

**THE STUDY OF SPEECH STYLES OF HELMI YAHYA AND  
DIAN NITAMI IN “MASIHKAH KAU MENCINTAIKU”  
REALITY SHOW**

**THESIS**

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

**2011**

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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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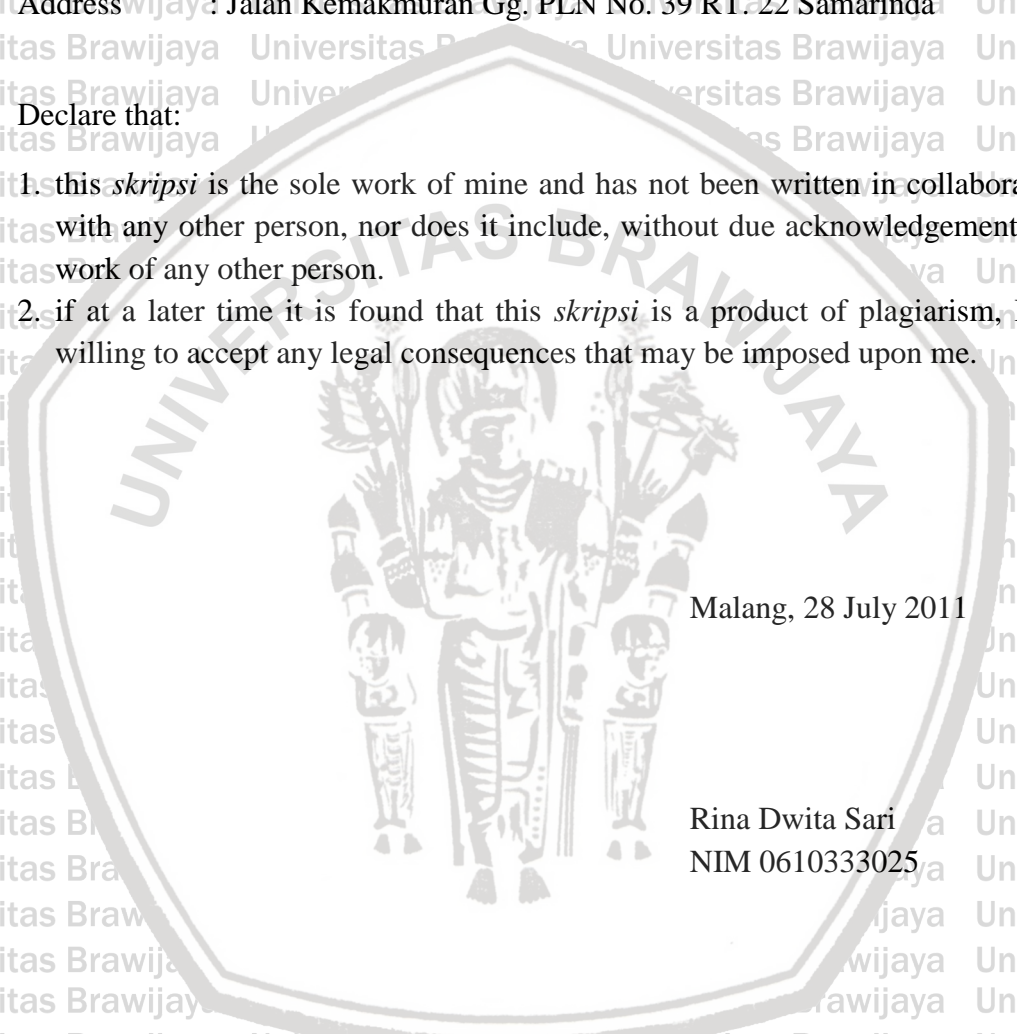
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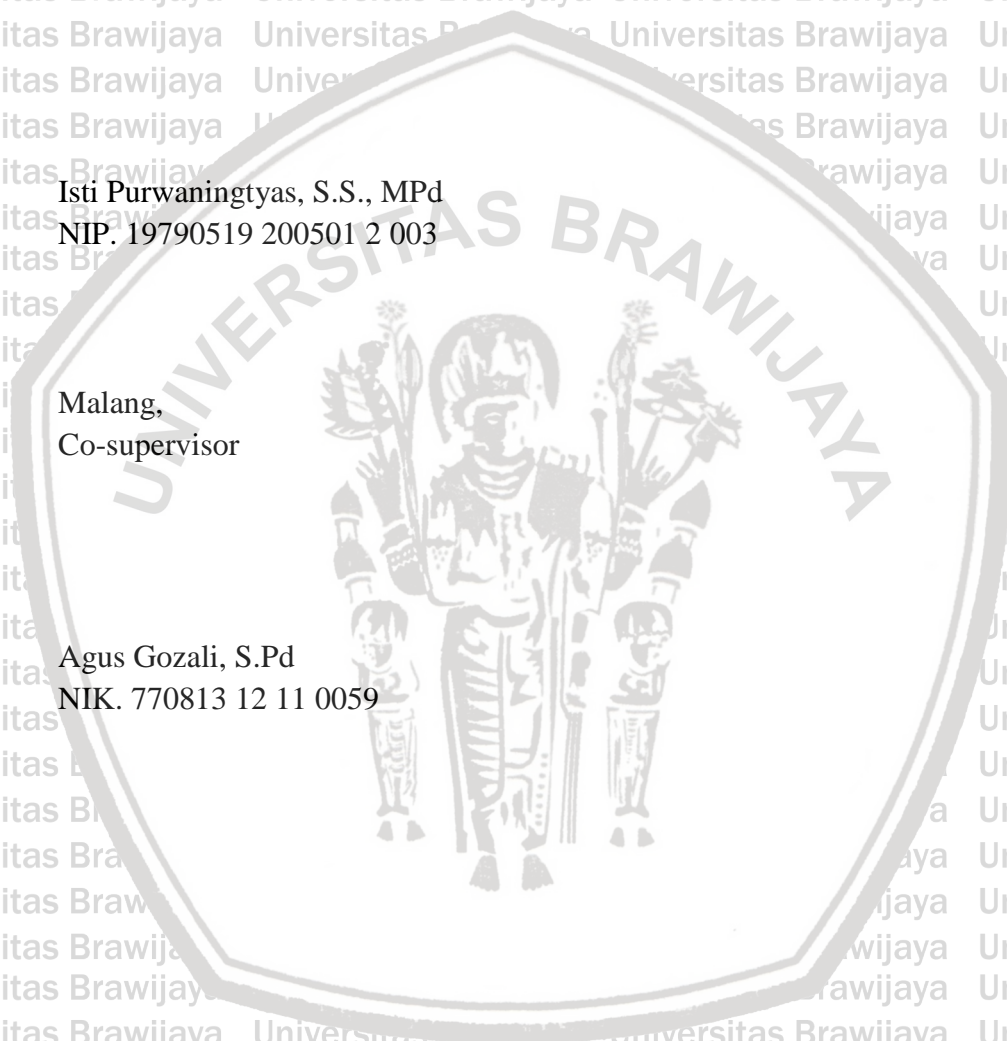
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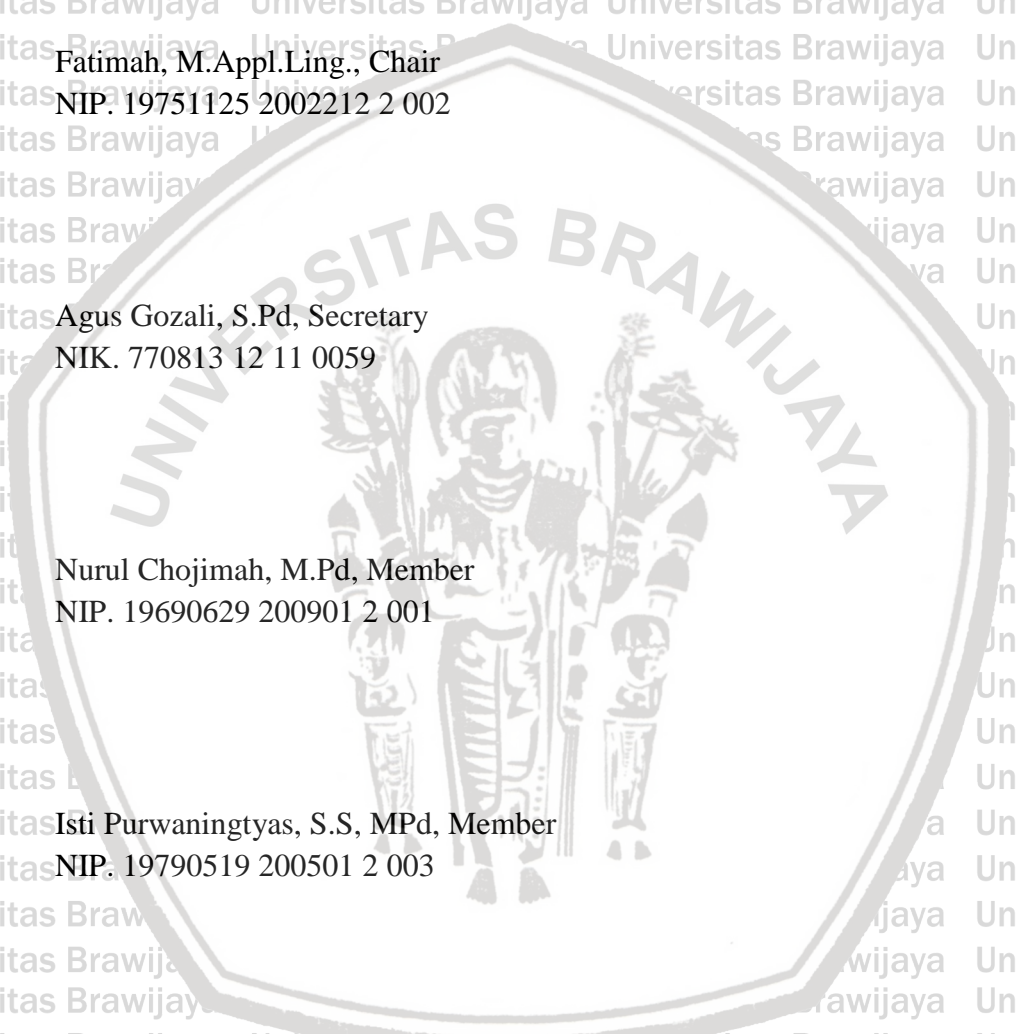
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## ABSTRACT

