schedule to match the guest availability.

From the utterance above, the contextual effects were:

1. It was very hard to invite Peterpan as the guest of the talk show.
2. Peterpan has a tight schedule.

So based on the context which Tukul stated “after 3 ages *waiting list*, all of you have finally come to the show” it can be inferred the second assumption was closer to his intention since the word “finally come” indicated the guest has a tight schedule.

[30] Too much village [Utterance 26]

The context of this utterance occurred when Tukul interviewed Lukman what was their first ever concert experienced going to be, in terms of their customs, performances etc. This utterance “too much village” conveyed implicature which carried several possible meanings, first because it was their first ever performance probably they felt nervous or in terms of their custom probably they did not have enough money to spend for the outfit. The second Tukul wanted them to be grateful because they used to be from none to be someone. From the utterance above, the contextual effects were:

1. Too much village was a phrase to describe someone appearance was old fashioned.
2. Peterpan has limited budget to spend for their outfit.

Based on the video that appeared on screen it can be inferred the guests were fully aware of the question and saying “yes...” indicated the first assumption was almost closer to Tukul’s intention.

[31] **The love of the work met** [Utterance 27]

The context of this utterance occurred when Tukul was about to open the show before giving the theme of that day. Because of the theme was “give your effort and commitment 100% in your work” he believed that “to be successful we have to love our work and give a 100% commitment”. This utterance which was stated wrongly conveyed implicature which one of possible meaning was you had to love the essence of your work and tried to love it by giving your full effort and commitment. The second was you had to be grateful to have a job even though it was not suitable with your skills since many people in Indonesia were unemployed. From the utterance above, the contextual effects were:

1. Tukul thought that some of the audiences lack of commitment toward their occupations.
2. Tukul assumed that Indonesia workers can not adapt well.
3. Many people were jobless in Indonesia.

So based on the context which Tukul stated “love your work and give full effort on it” indicated the first assumption was the relevant of his intention.

[32] Vision stylish [Utterance 28]

The context of this utterance occurred when Tukul was praising Trio Macan's make-up. Then he asked whether they had their own stylish or not, but he mispronounced the word "fashion" into "vision" which carried two possible different meanings. First, if Tukul's intention was "fashion" probably he intended to ask whether they had their own stylish or not. If his intention was "vision" probably later on three of them would be working as stylish. From the utterance above, the contextual effect was:

1. Usually actress/singer/entertainer had his/her own fashion stylish.

So based on the context which the guests responded the question by saying "yes, we did have fashion stylish" it can be concluded the first assumption was the relevance of this utterance.

[33] To all the girl I feel loved before [Utterance 29]

The context of this utterance occurred when Tukul wanted to ask all of the female guests but by saying this utterance "to all girls I feel loved before", it conveyed different possible implicatures. First the question was directed to all the female guests, and by saying this utterance it was the way Tukul to compliment the guest. The second, this question was only directed to the girl that made him fall in love (his wife, ex-girlfriend).

From the utterance above, the contextual effects were:

1. Tukul has felt in love with more than one girl other than his wife.
2. Tukul has established relationship with all the female guests in that episode.

Based on the context which Tukul was laughing at that time after saying that utterance indicated that the first assumption was closer to his intention.

[34] Please beauty [Utterance 30]

The context of this utterance occurred when Tukul was about to ask Luna, then he asked the other guests politely Mr. Dahlan and Mr. Olga, who were not being asked yet at the moment to “please beauty and sit beauty”. This utterance should be “be patient” which was stated wrongly into “please beauty”. It carried several intentions such as, first Tukul asked politely the other guests to be patient or Tukul asked politely the other guests to make themselves comfortable. From the utterance above, the contextual effects were:

1. Tukul wanted to ask several questions to Luna which may take a few minutes.
2. Tukul expressed this utterance to avoid the guest being ignored.

Based on the context, which Tukul’s attention was directed to Luna for some moment it indicated the first assumption was closer to the relevance of this utterance.

[35] Sit beauty [Utterance 30]

The context of this conversation was the same as previous data and happened when Tukul was about to ask Luna, then he asked politely, Mr. Dahlan and Mr. Olga, the other guests who were not being asked yet at the moment to “please beauty and sit beauty”. This utterance “sit beauty”

conveyed implicature which probably Tukul asked politely the other guests to be patient or Tukul asked politely the other guests to remain silent. From the utterance above, the contextual effects were:

1. Tukul wanted to ask several questions to Luna which may take few minutes.
2. Tukul expressed this utterance to avoid the guest being ignored.
3. Sit beauty mean “duduk manis” in Indonesian carried several meanings such as be patient or please be quiet.

Based on the context, which Tukul’s attention was directed to Luna for some moment indicated the first assumption was the relevance of this utterance.

[36] The country in the best-best friend [Utterance 31]

The context of this utterance occurred when Tukul interviewed the guest on this very special occasion which was to celebrate “Press Day”. All the minister cabinet as well as the President of Indonesia also the First lady had come to watch the show. In the middle of the conversation, Tukul repeatedly indicated his gratitude for all the special guests who were willingly coming. He also did not forget to mention his gratitude to the minister from neighbor country which Tukul failed to state correctly. This utterance conveyed several different possible meanings like, first Tukul wanted to thank only neighbor country which was located near Indonesian territory (Malaysian, Thailand, Singapore etc) or he wanted to thank all

countries which was considered as Indonesian country's friend. From the utterance above, the contextual effects were:

1. It was a special occasion to have Mr. President, the First Lady and the Indonesian cabinet to see the talk show program live.
2. It was also attended by the Minister from neighboring countries.