Sari, Rina Dwita. 2011. **The Study of Speech Styles of Helmi Yahya and Dian Nitami in “Masihkah Kau Mencintaiku” Reality Show.** Study Program of English, University of Brawijaya. Supervisor: Isti Purwaningtyas; Co-supervisor: Agus Gozali.

Keywords: speech style, reality show, “Masihkah Kau Mencintaiku”

Style is a level of formality used when someone is speaking or writing based on the situation. Styles which deal with someone's way of speaking are called as the speech styles. The writer conducted the study of speech style in *Masihkah Kau Mencintaiku* reality show. The reality show is one of the popular reality shows which always presents the common problems of marriage. The aims of this study are to reveal the kinds of speech styles used by Helmi and Dian in *Masihkah Kau Mencintaiku*, “*Bila Pembantu Mudik*” episode and to analyze the relations of the speech style to certain functions.

This study uses qualitative approach in relation to the use of clear and systematic description about the phenomena being studied. Descriptive study in textual analysis is applied in this study to analyze the utterances produced by Helmi and Dian as the source of the data.

This study found that there are four kinds of speech styles used by Helmi and Dian in guiding the reality show such as frozen, formal, consultative, and casual style. From those four styles, the most frequently style used by Helmi and Dian is the casual style. Sometimes they shift from one style to other styles. All of the styles are detected by its own indicators from linguistic features and also extra-linguistic features like addressees and the topic.

The writer hopes that the finding of the study can be a medium to enrich literature in English Study Program. She suggests the next researchers to conduct studies about speech style in different occasions to enrich the researches which have been conducted previously.

## ABSTRAK

Sari, Rina Dwita. 2011. **Study Tentang Ragam Bicara yang Digunakan oleh Helmi Yahya dan Dian Nitami dalam Program Realita “Masihkah Kau Mencintaiku”**. Program Studi Sastra Inggris, Universitas Brawijaya. Dosen Pembimbing: (I) Isti Purwaningtyas; (II) Agus Gozali.

**Kata Kunci:** ragam bicara, *reality show*, “Masihkah Kau Mencintaiku”

Ragam bahasa merupakan tingkat formalitas yang digunakan seseorang dalam berbicara atau menulis pesan kepada orang lain sesuai dengan situasi.

Ragam bahasa yang berkaitan dengan cara seseorang berbicara dengan orang lain disebut sebagai ragam bicara. Penulis mengadakan studi tentang ragam bicara dalam program realita Masihkah Kau Mencintaiku. Program ini merupakan salah satu program realita yang populer yang selalu menyajikan masalah-masalah yang biasa terjadi dalam rumah tangga. Adapun tujuan dari studi ini adalah untuk mengetahui jenis ragam bicara yang digunakan oleh Helmi dan Dian dalam *reality show*, episode “Bila Pembantu Mudik” dan mengetahui hubungan dari ragam bicara dalam fungsinya masing-masing.

Studi ini menggunakan pendekatan kualitatif untuk mendeskripsikan fenomena yang diteliti secara jelas dan sistematis. Studi deskriptif dalam analisis wacana diaplikasikan dalam studi ini untuk menganalisis ujaran-ujaran yang diucapkan oleh Helmi dan Dian sebagai sumber data.

Hasil studi ini menemukan ada empat jenis ragam bicara yang digunakan oleh Helmi dan Dian dalam membawakan acara, antara lain ragam beku, ragam resmi, ragam usah, dan ragam santai. Dari keempat ragam bicara tersebut, yang paling sering digunakan Helmi dan Dian adalah ragam santai. Terkadang mereka sering pindah dari satu ragam bicara ke ragam bicara yang lain. Semua ragam bicara tersebut ditandai dengan indikasi setiap masing-masing ragam bicara, baik dari segi kebahasaan dan juga dari segi di luar kebahasaan seperti pendengar dan topik yang dibicarakan.

Penulis berharap hasil dari studi ini dapat memperkaya daftar bacaan dalam perpustakaan bahasa. Penulis juga menyarankan kepada para peneliti berikutnya untuk mengadakan studi tentang ragam bicara dalam berbagai situasi yang berbeda, sehingga memperkaya penemuan dalam studi yang telah dilaksanakan sebelumnya.



## ACKNOWLEDGEMENTS

First and the foremost the writer would love to express her greatest gratitude to the only one God, Allah SWT for the blessing, guidance, strength, and protection given to her in finishing this thesis.