Based on the video appeared on screen that Tukul was greeting not only Mr. President, First Lady and Indonesian cabinet but also the Minister from neighboring country which they were not typical of Asian face (Bule) and it was typically Indonesian to be friendly and welcoming everybody to be our friends, indicated the second assumption was closer to the relevance of this utterance.

[37] Scoring music [Utterance 32]

The context of this utterance occurred when Tukul were clarifying the rumors about Titi and Wong Aksan Syuman who took a part in making "Laskar Pelangi" movie especially in the theme song. This utterance "scoring music" conveyed implicature which carried several different possible meanings. First, Syuman couple took a part as composers who arranged the song/music for the movies. The second is the Syuman couple played important roles as editors who managed to score what music fit in what scene. From the utterance above, the contextual effects were:

1. Scoring music was an editor.
2. Laskar pelangi movie had several soundtrack which none of them was composed or arranged by Titi Syuman and Wong Aksan.

Based on the context above, it was clear that the second assumption was the most suitable relevance of Tukul intention.

[38] New bird ghost in Airline [Utterance 33]

The context of this utterance occurred when Tukul was about to ask Rossa that based on the information he has received which he stated wrongly into "New Bird Ghost in Airline". It carried several possible meanings, first that utterance was the name of Bukan Empat Mata intelligent organization to seek for information related to the guest or it was just a "flowering language" or a phrase which was made by Tukul to make the hearers laugh. Another possible meaning was to show this information was trustable unlike "News Bird", so that Tukul used the expression "new". From the utterance above, the contextual effect which can be founds were:

1. News bird was a phrase to show some information can not be trusted.
2. The utterance "News bird ghost in airline" had similar meaning to according to reliable sources.

Based on the context, Tukul said "new" instead of "news" which was corrected by the guest indicated the real intention of Tukul statement was to emphasize word "new" which implicated this information was trustable unlike "News Bird". So the third assumption was the relevance of this utterance.

[39] Care Smile [Utterance 34]

The context of this utterance occurred when Tukul tried to give suggestion to the audience to keep trying best in doing your work, never give-up/ do not get frustrated and always smile. This utterance was wrongly stated by Tukul, perhaps his intention was to encourage the audience whatever issues you have to face, remember to keep smiling and face it bravely. Since Tukul mispronounced the expression “smiles” as “smell” which might have another different possible meaning. Perhaps Tukul wanted to the audience to be aware with his/her surrounding and did not hesitate to offer your hand for them, since the theme of this episode was “We Care”. From the utterance above, the contextual effects were:

1. It was believed that always smile was one way to avoid a stress/frustration.
2. The utterance “care smile” probably mean care to smile or always smile.

So based on the context which Tukul previous statement before saying care smile was “try to have fun in your life” It indicated the first assumption was closer to his intention which implicated enjoy your life and do not complicate thing.

[40] Sleeping Beauty [Utterance 35]

The context of this utterance occurred when Tukul was interviewing Mrs. Roro as the one of AIDS victim, Tukul asked her whether her daughter would find out that her mom was infected by AIDS if she had

watched the show. Then Mrs. Roro replied “By now, she would have already slept”. “Oh sleeping beauty” Tukul responded quickly. This utterance carried several meanings, first Children were supposed to be in bed at that time (Nearly 10.30 P.M) and it indicated that Mrs. Roro’s daughter was good girl. The second assumption was that Tukul wanted to compliment Mrs. Roro’s daughter that she was pretty girl even though she was sleeping now. From the utterance above, the contextual effects were:

1. Children were supposed to sleep before 10 P.M.
2. This was the first time Mrs. Roro to be invited. Since Mrs. Roro was wearing a mask, so it can be concluded that Tukul has never seen or met Mrs. Roro’s daughter.

Based on the contextual effect that Tukul has not seen her daughter yet, it concluded he did not know how pretty the girl was. So the implicature of the utterance above was Tukul intended to say “was she sleeping now” which was stated wrongly into “sleeping beauty”.

4.2 Discussion

In this section, the researcher discussed the result of the findings related to the theory proposed by Sperber and Wilson. Based on those finding above, the researcher not only attempted to analyze by using the relevance theory, in terms of indeterminacy but also attempted to see whether it has implicature, explicature and higher-level explicature behind the utterances. In answering the first research problem, the researcher collected the data only on Tukul’s English utterances and

then determined which utterances were categorized as unclear or under-specified utterances and also conveying implicature or several possible meanings of the utterances which was supported by Sperber and Wilson theory (1995 p.179). They stated “the hearer’s task involves disambiguating the sentence uttered: that is selecting one of the semantic representations assigned to it by grammar.”

In answering the second research problem, the researcher used relevance theory proposed by Sperber and Wilson. Relevance theory said that in order to get successful communication, we had to uncover the other’s intention since what is said sometimes does not necessary what is meant. In addition, the implicatures found in the conversation were considered from its relevance by seeing on the contextual effects that derived from cognitive ability. The results of the findings above were also supported by the theory proposed by Sperber and Wilson (1995) that “Human cognition processes are geared to achieving the greatest possible cognitive effect for the smallest possible processing effort.” From the analysis above, it showed that to draw an inference, we had to look at the relevance.

Moreover, defining contextual effect was also very important to find its implicature. Sperber and Wilson (1995) said “an assumption is relevant in a context if and only if it has some contextual effect.” While Carston in her book *Thought and Utterances* (2002: p.44) said, “contextual effects include the strengthening of existing assumptions of the system, by providing further evidence for them, the elimination of assumptions that appear to be false, in the light of the new evidence, and the derivation of new assumptions through the

interaction of the new information with existing assumptions.” After having several assumptions the hearer was able to uncover the relevance.

This study is different from those previous studies in terms of the analysis process. This study uses relevant theory proposed by Sperber and Wilson while another previous study that is Veronica Vivanco used conversational implicature by Grice. The difference can be seen in the analysis process where the Grice conversational implicature proposes that successful communication can be achieved if the speakers obey these 4 maxims; maxim of quality, maxim of quantity, maxim of relevant and maxim of manner. Otherwise there must be a hidden message if these 4 maxims are flouted. While Sperber and Wilson propose human cognition is the basic feature to seek for relevant which is much simpler.

So, in uncovering someone’s relevance the hearer is expected not to classify the utterances belong or fit to what maxims instead of relying on human cognition.

Sperber and Wilson also suggest inferential communication to deliver a message.

We can use gesture or sign which Grice’s conversational theory fails to uncover its relevance. Meanwhile the other two previous studies investigate indeterminacy and its application toward manual translation. Nick Bostrom propose how to clear up some misunderstanding toward Quine’s indeterminacy theses, while Xiang Xu

attempts to explain the Quine’s major theories of Indeterminacy of Meaning and Inscrutability of Reference by their definition and appearance. Thus, this study is worth conducting since it tries to describe the language phenomenon that happens in Indonesia that some of people are struggling in producing words especially in English.

CHAPTER V

CONCLUSION

This chapter presents conclusion after analyzing the indeterminacy terms that appear on *Bukan Empat Mata* talk show and suggestion to further researchers.

5.1 Conclusion

Indeterminacy is a certain process which appears when a certain communication cannot go smoothly since the information may be perceived differently by a certain people. In this study, the researcher would like to seek for the relevance which is stated by Tukul as the host of *Bukan Empat Mata* talk show. The results of this study are:

1. After watching the talk show and transcribing the utterances from the video, researcher found 40 indeterminacy terms which is taken from 15 different episodes. From those findings all the utterances are underspecified which makes the audience cannot precisely determine the relevant.
2. Most of the patterns of making that indeterminacy are by translating word by word from Indonesian into English. But in some utterances Tukul is making the utterance underspecified by mispronouncing the utterance like “skills” into “sikal”, so it triggers different assumption or misinterpretation which might have totally different meaning/intention with the one he produces.

3. Researcher also found the utterances which are considered as Indonesian-English utterances stated by the speaker like shy-shy cat. Since English does not use this word the researcher assumes that Tukul just spoke spontaneously without considering its meaning and the sentence structure.

4. Researcher also found some utterances which need to be explicated first and require the researcher to analyze deeper by using the speaker's characteristics or higher-level explicature like in the last utterance (sleeping beauty) shows Tukul's tendency to express spontaneously Indonesian word into English. After that the following steps can be done such as looking at the contextual effect, making several assumption, determining which assumption is closer to the relevance and finally to draw an inference toward speaker's intention.

Based on those summaries the conclusions are:

1. This study reveals that indeterminacy can be used in delivering certain hidden messages. The probable reason is caused by the fact that the speaker as the host of the show cannot deliver English properly to the audience or the way the host run the talk show program by making English utterance as a joke since it is not properly used. In running the talk show sometimes he mispronounces the utterance, grammatical create incorrect words or he made Indonesian-English utterance which simply translated word by word. This is the opposition from those previous study results of Veronica Vivanco thesis which used short utterances as an object to convey advertisement intention, since both advertisement in English and

Spanish share the same behavior in the self-attribution of the concept of quality; they also show a contrast between the positive features of the company being advertised and insufficiencies of the rival companies

2. To uncover or seek for the relevance is not an easy thing to do. The hearer must through several steps uncover someone's intention. Also in order to achieve a successful communication the speaker must be aware of his/her utterance, he/she is expected to give information as clearly and briefly as possible. The indeterminacy or unclear utterances appear when a certain process to decode someone's intention happened that is when the unclear utterances which cannot be determined by the hearer carry several possible meanings that lead to ambiguity. From those several assumptions, the hearer can determine which one of those following assumptions is the speaker's intention by looking at its contextual effect. So indeterminacy is not just a theory proposed by different experts, it can also be applied in our daily conversation, such as on *Bukan Empat Mata* talk show program.

5.2 Suggestion

The researcher would like to give some suggestions for the quality improvement of these following parties:

1. English Study Program

Hopefully, English Study Program should provide more references dealing with this study so that it could provide a lot of sources which can be used by the students to support their analysis.

2. Further researcher

This topic is very interesting and challenging to explore since there are still a lot of people who do not have sufficient knowledge in speaking other languages especially English. Here the researcher provides some suggested topics which further researchers could explore from this study such as the factor of the speaker using indeterminacy, the analysis of implicated premise and implicated conclusion toward speaker's utterances.



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Appendix 1: Data Transcription of Bukan Empat Mata

Transcribe video 1 (Episode “Special Peterpan”)

Part 1

Tukul: Oke ketemu lagi di “Bukan Empat Mata.”

Good good penontonnya pada malam hari ini sangat luar biasa.

Oke pemirsa tanpa perlu basa-basi lagi di episode “Bukan Empat Mata”

special Peterpan langsung aja kita panggil band yang paling fenomenal dan

digilai secara terang-terangan. Kita sambut “Bukan Peterpan.”