Secondly, the writer would love to deliver her best gratitude to her supervisors, Isti Purwaningtyas, S.S, M.Pd and Agus Gozali, S.Pd who have given very great patience, guidance, correction, and worth suggestions during this thesis writing process. Then, the writer also would like to give her gratitude to Fatimah, M.Appl.Ling. and Nurul Chojimah, M.Pd, as the examiners.

Moreover, the writer would love to dedicate this thesis to her beloved family, especially her parents, Pardonio and Herlina, and her sister Diana Ekawati, S.E she is truly grateful for their silence prayer, great love and affection they have given to her. Then, for her beloved Whabil I.S who always gives her supports, prayer, attentions, and inspirations. Also for her lovely friends Sani, Devi, Yayuk who gives great love and their lovely days.

For the last, the writer would like to thank to all of friends at English Study Program especially Selvi and Eka for the help, supports and the lovely days. Then for all lecturers and administrative staffs of Faculty of Culture Studies, and all of constituents that cannot be mentioned one by one here, thank you for the help, facilities and all the things during this thesis completion.

Malang, 28 July 2011

The writer



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# CHAPTER I

## INTRODUCTION

This chapter presents the background of the study, statement of the problems, objectives of study, and the definition of key terms.

### 1.1 Background of the Study

Language is a means of communication. Everybody uses language to communicate to each other. In everyday life, when people communicate to each other, they have different styles in communication. The way they convey their message is different from another. In addition, people have different speech styles in delivering their message, giving information, or greeting others. It is influenced by a situation and context. To whom they are talking to also affect their speech style. "Language varies according to its uses as well as its users, according to where it is used and to whom, as well as according to who is using it. The addressees and the contexts affect our choice of code or variety, whether language, dialect, or style" (Holmes, 2001, p.223). Actually, language itself is like other forms of social activity (Trudgill, 1974, p.100), it means that the use of language has to be appropriate to the speakers and listeners.

Sometimes, people like speaking formally or casually according to the social factors like occasion, age, and differences between the participants (Wardhaugh, 1998, p.48). For example, if a speaker talks to the people he works with about their work, his language is likely different from that he will use at

home with his family. The speakers who change their language based on certain occasion or situation consider the listeners they are talking to. It means that they concern on the style of their speech. As it is stated by Mayerhoff (2006, p.28) that style changing means the variation in speech produced by speakers correlating with differences in addressee, social context, personal aims and so on. In short, actually speech style indicates that the speakers choose certain style in speech, they consider to whom they talking to and it is influenced by the listeners and situation surrounding. Speech styles are also used by a certain person in a certain situation and it increases the curiosity of the writer about the style used in reality show, the show which commonly includes dialogue between the hosts and the clients that is presented on television. Actually this reality show is an informal show and the clients are from all social status which may use formal or an informal style. So that in this study, the writer investigates the styles used by the host of the reality show and look into the functions.

In this case, the writer chooses to study speech style on *Masihkah Kau Mencintaiku* reality show, “*Bila Pembantu Mudik*” episode which is presented on TV channel, “*RCTI*”. The writer is interested in doing research of the speech style in “*Masihkah Kau Mencintaiku*” reality show for some reasons. First, “*Masihkah Kau Mencintaiku*” reality show is chosen since this reality show usually discusses common problems of marriage and this reality show is popular. According to Public Relations Executive ABG Nielsen Media Research of Andini Wijendaru, the survey of this institute on November, 23<sup>rd</sup>-29<sup>th</sup>, 2009 showed the average of this reality show, get rating 7, it means that seven percent of 42,6 million audience



which is surveyed in the ten of big cities in Indonesia watch this reality show.

That survey also proved that some people like this reality show and look at this as the inspiration show and can give the example to husband/wife or a young couple who want to get a marriage. Besides, this reality show also makes a controversy and gets criticisms from the people. The interviewed result conducted by a

journalist of Kompas on November 16<sup>th</sup>, 2008 Budi Suwarna to Abdul (32), one

of the Cileduk people, he said that he often felt floated off with the story of this

reality show. This show tries to handle the conflicts of a broken marriage. Second,

this reality show is considered unique because of the two hosts, Helmi Yahya, the

nominee in Television Award for many times, and Dian Nitami. In this show they

like to speak out spontaneously when they face their clients. In this show, Helmi

Yahya has a good method to handle it and he can get and dig up the information

from his client slowly but sure. Dian Nitami, as the co-host of this reality show,

can help Helmi to get the information from their clients. She is able in making the

clients cornered, so they cannot tell lies. They can be very close to the audience or

the participants of the show. When the participants were arguing, they make jokes,

which are meant to calm down the tension among them. This situation can show

that they are indeed unique persons who also have unique speech styles.

This study deals with the speech style, used by Helmi Yahya and Dian

Nitami as the host of "Masihkah Kau Mencintaiku" reality show. The writer did

research on Helmi Yahya and Dian Nitami's speech styles because their speech

styles are considered unique. They like to joke and speak out spontaneously in any

different chances or situations during the show. In this case, this study wants to

know the type of Helmi Yahya and Dian Nitami's speech styles and how the relation of the speech style to certain function of situation. The writer was also curious to know on whether the context of situation between the speaker and addressee would affect their style of speaking.

In this case, the writer mainly concerns in "Masihkah Kau Mencintaiku" reality show. The writer does this research to answer her curiosity of speech styles. Also, she believes that the speech styles used by the hosts that reflect the different characters will be able to answer her curiosity and to give clear description to the readers about speech styles. So, they can understand when they have to switch the speech style from one speech style to another when they are talking to different people with different situations, roles and backgrounds.

The writer hopes that her thesis can make the reader or the next researcher understand more clearly about the speech styles and they can compare the use of speech styles in their daily life and in the television programs. She also hopes that her thesis can be used as the basis for other students who are interested in making further studies on speech style.

## 1.2 Problems of the Study

There are several problems that writer wants to observe in the "Masihkah Kau Mencintaiku" reality show;

1. What kinds of speech style are used by Helmi Yahya and Dian Nitami in "Masihkah Kau Mencintaiku" reality show?
2. How is the relation of the speech style to certain functions?



### 1.3 Objectives of the Study

In accordance with the problems of the study mentioned previously the objective of the study can be stated as follows:

1. To identify the speech style produced by Helmi Yahya and Dian Nitami based on Joos' five degrees of formality.
2. To find the relationship between the speech styles and the function.

### 1.4 The Definition of Key Terms

#### Speech Style:

The form of language that a speaker uses, which is usually measured along formal-informal scale, which involves five speech styles, such as: frozen, formal, consultative, casual and intimate (Joos, 1967, p. 156)

#### Reality Show:

A reality show is reality series or special would be defined as an "unscripted" entertainment program and the show always make something which happened to be real (www.eHow.com)

#### Masihkah Kau Mencintainya:

The reality show which was broadcasted on RCTI, every Wednesday at 10.00 pm.

In this show, where the hosts, Helmi

Yahya and Dian Nitami, tried to assist the conflicts of a broken marriage.

**Function:**

Function in this research refers to scenes in the reality show including opening, closing, suggestion, and comment session which are related to speech styles.





## CHAPTER II

### REVIEW OF RELATED LITERATURE

In conducting her research, the writer needed the linguistics theories to base her study on speech style, which are related to the statement of the problem.

In order to know speech style, the writer reviewed the significant theories and the previous study about speech style which has ever been made as the references to support her study.

#### 2.1 Speech Styles

Style is a stylistic variant of a language appropriate to a particular social setting. In daily communication, everyone uses different styles both to convey information and to express their feeling and the style used in speaking is called as a style shifting. Sometimes, they do not realize it and sometimes they change their style depend on the situation and context. It happens because they have their own purposes. As it is stated by Mayerhoff (2006, p.28) that style shifting means the variation in speech produced by speakers correlating with differences in addressee, social context, personal aims and so on.

In brief, a speech style is a variety of language that is used by speakers based on the situation, whether it is formal or informal. Sometimes, the speakers prefer certain style in order to respond and adapt the situation, situate themselves in certain condition and get others attention. Moreover, according to Milroy and Gordon (2003, p.198), in speech, the speakers have their own style of speech

because it deals with the way someone responds to certain situations, tolerates and brings himself in some kinds of conditions. Even style of speech may be chosen by a speaker as an initiative or strategic in getting other's attention. Furthermore, speech style used in speaking related to the dimension of formality. It means that sometimes the speakers are more careful, and at times they are more relaxed (Iragiliani and Refnaldi, 2007, p. 421). For example, a speaker may choose a formal style while he or she is speaking to lectures, but he or she will choose an informal one when speaking to friends.

According to Joos (1967), speech style means the form of language that a speaker uses and it is characterized by the degree of formality. In Joos' *The Styles of Five Clocks*, style may be called higher or lower for convenience in referring to the meaning of communication. He has given precise examples of such degree of formality about the time of day. However Joos admits that it is possible for a speaker to shift from one style to another freely during one occasion, but that speaker never shift more than level, unless for a joke.

There are the classifications of speech styles according to Joos (1967, p. 39):

### **1. Frozen Style**

Frozen style is a style which is used in a very formal setting such as in palace, church ritual, speech for state ceremony and some other occasions. This style has its own worth; there is no contact between the speaker and the hearer (Joos, 1967, p.39). It means that the readers or the hearers are not permitted to interrupt or give questions to the speakers. Specifically, this style is more



elaborated than the other styles. The sequences of sentence are complicatedly related. This style requires high skill and almost used exclusively by specialists, professional orators, lawyers and preachers.

This style is the most formal style, which is used in very formal situations and ceremonies. This style is applied for printed or written discourse, such as in ratification, historical documents, constitution and other necessary state documents. It called “frozen” because the pattern has been set up firmly and can be changed. In Bahasa Indonesia, a sentence which is started with the relative words *bahwa* and *karena* are considered as ragam beku or frozen style. The examples are:

- The first paragraph in the Fundamental of 1945 constitution: “*Bahwa sesungguhnya kemerdekaan itu ialah hak segala bangsa, dan oleh sebab itu maka penjajahan di atas dunia harus dihapuskan karena tidak sesuai dengan perikemanusiaan dan perikeadilan*” (That actually independence is the right of every nation, and that is why the colonization on earth has to be abolished, because it does not conform to humanity and justice..)
- The result of the Indonesian language congress II in 1954: “*Bahwa asal bahasa Indonesia ialah bahasa Melayu. Dasar bahasa Indonesia ialah bahasa Melayu yang disesuaikan dengan pertumbuhannya dalam masyarakat Indonesia..*” (That the origin of Indonesian language is Malay language. The center of Indonesian language is Malay language which is adjusted with its development in the Indonesian society..)





characterized by the use of emphasis particle *-kah*, *-lah*, *-tah*, and *-pun*. The use of particle *-kah* and *-lah* make the sentence become more formal and more soft.

For example:

1. *a. Apa ibumu sudah datang?*

*b. Apakah ibumu sudah datang?*

2. *a. Pergi sekarang sebelum hujan.*

*b. Pergilah sekarang sebelum hujan.*

Those sentences *1a*, *1b* and *2a*, *2b* are the standard sentences. The difference is that sentence *1b* and *2b* are more formal than sentence *1a* and *2a*. It is because of the addition of particle *-kah* and *-lah* (Alwi et al., 2003, p. 308).

### 3. Consultative Style

Consultative style is a style that shows our norms for coming to terms with strangers - people who speak our language but whose personal stock of information may be different (Joos, 1967, p. 22). This style is used in semiformal communication situation. It is one type of language which is required by every speaker.

Consultative style is defined into two features. First, the speaker supplies background information and he/she does not assume that he/she will be understood without it. Then, the addressee participates continuously. It means that both participants are active in case when one is speaking, the other will give short responses or standard signals such as “*Yes, yeah, unhunh, that’s right, Oh I see, Yes I know*” and a very few others, plus the “*well*” that is used to reserve the roles between listener and speaker. Then, in the context of Bahasa Indonesia, such expressions can be represented by *iya, betul, benar, baik-baik, and oh gitu ya*. The

following conversation will show the form of consultative style, conversation between speaker and hearer in a telephone line;

*Speaker:* "I wanted to tell you one more thing.

*Hearer:* I've been talking to Mr. Davis in the purchasing department about our typewriters.

*Speaker:* Yes that other went in March seventh however it seems that we are about eighth on the list.

*Hearer:* I see we were up about three but it seems that for that type of typewriters we're about eighth..." (Joos, 1967, p. 21).

On that conversation, there are listeners responses "I see" which certifies that it has been understood, then "yes" approves the other's understanding of the situation. It simply signals that the fact the hearer is listening attentively to the speaker (Joos, 1967, p. 20).

#### 4. Casual Style

Casual style is a style used among friends, acquaintances in informal situation such as outside the classroom when the students have a chat. It can be also addressed to a stranger if the speaker wants to treat him/her as an insider. It is also influenced by dialects. This style is absence of background information and the listeners are assumed to understand what the speaker says.

According to Joos (1967, p. 23), casual style is defined into two features.

First is the ellipsis, the omission of an item of a word or phrase in a sentence. The forms of the sentences are usually short sentences, for example; "These biscuits are stale. Those are fresh", in the sentence there is an ellipsis of noun, actually the sentence must be "Those biscuits are fresh" in this case the noun is omitted but it does not change the meaning and the intention is still understood (Rankema, 1993, p. 37).



The other feature of casual style is slang. Slang is non standard word, which is known and used by certain groups, teenager groups, student groups, etc.

Slang is also like our fashion, easy come, and easy go. It is used everywhere and can be seen everywhere. For example in formal language, a young or little female is called "girl", while in the slang language it is such as "chick". Also in Bahasa Indonesia, we know the slang word of a young female as "cewek". The purpose of using ellipsis and slang is the same in a way that only the addressee as an insider will understand what outsiders would not be able to comprehend.

In addition, the vocabulary used in this style is commonly influenced by local dialect. Kridalaksana (1980, p.99) states that the colloquial or daily utterance of Indonesian is influenced by local dialect involved Javanese and Sundanese or Jakartanese. The words that are non-standard Bahasa Indonesia are *kenapa, situ, deh, bilang, dong, kasih, nggak, sih, gini, and ini hari*. Then the other examples are likes *kok, mbok, lho, lha, wong, and ding*.

## 5. Intimate Style

Intimate style is an intimate utterance pointedly avoids giving the addressee information outside of the speakers skin (Joos, 1955). This style is completely private language that is used within family and very close friend. It means that intimate style is used in non-public. Normally, the intimate group is in pair. It excludes public information and shows a very close relationship.