Vega: Tunggu dulu aku belum ketemu sama temen-temen aku, apa kabar?

Tukul: Cium, nyium ya biasa aja kok sampai ke perasaan. Ini mau berubah pikiran apa.

Vega: Iri orang jelek iri!

Tukul: Bukan ira-iri memangnya kamu aja yang mau! Alah!

Ini casingnya hampir sama (to Lukman) tapi lebih cakepan ini ya! Model badannya kayak triplek. Tapi ga masalah. Kalo main rhythm wah! Main rhythm nya lewat.

Vega: Lewat apa?

Tukul: Lewat depan rumahnya.

Gimana menurut kalian nama barusan “Peterpan” jadi “Bukan Peterpan” seperti “Empat Mata” jadi “Bukan Empat Mata”, monggo?

Ariel: Biasanya kalo sedang ngumpul kita sering bercanda “Bukan Peterpan” ternyata sama kreatifnya dengan tim “Bukan Empat Mata”

Tukul: Oke-oke! Monggo silahkan duduk!

Kembali ke Laptop! Penonton oke.

Eh, welcome back my brother Nasril Ilham alias Ariel dan M. Khausar

Hikmad Uki, terus Ilyahrial Reza, Lukman Hakim Lukman, setelah 3

zaman waiting list akhirnya datang juga nih. Apa kabar guys semoga

semua sehat aja, gimana kalian masih hobi main futsal bareng? Sekali-kali

ajak saya juga dong dan tim kreatifnya “Bukan Empat Mata” tanding

bareng. Disamping tim kreatifnya cewek-cewek semua, jomblo dan butuh hiburan, monggo silahkan?

Ariel: Kalo futsal sih masih, agak jarang karena kita lebih banyak promosi di TV daripada tur. Tapi kalo lagi tur biasanya lebih sering.

Tukul: Ini semua ikut futsal? Emangnya ini (Pointed to Lukman) kuat nendang bola?

Ariel: Ini (Lukman) striker lagi.

Tukul: Ini (Lukman) kalo udah nendang bola kaki dua wusssh!

Vega: Jatuh dong.

Tukul: Iya, luar biasa. Wa ha ha ha

Gua tadi bilang apa dia (Reza) ini laper, mau makan tadi ayo-ayo shooting “Bukan Empat Mata” makanya wuaaah (Yawning) begitu. Nguap di dalamnya ada becaknya.

Vega: Ga boleh gitu.

Tukul: Nguap tu yang sopan begini lho wuah (covering his mouth) ini wuaaah (without covering his mouth)!

Kembali ke laptop! For my twin brother Ariel Arwana, sorry ya ini kembar soalnya. Akhir tahun lalu kan Peterpan sempat terbang ke Inggris tempat kelahiran saya, e sorry ya saya... badan saya lahir di Inggris muka saya di Afrika. Untuk manggung atas permintaan Duta Besar RI disana. So how was the concert brother, bagi-bagi dong ceritanya?

Ariel: Jadi gini, bukan Cuma di Dubes aja. Jadi ada 2 tawaran manggung di Dubes RI satu lagi di daerah Cane. Cane itu daerah disampingnya London.

Tukul: Tau saya tau...

Vega: Dimana?

Tukul: Di Ken Ken Arok.

Ariel: Jadi daerah Cane itu di daerah kampus, jadi kita harus main di 2 daerah itu.

Vega: Banyak mahasiswa di daerah itu?

Ariel: Kalo di Cane itu... ga terlalu banyak.

Tukul: Yah 60-40 lah. 60 Indonesia 40 ya Indonesia.

Vega: Yah Indonesia semua dong.

Ariel: Cuma ga jadi yang itu (Cane) kita batalin.

Tukul: Kenapa?

Ariel: Karena kita harus bawain 2 atau 3 lagu bahasa Inggris.

Tukul: Kenapa ga bawain lagu saya aja.

Vega: Yang mana?

Tukul: Don't sleep alone.

Ariel: Jadi kita harus siapin lagu bahasa Inggris. Jadi yah mudah-mudahan tahun depan balik lagi kesana.

Tukul: Amin.

Kembali ke laptop! Ngomong-ngomong soal konser nih yah...

Vega: Itu buat siapa dulu?

Tukul: Ya biasa Lukman. Luk itu lihat Man itu manusia.

Vega: Jadi

Tukul: Kita lihat Lukman yo ha 3x

Ceritain dong pengalaman manggung Peterpan yang pertama kali? Dari bajunya, gaya panggungnya, wah pasti too much village banget ya?

Vega: Apa tuh mas?

Tukul: Terlalu ndeso.

Lukman: Jadi pertama kali kita main di kafe "Arubia" terus pindah ke "Sapu Lidi" terakhir kita nyerahin demo ke produser.

Tukul: Dibayar pake duit apa...?

Lukman: Nasi...

Vega: Pisang goreng.

Lukman: Nasi goreng.

Tukul: Biasanya kan aku juga pernah waktu di "Komedi Kafe" waktu pertama kali saya tampil itu dibayar pake eh...

Vega: Lombok.

Tukul: Sop. Sop sop

Vega: Kok pake sop, beneran?

Tukul: Iya beneran, tapi ga taunya sop itu sisa-sisa orang dikumpulin ya dikasih saya. Bener ini pengalaman saya. Bentar nanti kita lanjutin lagi.

Baik pemirsa jangan kemana-mana tetap di Bukan Empat Mata.