Intimate style has two systematic features, they are extraction and jargon (Joos, 1967, p.30). That a feature means that there are words used by the couple that others do not know and that no one uses in public. In extraction, the speaker

extracts a minimum pattern from some casual sentences. For example, ready, engh, cold. The utterance “Engh” is an empty word. There is no dictionary meaning but serves as a code label for intimate style. The other feature is jargon.

Jargon is technical vocabulary associated with a special activity or group. For example:

- “Kalo mau ambil aja”
  - “Nggak ngerti”
- (Chaer and Agustina, 2004, p. 71)

In addition, the writer uses the theories to analyze the classification of the speech style used by Helmi and Dian as the host in the reality show.

### 2.1.1 Linguistic and Extra Linguistic Features in Speech Style

Concerning the style used by person or a group of a people or communities in speaking, it cannot be separated from the stylistic feature that is used in certain style. There are several features influences the style used by speakers, there are linguistic feature and extra linguistic features.

In linguistic features, Kenney (1966, p. 60-67) proposed that the features of style into three big categories there are diction, imaginary, and syntax. Diction is simply meant as the author choice of words to infer the addressee when it is possible for which the choice has been made (Kenney, 1966, p. 60). It means that diction is the choice of the most appropriate and the most extract words to convey meaning with certain purposes and addressed to certain level of listeners or readers. Imaginary feature commonly appears in literature work such as poetry and prose which deals with the way someone present her or his felling through written form. Actually in imaginary, there are three main categories. First, literal



images which contribute to the colorful representation of experience that we expect from the best fiction. This category is commonly used in literature works such as poem and prose. Second, recurrent images are the images created by repeating the images frequently in the story. Third, figurative images are usually called as tropes or figure of speech like metaphor, hyperbole, personification, satire. The last linguistic feature is syntax. This features concern on such matters as the characteristics length of sentences, the proportions of sentences whether it is simple sentence or complex sentence and so on (Kenney, 1966, p. 67).

In this study, the writer only focuses on two features that are diction and syntax. It is because those two features are more related to the speech style in conversation rather than imaginary feature. As stated by Joos (1967, p. 51) that imaginary feature commonly appears in literature work such as poetry and prose which deals with the way someone present her or his felling through written form.

According to Trudgill (1974, p.100), extra linguistic factors such as geographical area, a social group and setting are influence the style used by a person or a group of people or community. Furthermore, Wardhaugh (1988, p.48) stated that there are various factors which may influence the speakers in choosing the appropriate style such as the kinds of occasions, the various social backgrounds, age, and other differences that exist between the participants like the emotional involvement. Moreover, the choosing of style in speech by speakers is more controlled by the addressee or the audiences, sot his case is the idea of audience design (Iragiliati and Refnaldi, 2007, p. 421). It is as Bell (cited in Coupland, 2007, p.60) stated that speakers design their style primarily for and in

response to their audience. Audience design is generally manifested in a speaker's shifting their style to be more like that of the person who is speaking. Bell also claims that although response to an audience is primary, whole social situations can carry different styles (cited in Coupland, p.61). So, the use of speech style are influenced by several extra linguistic factors such as geographical area, a social group and setting, certain occasion, various social background and age, the participant involved and the addressee. Additionally, by considering those extra linguistic factors, the speakers may control their language appropriately because it is important for them to establish social relations and represent their sense of identity.

### **2.1.2 Regional and Social Dialect**

“Language varies according to its uses as well as its users, according to where it is used and to whom, as well as according to who is using it. The addressees and the contexts affect our choice of code or variety, whether language, dialect, or style” (Holmes, 2001, p.223). Dialect is a language variety used by a group of people, the group can be defined by a geographic region or social factors. In other words, dialect is also considered as the differences in ways of saying things, in the form of simply linguistic variety, which are distinguishable in vocabulary, grammar and pronunciation.

Regional dialects are dialects which have the features of people's speech from different regions. These dialects usually differentiate the origin of the speaker, certain words may indicates where they are comes from. In Bahasa



Indonesia, there are also many dialects. The speakers of Bahasa Indonesia may speak the same language, but their dialects can be different. For example, the speaker who came from Java Island, and have the Javanese language and cultures as their backgrounds, usually use Javanese dialect.

Social dialects are dialects which are caused by social distance. In other words, social dialects are influenced by social background or social class, education, sex, age, etc (Trudgill, 1974, p. 100). Groups of people who share similar occupations and education tend to share ways of talking.

According these regional and social dialects, Joos' says that "There is usually variation in style within one person's dialect, because no one style of speech is appropriate to all of the many social situation people part in during daily life."

## **2.2 Lexical and Grammatical Characteristics for Standard Bahasa Indonesia**

The writer thinks that some lexical and grammatical characteristics for standard Bahasa Indonesia are commonly used to help in determining which speech styles can be considered as formal styles and which styles are non formal ones. This theory also required because some of the utterances that the writer analyzes are in Bahasa Indonesia.

According to Kridalaksana (1980), one factor which can influence language variation is situational factor. This factor occurs because the speaker freely chooses the characteristic of forms in certain functions. The writer considers that Kridalaksana's theory is necessary in supporting Joos' theory since

this theory provides the application of speech style. Besides, it can help the writer to differentiate formal styles and informal ones since the data are in Bahasa Indonesia. There are the standard Bahasa Indonesia characteristics, as follows;

✓ The use of conjunction such *that* (*bahwa*) and *because* (*karena*) consistently and explicitly. For example:

a. *ia tidak tahu bahwa anaknya sering bolos.* (standard Bahasa Indonesia)

*ia tidak tahu anaknya sering bolos.* (non-standard Bahasa Indonesia)

b. *Ibu guru marah kepada Andi karena ia sering bolos.* (standard Bahasa Indonesia)

*Ibu guru marah kepada Andi, ia sering bolos.* (non-standard Bahasa Indonesia)

✓ The use of grammatical functions (subject, predicate, object) consistently and explicitly. For example:

a. *Budi memenangi pertandingan itu.* (standard Bahasa Indonesia)

*Budi memenangi pertandingan itu.* (non-standard Bahasa Indonesia)

✓ The consistent use of the pattern of verb phrase *aspect + doer + verb*.

a. *Surat Anda sudah saya terima* (standard Bahasa Indonesia)

*Surat Anda saya sudah terima.* (non-standard Bahasa Indonesia)

b. *Rencana itu sedang kami garap.* (standard Bahasa Indonesia)

*Rencana itu kami sedang garap.* (non-standard Bahasa Indonesia)

✓ The use of syntactical construction. For example:

a. *Anaknya* (nonstandard: *Dia punya anak*)

b. *Membersihkan* (nonstandard: *bikin bersih*)

✓ The limited number of lexical and grammatical elements from regional dialects which is considered strange. For example:

a. *Dia mengontrak rumah di Kebayoran.* (standard Bahasa Indonesia)



*Dia ngontrak rumah di Kebayoran.* (non-standard Bahasa Indonesia)

By knowing the characteristics of the standard and non-standard Indonesian of one sentence, the writer is able to decide what types of speech styles a sentence belongs to.

### 2.3 Reality Show

The Reality Show is a series of exhibitions about *realism* (<http://id.wikipedia.org/wiki/realityshow.html>). Art historians tend to view realism in the context of paintings of certain 17th century Dutch artists, 18th century Spanish artists and 19th century French artists. Historians of the modern era have also designated *Magic Realism* and *Contemporary Realism* as viable terms for certain surrealist- and photorealist-styled works, respectively. The general premise of *The Reality Show* is similar to the character of Reality TV itself. That is, reality is not about universal truths but is a combination of diverse points of view about how the world is perceived and how we choose to act based on that perception.

A television reality show features talent culled from the ranks of 'ordinary' people, not professionally trained actors. Reality show producers typically shoot hundreds of hours of footage per episode and use creative editing to create a narrative thread. Subjects of a reality show may be given some rudimentary directions off-screen, but the point is to allow the performers to act and react as normally as possible. A reality show is not to be confused with a documentary, in which the subjects are asked to ignore the cameras and behave naturally. Many reality show producers encourage participants to play to the cameras as characters

or use private taped conversations, called *confessionals*, as a form of narration. An early reality show called *Candid Camera*, hosted by the unassuming Allen Funt, demonstrated that carefully edited clips of ordinary people reacting to contrived situations could be a ratings success. Early game shows featuring contestants selected from the audience also provided moments of unscripted reality.

A reality show is reality series or special would be defined as an “unscripted” entertainment program that depicts actual people and with one or more of the following components: the program’s premise, circumstances or situations are manipulated; the program may or may not include a prize or a competition. It means that reality show is a broad term that encompasses any type of programming that is not scripted (<http://www.ehow.com>).

### 2.3.1 “Masihkah Kau Mencintaiku” Reality Show

“Masihkah Kau Mencintaiku” reality show is a show which is broadcasted on Wednesday at 22.00 WIB on RCTI. This show is hosted by Helmy Yahya and Dian Nitami. In this show, the hosts try to assist the conflict of a broken marriage. In “Masihkah Kau Mencintaiku” there are two families, the wife and husband’s families, with the arguments of each. They also make this show unique. Besides, there are psychologist and a marriage counselor, so they can explain what happens between the husband and wife, and how they ought to behave if they want to be a good family. In this show, they must wear mask so no one knows them. Then, the couple will give some questions for husband and wife. If they match, they will get



interesting present. In short, this event only aims to assist the conflict of a broken marriage.

## 2.4 Previous Studies

As guidance or comparison, the writer would like to present a study that is closely related to the study she is conducting. The title of this study is *The Language and Style used by Saki in His Story "Sredni Vashtar"*, written by Moraliawati (2005). She conducted research on speech style, which is used in Saki's story. This research was conducted in order to interpret the literary works based on the lexical features and the grammatical features. The study used the descriptive qualitative approach with content analysis. The result of the study in "Sredni Vashtar" there are some lexical features used by Saki such as nouns, verbs, adjectives, and adverbs. Besides, the grammatical feature also appeared in Saki's language and style, like the using of complex sentences, clauses and phrases.

For another comparison, the writer would also like to present another study that is closely related to the study she is observing. The title is *An Analysis of Speech Styles Used By Andy F. Noya On Kick Andy Talk Show, Rahasia Di Balik Layar Episode*, written by Wijayanti. T (2010). She investigated these types of speech styles produced by the host. She also applied Joos' theory of speech style as her main theory, but to support these theories, she used Kenney's theory of linguistic features of style. In collecting the data, she used qualitative approach.

In analyzing the data, she identified the participants, setting, and topic of

conversation. The finding of the study revealed that speech styles used by Andy F.

Noya are reflected in their linguistic features such as syntactical patterns of the utterances were implemented and also for external features like addresses and the topics.

From the previous studies that had been conducted by the earlier researchers, it is clearly seen that actually there are some studies deal with the language and style which investigate the style focused on the writing style.

Different from the previous studies, the study which is conducted by the writer actually has different subject and theories. The data are in the form of utterances produced by a person who has a role as the subject of the study. Then the theories used in analysis are different from the theories used on previous studies. This study is based on the theory of speech style by Joos (1967) and the lexical and grammatical for standard Bahasa Indonesia by Kridalaksana (1980) since these theories give complete classification and divisions about criteria of speech styles.

On the other hand, this study concerns on different topic that is about the speech style used by a host of the reality show. Likewise, this study is aimed to reveal the style which is commonly used by the host of the reality show presented in television and it is designed to recognize the relationship of each speech styles and the functions in the different situations.



## CHAPTER III

### RESEARCH METHODS

This chapter discusses the methods of this research. It explains about the way the writer collected, classified and finally analyzed the data.

#### 3.1 Type of Research

On the basis of the research problems, the research approach of this study is qualitative approach since it complies with the criteria for qualitative research that is inductive way of thinking. It means that the conclusions were drawn from the collection of small facts. This is a way of theory building, whereby specific facts are used to create a theory that explains relationship between the facts and allows prediction of future knowledge. As the writer does in her research, the writer collects the data from the small facts that she found, and then she makes the conclusion. The inductive approach is used frequently in this study, where the data is used to generate new findings from current theories (Saunders et al. 2003).

And also because of the data analyzed in this study are in the form of words. As it is stated by Ary et al. (2002, p. 425) that the qualitative research deals with the data that is in the form of words rather than numbers or statistics.

Document analysis is also applied in this study. According to Ary et al. (2002, p. 442) "Content or document analysis is research method applied to written or visual materials for the purpose of identifying specified characteristics of the material". In this study, the writer investigated the style used in Masihkah

"Kau Mencintaiku" reality show in which the writer concerned on Helmi and Dian's utterances reflecting certain style.

### 3.2 Data Source

In this research, the source of the data was taken from "Masihkah Kau Mencintaiku" reality show, which was broadcast on Wednesday at 10.00 pm. The hosts of this reality show were Helmi Yahya and Dian Nitami, whom the writer is interested to analyze. They are able to place themselves and they can be very close to their clients. Moreover, the data was obtained during September – October 2009, there are five episodes that the writer found from YouTube which were absolutely the same as the video broadcasted on RCTI. In this research, the writer concentrated on episode "Bila Pembantu Mudik" which was broadcasted on October 10<sup>th</sup>, 2009 to be analyzes.

Furthermore, the writer chose the episode on October 10<sup>th</sup>, 2009 "Bila Pembantu Mudik" to be analyzed because compared to other episodes, from YouTube the writer could find the complete episode from the first scene until the end or last scene of the show. Besides, in that episode Helmi and Dian were more dominant than their clients' in made the conversation during the show, so the writer could find that there were more utterances produced by Helmi and Dian which were related to speech styles which can be analyzed by the writer.

Therefore, the writer chose this episode as well. This research is interesting to observe because it involves many points of view from different situations that might be appropriate to fulfill speech style research. In this episode, Helmi and



Dian have their own characteristics of speech styles based on Joos' characteristics of five styles and the writer can easily transcribe their dialogues. In order to make the data complete, the writer found the videos of this reality show from YouTube.

### 3.3 Data Collection

The data is the utterances between the hosts and the participants or clients of the reality show which in the form of a long dialog. The writer got the data by downloading the videos from the YouTube and as the keywords, she typed *Masihkah Kau Mencintaiku; episode Bila Pembantu Mudik*. Then the writer transcribed the dialogues in the show. After that, she started to classify them. First, she found the data which consist of Helmi Yahya and Dian Nitami's utterances. Second, she read the utterances in the transcription of Helmi and Dian.

In this research, the writer only took the utterances of Helmi and Dian to be analyzed as the limitation of this research. Then she underlined of Helmi and Dian's utterances.

### 3.4 Data Analysis

Data analysis is the next process after the data collection that has been done completely. In this process, the writer did some procedures to answers the problems of this research. There are two questions that the writer has to be answered. They are what kinds of speech style that is used by Helmi and Dian in "Masihkah Kau Mencintaiku" reality show and how the relation of the speech style to the certain function of situation.