Part 2

Tukul: Kembali ke laptop!

Vega: Haus kali mas ya. Kasih minum dulu.

Tukul: Ciye, kalo ada bintang tamu anak muda mesti banyak tingkah. Coba cara ngasihnya pasti beda.

Vega: Ga biasa aja. Silahkan.

Tukul: Kakinya bersih aja baru kemarin.

Vega: Silahkan.

Tukul: Kena parfum aja baru kemarin.

Ciye duduknya dipamerin kakinya. Dulu aja banyak kutilnya kok.

Kembali ke laptop! For Uki the sexy one wah... sebagai temen apa sih kebiasaan buruk temen-temen mu ini? Kasih tau dong, katanya kalo kamu suka tiba-tiba telanjang di depan temen-temen kamu what's wrong, what's wrong Uki what's wrong? Maksudmu apa? (Tukul starts to dance)

Vega: Kayak orang gila gitu.

Tukul: Ya kayak tari Hula-hula, Yimba-yimba, monggo silahkan?

Uki: Cuma ganti baju doang. Sebenarnya itu reza (used to naked).

Tukul: Pura-puranya slow ya, tapi diam-diam makannya banyak. Ya banyak bungkusnya. Oh gitu ya telanjang.

Ariel: Ga sebenarnya, kita kan biasanya satu mes/ rumah, biasanya kalo lagi stress suka pake handuk doang jalan-jalan keliling rumah.

Tukul: Seharusnya ganti muka aja! Topeng saya yang pertama dipinjam Ari Wibowo aja belum dikembalikan. Ini (Vega) sementara Omas belum dikembalikan.

Kembali ke laptop! Trus Uki kalo kebiasaan buruk temen-temen lain apa nih?

Uki: Reza... nggak ah, ga ada... ga bisa diungkapin.

Tukul: Gak apa-apa ungkapin aja.

Vega: Ya ini kan “spesial Peterpan”

Tukul: Ya ngomong aja, apa suka nungging-nungging?

For Ariel the handsome one. Katanya lagu pertama yang kamu bikin judulnya “Yang Terdalam” kamu buat pas SMP dan inspirasinya pacarmu.

Kok masih SMP lagunya dah dalam banget sich? Memangnya kamu diapain pacarmu, monggo?

Ariel: Sebenarnya, itu ga murni... lagian SMP belum pacaran.

Tukul: Ah masa sih, cowok setampam kamu paling tidak SD udah pacaran.

Ariel: Maksudnya SMP itu ga pacaran yang kayak orang pacaran. Kalo suka sama ini, suka sama itu, ada pas saat itu, ga pake patah hati terus bikin lagu. Memang pada saat itu coba-coba bikin lagu aja.

Tukul: Memang udah bakat, memang dari sananya dari Tuhan Yang Maha Esa.

Kembali ke laptop! Untuk Ariel nih sebentar ikan sotong ya (to Lukman)

Ariel: Kalo ini ikan sotong...

Vega: Ikan cucut dia.

Tukul: Gergaji, julun-julun, cere, sapu-sapu, bawal, baronang, puas-puas.

Suaramu kan khas banget Ril berat dan serak-serak gimana gitu, coba dong ajari saya sedikit aja! Monggo?

Ariel: “Kisah Cintaku” kali ya.

Tukul: Ya ter... serah terserah-terserah.

Ariel: Yang susah nih nyarinya.

Oh... mengapa terjadi (singing). Ayo katanya mau ngikutin.

Tukul: Oh...

Ariel: Ha 3x.

Tukul: Bentar-bentar, sori itu masih intro dulu, masih awalan dulu. Oh... ou... kurang tinggi kayaknya ya, kurang tinggi... kurang tinggi (he stands on the couch). Oh mengapa terjadi pada diriku aku tak percaya kau telah tiada... (Singing).

Gayanya-gayanya kan tadi suara sekarang gaya!

Ariel: Susah gua, ga ada stand mikenya.

Tukul: Ya ini aja (Offering his body to be as stand mike).

Ariel: Oh... (Singing in front of Tukul's head).

Tukul: (Wipe his head) waktu contoh ga keluar, begitu tadi wah...

Pemirsa ingin tau kisah cinta Peterpan yang sesungguhnya, jangan kemana-mana tetap di Bukan Empat Mata.

Part 3

Peterpan performs "Kisah Cintaku"

Tukul: Luar biasa. Kita beri tepuk tangan sekali lagi buat Peterpan.

Vega: Ga tadian pas nyanyi semua penonton kan gini-gini (Wave their hand) enak kan mas ya, tapi ada Ibu-ibu kayak Sinchan (Japanese cartoon character) itu ibu-ibu yang baju merah bu.

Tukul: Yang mana. Ah itu bukan ibu-ibu tuh, masih muda kayak Zaskia Mecca ya.

Oke kembali ke laptop! Untuk Peterpan kenapa sih kalian memilih lagu Kisah Cintaku untuk dinyanyikan kembali, monggo?

Ariel: Jadi pertama kali waktu tribute untuk Om Chrisye, kita nyanyi, kita pilih lagu mana yang kita nyanyikan, kebetulan Kisah Cintaku itu pun secara random. Jadi setelah kita main disana Bu Acin punya aide yang punya label, kayaknya bagus tuh nyanyi lagu tadi, kita coba aja di album selanjutnya gimana.

Tukul: Jadi ngacak gitu, random yang ternyata paling bagus tu itu (Kisah Cintaku) menurut Bu Aci tadi.