In order to answer the first question, first, the writer identified Helmi and Dian's sentences based on Martin Joos five degrees of formality. Second, she gave numbers to all of the utterances which have been identified into their each style to represent their each style. Third, she put the utterances on the tables to show the characteristics of the speech style in order to prove that they are included in certain style. For the last question, the writer classified each style based on the function. The writer classified each style with its function, such as when the hosts gave the suggestions, comments, opening, and closing in that show. Then, she put the utterances on the tables to show the characteristics of the speech style in order to prove that they are included in certain style. These situations in the reality show would have their different ways of opening and closing the show or when the hosts want to give their suggestions or comments. Because this reality show has some sessions, so in this research, the writer divided this reality show into four situations such as opening, closing, giving suggestions and comments in the reality show to be analyzed.

In this study, the writer classified Helmi and Dian's utterances by taking their utterances a part from the whole conversation. The data finding was presented in the form of table which was illustrated as follows:

#### 3.4.1 Table of utterance and its Speech Style

No	Line	The Speaker	Utterance	Type of Speech Style
1				
2				
3				
4				



On the table above the writer put the utterances containing certain styles used by Helmi and Dian. Then, the writer classified the utterances based on the type of speech styles.

The second problem, the writer interpreted the finding of Helmi and Dian's utterances containing the relationship of speech styles with certain functions by marking the columns (√). The data finding was presented in the form of table which was illustrated as follows:

### 3.4.2. Table of Speech Style Relation with the Certain Functions

Speech Style	Opening		Closing		Giving Suggestion		Giving Comment	
	H	D	H	D	H	D	H	D
Frozen style								
Formal style								
Consultative style								
Casual style								
Intimate style								

Note: - H = Helmi Yahaya

- D = Dian Nitami

## **CHAPTER IV**

### **FINDING AND DISCUSSION**

In this chapter, the writer discusses the finding and discussion of the study.

#### **4.1 Finding**

In this part, the writer presents the finding based on the problem proposed.

They are kinds of speech style used by Helmi Yahya and Dian Nitami in “Masihkah Kau Mencintaiku” reality show and the relationship of speech styles in the certain functions.

##### **4.1.1 Kinds of Speech Style Used by Helmi Yahya and Dian Nitami in “Masihkah Kau Mencintaiku” Reality Show**

In this analysis, the writer chose “Bila Pembantu Mudik” episode from “Masihkah Kau Mencintaiku” reality show which was broadcasted on October 10<sup>th</sup>, 2009 to be analyzed. This episode involved two main characters, they were Helmi Yahya and Dian Nitami as the hosts. Meanwhile, the clients of that episode were Dicky, as the husband and Widya, as the wife. In helping the clients to solve their problem, this show also invited a psychologist and a marriage counselor, Ms. Rae Sita and Ms. Wina to explain what exactly happened between the husband and wife. Then, there were also two families from Dicky’s family and Widya’s family who came in this show.



In answering the first problem of the study, the writer read Helmi and Dian's utterances and underlines their utterances. Then, she identifies them based on Joos' characteristics of five speech styles and takes Helmi and Dian's utterances while they were being a host. In identifying the type of speech styles, the writer also uses the dictionary of standard and non-standard words "Tata Bahasa Baku Bahasa Indonesia" (Alwi et al. 2003) to check the words.

**Table 4.1 Kinds of Speech Style used by Helmi and Dian**

No	Line	Speaker	Utterances	Type of Speech Styles
1	1	Dian	Assalamualaikum wr.wb ( <i>Assalamualaikum wr.wb</i> )	Frozen style
2	3	Helmi	Yah..kita kembali berjumpa dalam acara yang sangat istimewa, karena kami selalu tampil untuk memberikan solusi terbaik dalam urusan rumah tangga. ( <i>Yeah..We meet again in a very special show, because we are always here to give the best solution for the couples</i> )	Formal style
3	6	Dian	Yah..kedua keluarga disini sudah mulai mendingan, tadi sempat di sekmen pertama sudah panas ya..sebelum panasnya meledak tadi kita dinginkan dulu dan tampaknya kedua keluarga sudah mulai dingin, terima kasih buat doanya ya pemirsa dirumah. ( <i>Both family are getting cool after being on fire and they are getting better now, thank you for your prayers viewers</i> )	Consultative style
4	14	Helmi	Haha..nggak usah dibahas ya, oke, dan berakhir dengan sang istri yang kata suaminya jalan melulu dan tidak terlalu peduli dengan urusan dirumah dan semua itu diserahkan pada pembantu. ( <i>Well, no need to be discussed okay, and it ended by the husband's statement that his wife prefers to spend her time by having fun on her own than take care of her households, because she gives the responsibility to the maid</i> )	Casual style
5	18	Dian	Yak karena menurut istrinya segala sesuatunya toh sudah dikerjakan oleh pembantu, dia tidak mau tahu dan tidak peduli	Casual style

No	Line	Speaker	Utterances	Type of Speech Styles
			apa kata orang yang penting rumahnya sudah ada yang ngurus, dia tetap bias menjalankan kehidupannya, iya widya ya? Begitu kan maksudnya ya? <i>(Yes, because according to his wife that all of the things have been conducted by their maid, she doesn't care what anybody tells, The most important thing for her is her household works has been handled, so she can live her life. Is that right Widya? That is your point, right?)</i>	
6	23	Helmi	Sekali lagi kita akan seperti biasa hak dari acara ini adalah kita akan membongkar dengan pertanyaan-pertanyaan yang kadang-kadang diantara mereka sudah males ngomong atau memang tidak pernah lagi bicara. Ada suatu progress didapatkan 10 tahun terakhir tidak pernah lagi bicara, tetapi dalam kurun waktu itu anda akan diam berdua. <i>(Once more that in this moment we will reveal the questions that sometimes are reluctant to speak or even never speak to each other. There is a progress in the last 10 years that during the time you will not keep silent anymore)</i>	Casual style
7	29	Dian	Ya emang nggak perlu banyak bicara sih. <i>(Well, it is not necessary to talk too much)</i>	Casual style
8	30	Helmi	Ya kalo pake kaki aja sudah selesai. <i>(Yeah, if only you can use your feet, it's done)</i>	Casual style
9	32	Dian	Sadis kamu ya? <i>(You are cruel?)</i>	Casual style
10	33	Helmi	Nggak, kan semboyan <i>(No, it's just a motto)</i>	Casual style
11	34	Helmi	Oke, inilah pertanyaan pertama,, wid, apakah betul menurut suamimu, kamu tidak pernah tahu sapu disimpan dimana atau kemoceng dimana, handuk ditaruh dimana dan semuanya diserahkan pada pembantu? <i>(Okay, this is the first question, Wid, is that true that according to your husband, you never know where the broom is, where the duster is, where the towel is and all of the things are on your maid's hands?)</i>	Consultative style
12	41	Helmi	Anda senang karena anak anda manja? <i>(Are you happy because your child is spoiled?)</i>	Formal style