Ariel: Bu Acin.

Tukul: Oke kembali ke laptop!

Pemirsa jika ada Peterpan, ga lengkap rasanya jika tak ada wanita cantik.

Karena itu malam ini saya telah mengundang seorang wanita cantik sekali dan seksi yang selalu hadir menghiasi mimpi setiap pria tetapi kok ga hadir di mimpi-mimpi saya. Palala bau menyan (Address to the one who type on laptop's screen). Kita beri tepuk tangan buat Magdalena.

Magdalena: Tunggu bentar, tadi pas cipika-cipiki sama yang ganteng-ganteng rasanya gimana gitu. Kalo ini (Tukul) sepet rasanya.

Tukul: Awalnya memang sepet tapi seterusnya pahit dan getir. Monggo silahkan duduk!

Eh, sana-sana kamu nanti hamil duduk sini (she sits on Tukul spot) ni saya turunan wedus kok, turunan kambing, nyenggol dikit hamil.

Kembali lagi ke laptop! Untuk Magdalena Arwana yang bikin terlena semua pria. Menurut kamu kenapa sih banyak wanita yang menggilai Peterpan? Karena tampangnya, lagunya atau rayuan gombal mukiyonya, monggo silahkan?

Magdalena: Ga gombal ah, semuanya sih...lagunya, tampangnya, mostly sih karya-karyanya top.

Part 4

Tukul: Untuk Magdalena sayangku. Nah kalo kamu jadi model video klipnya Peterpan kira-kira kamu bakalan cinlok ga, atau sama Ariel, Uki atau Lukman mungkin, monggo?

Magdalena: Cinlok ya, pengennya sih cinlok tapi merekanya yang ga mau.

Tukul: Ciye, kalo saya tak telan langsung.

Magdalena: Kalo mas Tukul naksir sama Lena aduh mimpi apa semalam, mimpi buruk.

Tukul: Ya mimpi buruk dream on the hor...

Magdalena: Artinya?

Tukul: Mimpi buruk.

For Ariel Arwana. Jujur aja nih pernah ada cinlok sedikit-sedikit ga sama model video klip kalian nih hayo, monggo?

Ariel: Kalo model video klip sih ga pernah ada.

Tukul: Ada satu kayaknya.

Ariel: Siapa?

Tukul: Itu eh... Suginah.

Ariel: Ga sejauh ini kan kita kalo lagi kerja itu hanya temenan, tapi kalo sampai cinlok belum pernah terjadi sih...

Tukul: Luar biasa.

Ariel: Ga tau kalau diluar lapangan, pokoknya ga di kerjaan.

Tukul: Seperti saya ama Vega. Saya ga ada rasa cinta tapi Vega yang kadang-kadang. Tapi sori jelek-jelek begini saya tidak mungkin tidak nolak.

Untuk Ariel the vocalist. Dari semua model video klip kalian yang pasti modelnya cantik-cantik, video klip mana yang paling berkesan dan kenapa, monggo?

Ariel: Hampir semuanya sih, jadi kalo video klipnya aja hampir semua, kalo berdasarkan modelnya mungkin “Khayalan Tingkat Tinggi”.

Tukul: Kembali ke laptop! Pemirsa lagi-lagi seorang wanita cantik jadi tamu saya malam ini. Dia cantik, seksi dan merupakan mantan pacar Ariel Peterpan, siapakah dia? Kita sambut Amalia Muril.

Vega: Nyari apa?

Tukul: Bintang tamunya.

Vega: Panggil lagi.

Tukul: Wah (Surprised after pretending not to see Amel).

Amel: Mas Tukul. Gimana sih masak bintang tamu secantik ini ga keliatan.

Tukul: Kalo cantik rasanya kayak gimana sih kalau dicium sih.

Amel: Horee... ga kena.

Tukul: Hei... hei...

Vega: Eh... kecil-kecil udah tau milih-milih.

Amel: Om Tukul. (She kissed Tukul's hand).

Tukul: Apa...(He's trying to kiss Amel).

Amel: Aduh ga cantik lagi.

Tukul: Kembali ke laptop! Untuk Amel similikiti weleh-weleh yang centil banget nih. Katanya di tahun 2008 kamu pernah ngaku jadi pacarnya Ariel, tapi terus putus karena Ariel akhirnya menikah, kok bisa sih?

Amel: Ya dulukan walupun belum pernah ketemu, waktu itu kan masih...

Peterpan masih ngetop banget gitu loh ya kan.

Tukul: Oke pemirsa jangan kemana-mana tetap di Bukan Empat Mata.

Part 5

Tukul: Untuk kardut alias Amel similikiti. Mumpung ada Ariel mantan kekasihmu, katanya kamu mau mempersembahkan sebuah lagu untuk Ariel silahkan!

Amel performs a song "Tak ada Logika".

Tukul: Kembali ke laptop!

Magdalena: Kecil-kecil udah bisa ngebedain yang mana yang ganteng yang mana yang jelek ya. (Respond to Amel who preferred to sit near Ariel than Tukul).

Amel: Ganteng (Pointed to Ariel) ga (Pointed to Tukul) ganteng ga.

Tukul: Ganteng (Pointed to Ariel) ga (Pointed to himself). Ya itulah kehidupan ada surga (Pointed to Ariel) ada neraka (Pointed to himself) ada malaikat ada iblis ya.

Untuk Vega, coba ajak main si Amel dulu ya.

Vega: Yo sini yo.

Amel: Da-dah.

Tukul: Kembali ke laptop! Pemirsa Ariel peterpan memang ganteng, apa dia dari dulu udah seganteng ini. Kita lihat di Ariel tempo dulu (showing the pictures on LCD screen). Ha... ha... ha... kayak Harry Porter ya.

Magdalena: Bukan kayak mas Parto.

Ariel: Ini pasti dari sekolahan.

Tukul: Culun, cara berdirinya aja katro. Culun kok. Oke untuk Ariel yang katro juga ya ternyata, itu foto kelas berapa sih?

Ariel: Itu foto kelas 3. Memangnya katro itu diukurnya dari mana?

Tukul: Katro tu ya cara berdirinya aja sudah kelihatan. Berdiri tu gini (Tegak / tegap).

Ariel: Itu kan karena didempet temen-temen.

Tukul: Kedempet apa itu emang gaya kamu kayak gitu.

Ariel: Itu kelas 3 SMA itu.

Tukul: Sekolah juga kamu ya.

Ariel: Iya, ampe kuliah juga.

Tukul: Oh kuliah juga kamu ya. Betah juga guru, dosennya ya

Ariel: Gak juga sih sebenarnya, makanya cuma bentar.

Tukul: Ngambil apa waktu itu?

Ariel: Apaan tuh?

Tukul: Kuliahnya?

Ariel: Arsitek.

Tukul: Wah.

Vega: Katanya Ariel dulu waktu SMA pernah ketangkap pas ada razia karena di tas Ariel itu ditemukan obat-obatan tuh, obat-obatannya itu mas NARKOBA (nasi rames kopi bakwan). Trus sampe dipanggil orang tuanya ke sekolah. Ga taunya setelah ditanya itu ternyata obat peninggi badan.

Tukul: Ha... ha... ha...

Ariel: Bukan obat. Dulu waktu SMA kan aku ikutan tim basket kan.

Tukul: Loncat ga bisa-bisa.

Ariel: Eits, kalo lompat paling tinggi.

Tukul: Paling segini. (Below Tukul's chin)

Ariel: Jadi itu istilahnya penyuplai buat pertumbuhan gitu. Ya Cuma gurunya aja tau.

Tukul: Oh.

Vega: Kalu gitu mas, itu bener apa ga pengakuannya. Kita tanya langsung ama gurunya. Silahkan masuk pak Ali dan bu Ine.

Tukul: Monggo, lha ini buktinya, ini buktinya pak guru dan bu guru ini.

Vega: Bu guru kayak pembaca berita ya.

Ariel: Ini guru kimia lho.

Vega: Oh guru kimia, kelihatan kayak kamus bu.

Tukul: Hei hei guru lho guru! Mau minum apa pak guyu dan bu guyu.

Ali: Terima kasih sudah.

Tukul: Ya udah terima kasih juga memang ga ada sama sekali. Ha... ha... ha...

Kembali ke laptop! Selamat malam ibu dan bu guru SMA 23 Bandung.

Untuk bu Ine Arwana.

Magdalena: Semuanya sih dikasih Arwana.

Tukul: Ya Susie (his wife) dulu ya seperti ini. Ramping-ramping gimana gitu.

Vega: Sekarang emang ga?

Tukul: Blub... blub... blub. Apa bener Ariel pernah bawa obat peninggi badan ke sekolah. Please tell me bu, monggo?

Ine: Sebetulnya waktu itu kan sekolah kami mengadakan razia, semua siswa diperiksa barang-barang di tasnya, kemudian pada waktu itu ditemukan sebungkus pil kecil. Karena kapasitas kita ga ngerti pil apa, maka kita konfirmasi ke Ariel karena pikirannya kan anak muda waktu itu kan banyak narkoba, ternyata vitamin growth pil. Jadi vitamin pertumbuhan karena kebetulan dulu itu kan Ariel suka basket, suka olahraga. Jadi mungkin itu penyupport untuk mendukung fisiknya.

Ariel: Tuh kan.

Tukul: Ya kan kalo... lebih bagus kroscek dong ya. Jadi bukan sepihak tapi kedua belah pihak, ternyata bener kamu. Kembali ke laptop! Untuk pak Ali nih. Pak gimana sih Ariel waktu SMA. Apa udah dari dulu digilai para wanita pak?

Ali: Ya kayaknya sih begitu. Jadi memang ya kami lihat Ariel itu orangnya supel, jadi mudah gaul, banyak temennya, kenal sana kenal sini, jadi ya kelihatan perempuan banyak yang suka.

Tukul: Ga beda jauh sama saya pak. Saya dulu sering diludahi orang lain pak.

Oke pemirsa saya akan ngobrol lagi dengan bintang tamu yang ciamik dan luar biasa tetapi jangan kemana-mana tetap di Bukan Empat Mata.

Part 6

Peterpan performs "Tak ada yang abadi"

Tukul: Oke luar biasa. Pemirsa masih ada tamu misterius kita, silahkan masuk Ibu Listya.

Vega: Mas Tukul dan penonton yang ada di studio, ini ibu mertuaku. Ini ibunya

Uki

Tukul: Lho kamu kok ngaku-ngaku. Bu... masak lupa ama anak pertama bu.

Vega: Tante ini mantu lho, Mantan Pembantu.

Tukul: Sopir saya sopir.

Magdalena: Cetakan pertama ga berhasil ya.

Tukul: Ya mungkin waktu nyoldernya kali ya.

Vega: Nyolder listrik kali.

Tukul: Anak pertama masih ingat bu ya.

Bu Listya: Masih... masih.

Vega: Anak pertama Sun Go Kong dong.

Tukul: Lha kedua Cut Pat Kai berarti. Mama Uki cerita-cerita dong waktu Uki

masih kecil. Apa dari dulu sudah seganteng ini? Kira-kira mirip siapa sih

Uki, mama atau papanya atau tetangganya.

Vega: Ga mungkin lah.

Bu Listya: Kalo Uki waktu kecil itu cerewet, mulutnya tu ga bisa diam, banyak

ceritanya, banyak ulahnya. Tetapi setelah besar jadi pendiam.

Tukul: Hm... Silence please ya!

Bu Listya: Kalo muka mirip papanya..

Tukul: O... sama ama saya.

Vega: Mirip siapa?

Tukul: Mirip tetangga. Kembali ke laptop, untuk mama kasih bocoran dong kapan

nih ngunduh mantunya, jangan lupa panggil saya, nanti saya datang

kesana.

Bu Listya: Ngunduh mantu sih ga ada, mungkin nikahnya ya. Pokoknya tahun ini

lah.

Magdalena: Ma aku sudah siap kok.

Vega: Wah ga pa pa tante-tante

Tukul: Tante-tante kelihatan dari mananya.

Magdalena: Apa... apa kamu ngomong apa.

Tukul: Kita agak serius nih ma, dulu pernah ribut ama Uki karena mama ga setuju Uki ngeband?

Bu Listya: Ya betul.

Tukul: Pengennya Uki jadi apa?

Bu Listya: Sekolah aja sampai selesai.

Tukul: Sama ama saya dulu. Saya bilang ama ortu saya, “Mbok kamu sekolah aja” trus yang bayarin siapa. Karena keadaan ga bisa. Gimana ceritanya ma monggo?

Bu Listya: Dari sejak dulu SMP kelas 1 dah senang main gitar sama Ariel ya. Keterusan sampai SMA. SMA dulu sama anaknya Harry Roesli main bandnya. Terus saya pindahin sekolahnya.

Tukul: Pindah?

Uki: Ga naik sih sebenarnya.

Tukul: Ga naik... kelihatan sih dari wajah.

Bu Listya: Ngeband aja sampai ga naik.

Uki: Dulu pernah dijemput di sekolah sama Lukman disuruh ga sekolah, udah kita ke Jakarta aja manggung, mau sekolah digangguin terus, dulunya juga ini (Lukman) jadi semacam preman.

Tukul: Kelihatan mukanya kayak celurit. (To Lukman)

Uki: Sebenarnya ga naik gara-gara Lukman sering ngajakin ngeband.

Tukul: Yang saya suruh cerita mamanya. Monggo ma?

Bu Listya: Ya dulu gitu sempat ga naik terus saya pindahin sekolahnya yang lebih dekat biar lebih terawasi. Mungkin karena bakatnya ke situ jadi nyuri-nyuri waktu juga ya sampai gini lah.

Tukul: Tepuk tangan buat bintang tamunya. Oke jangan kemana-mana tetap di bukan Empat Mata.

Appendix 2: Berita Acara Bimbingan Skripsi

BERITA ACARA BIMBINGAN SKRIPSI

1. Nama : Cosa Raditya Febrianto
2. NIM : 0811112005
3. Program studi : Sastra Inggris
4. Topik Skripsi : Pragmatics
5. Judul Skripsi : Indeterminacy of Relevance Theory on Tukul Arwana's English Utterances on *Bukan Empat Mata* Talk Show
6. Tanggal Mengajukan : 23/12/2009
7. Tanggal Selesai : 13/08/2010
8. Nama Pembimbing : I. Drs. Lalu Merdi, M.A.
II. Eni Maharsi, S.S
9. Keterangan Konsultasi

No	Tanggal	Materi	Pembimbing	Paraf
1.	22 Februari 2010	Pengajuan Judul	Pembimbing I	
			Pembimbing II	
2.	1 Maret 2010	Pengajuan Bab I	Pembimbing I	
			Pembimbing II	
3.	9 Maret 2010	Revisi Bab I	Pembimbing I	
			Pembimbing II	
4.	15 Maret 2010	Pengajuan Bab II	Pembimbing I	
			Pembimbing II	
5.	1 April 2010	Revisi Bab II	Pembimbing I	
			Pembimbing II	
6.	7 April 2010	Pengajuan Bab III	Pembimbing I	
			Pembimbing II	
7.	27 Mei 2010	Revisi Bab I, II, III	Pembimbing I	
			Pembimbing II	
8.	20 Juli 2010	Pengajuan Bab IV	Pembimbing I	
			Pembimbing II	
9.	23 Juli 2010	Pengajuan Bab V	Pembimbing I	
			Pembimbing II	
10.	26 Juli 2010	Revisi Bab IV & V	Pembimbing I	
			Pembimbing II	
11.	1 Agustus 2010	Revisi Seminar Hasil	Penguji I	
			Penguji II	

Lanjutan Tabel

12.	3 Agustus 2010	Revisi Seminar Hasil	Pembimbing I	
			Pembimbing II	
13.	5 Agustus 2010	Revisi Ujian Akhir	Penguji I	
			Penguji II	
14.	9 Agustus 2010	Final Check	Penguji I	
			Penguji II	
15.	12 Agustus 2010	Final Check	Pembimbing I	
			Pembimbing II	

10. Telah dievaluasi dan diuji dengan nilai :

Malang, 13 Agustus 2010

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Dosen Pembimbing II

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