No	Line	Speaker	Utterances	Type of Speech Styles
13	43	Helmi	Dulu bapak tidak pernah berlutuk bu? ( <i>Did your husband never do anything for that, ma'am?</i> )	Consultative style
14	45	Helmi	Makanya anak ibu mencontoh itu. ( <i>That's why your daughter copies your attitude</i> )	Casual style
15	67	Dian	Sedikit saya menggali, kamu belum siap untuk menikah, kamu mengatakan berkali-kali memang keberatan untuk menikah, terus kenapa sampe mau? ( <i>One thing to know, you're not ready yet to get married. You've told me many times that you're not ready yet, then why you said yes?</i> )	Casual style
16	71	Dian	Terus kenapa bilang mau? ( <i>So, why did you say yes?</i> )	Casual style
17	79	Dian	Tapi kalo anaknya nggak mau, kan bisa bilang enggak. ( <i>If she did not want it, so she could say no, right?</i> )	Casual style
18	88	Helmi	Enam bulan cukup lama lho.. ( <i>Six months were quite a long time</i> )	Casual style
19	90	Dian	Nggak usah ke dia, ke saya..ke saya.. ( <i>Don't go to her, come to me, come to me</i> )	Casual style
20	92	Dian	Maksudnya, iya kamu tetap mengajak Widya menikah karena ya kamu punya harapan bahwa suatu saat dengan menikah, hidup bersama, iya kemudian kalian akan menemukan satu pola hidup bersama-sama, begitu mas helmi. ( <i>It means that, yeah, you still make Widya wanted to marry you, well you wished that when you married her, so you would get a new life by living together, something like that mas Helmi</i> )	Consultative style
21	96	Helmi	Umm..saya nggak tau. ( <i>Umm...I don't know</i> )	Consultative style
22	146	Helmi	Bentar-bentar,,maksud ibu Win itu, anda juga kontribusi terhadap kesalahan yang terjadi, anda punya peran lah kenapa ini terjadi, mungkin anda tidak cukup keras mengajak dia mendekati pada anda, ini modelnya kayak,,Widya disini dan anda disana, jaraknya jauh banget, mestinya 4 tahun itu sudah cukup membuat anda semakin dekat dan dekat. ( <i>Wait, she means that you had contribution on this situation, you have your own role to what happened.</i> )	Casual style

No	Line	Speaker	Utterances	Type of Speech Styles
			<i>Maybe, you did not try hard enough to make her closer to you. It should be enough for four years to get closer and closer)</i>	
23	152	Dian	Jadi ini tu kayak rel kereta api, sejajar lurus tapi yah gitu aja, nggak pernah jadi satu. <i>(So, this is just like railtrack, side by side but just like that, never be into one)</i>	Casual style
24	164	Dian	Yak, jangan kemana-mana pemirsa, kita akan kembali lagi setelah yang satu ini, tetap di Masihkah Kau Mencintaiku. <i>(Yup..Don't go anywhere. We will be right back after these commercial breaks, still in "Masihkah Kau Mencintaiku")</i>	Formal style
25	167	Helmi	Baik, problematic keluarga muda, yang perempuan tidak merasa siap, tapi kok mau ya? Mohon maaf, ada sesuatu yang membuat anda tidak bisa menolak ajakan Dicky untuk menikah? <i>(Okay, the problems of young family, the wife feel that she is not ready yet, but why does she want it? I am sorry if there were any other reasons that made you feel difficult to refuse Dicky to marry you?)</i>	Casual style
26	175	Dian	Yak,,karena pernikahan itu bagaimanapun juga membutuhkan pengorbanan dari masing-masing pihak, tidak semuanya kehidupan sebelum pernikahan bisa dibawa 100% kedalam kehidupan pernikahan karena kita sudah tidak sendiri lagi, ada satu orang disamping kita dan kalau kita sudah punya anak harus berbagi lagi dengan anak-anak. <i>(Well, marriages also need sacrifices from both parties, our life story before we were getting married cannot be brought into the marriage life 100% because we are not alone anymore, there is somebody beside us and if we have children, we should share anything to them too)</i>	Formal style
27	181	Helmi	Oke...ini adalah suatu fenomena yang luar biasa, pada saat lebaran yang lalu, pembantu semua pulang. Suatu pagi Widya pergi katanya mau ke pasar tapi begitu pulang, tas belanjanya tidak pernah ada, yang ada berupa rambutnya sudah berubah, rupanya dia dari salon dan pada saat itu Dicky dirumah sedang mencuci piring dan mengepel. Saya ingin	Casual style



No	Line	Speaker	Utterances	Type of Speech Styles
			bertanya pada Widya,,Wid, anda tidak pernah terganggu ya melihat suami anda mengerjakan pekerjaan pembantu sementara anda ada diluar? <i>(Okay, it is extraordinarily phenomenon, on the last Idul Fitri day, the maids went home. In the morning, Widya went out, she said she only wanted to go to the market, but when she got home, she did not bring anything. Otherwise, she had a new haircut, she looked like she just went from the beauty salon and not from the market like she said previously. While, at that time Dicky did the dishes and mopped the floor. I want to ask Widya, have you ever felt bothered when you see your husband do the household works while you are going outside?)</i>	
28	199	Helmi	Oke, gimana kalau kita biarkan dulu mereka berdialog, jadi ini mereka lagi sharing peran seorang istri dan suami itu sebenarnya apa sih?? <i>(Okay, let those husband and wife talk for a while. They will discuss about what exactly the roles of wife and husband.)</i>	Casual style
29	228	Helmi	Kenapa begitu? <i>(Why so?)</i>	Casual style
30	231	Helmi	Sebentar,,sebentar..kapan terakhir anda berbicara seperti ini atau nggak pernah dilakukan? <i>(Wait a minute.. when was the last time you had a discussion like this or you never did it before?)</i>	Casual style
31	252	Helmi	Kalo bener kenapa nggak anda turutin?ada nggak permintaan suami anda yang anda turutin? <i>(If that is true, why you do not follow your husband's words? Is there any request from your husband that you have done?)</i>	Casual style
32	258	Helmi	Oke, kan ada pembantu, seharusnya anda dong yang mengarahkan pembantu. <i>(Okay, there is a maid, but I think that is your job to direct the maid, right?)</i>	Casual style
33	264	Helmi	Ada salahnya dong anak anda? <i>(She is wrong, isn't she?)</i>	Casual style
34	275	Helmi	Saya mau tanya sekarang, bu..anak anda keluar ternyata ke salon, pulangnye sore dan	Casual style

No	Line	Speaker	Utterances	Type of Speech Styles
			menemukan suaminya mengerjakan pekerjaan pembantu. Apa menurut ibu itu pantas?Dikeluarga ibu lho ya <i>(I want to ask you now, ma'am. Your daughter went to a beauty salon and she went home in the evening and she found her husband did the maid's work at home. Do you think that is proper? In your family of course)</i>	
35	285	Dian	Kalau misalnya emang Dicky nggak perlu ngerjain, Widya nggak mau ngerjain, pembantu lagi nggak ada, rumahnya kacau balau kayak kapal pecah, pantas nggak? <i>(Well, if Dicky does not need to do that work and neither Widya, and maids are not at home, so we can imagine the condition of the house will be so messy and just like crushed ship, is that alright?)</i>	Casual style
36	289	Helmi	Oke, saya punya yang cerita kayak gini bu"eh lo masih untung punya suami kaya gue" istrinya yang temen saya ini bilang "untung gue berapa?"tuh, mati nggak punya istri kayak gini. <i>(Okay, I have a story like this, "You have to be lucky to have a husband like me". The wife of my friend said "how much is my profit?" well, is it a life to have a wife like that)</i>	Casual style
37	317	Helmi	Seperti yang terjadi pada keluarga-keluarga yang lain saya pikir bu Rei ya?betul bu! <i>(I think it is just like other families. Is that right, Ms. Rae?)</i>	Consultative style
38	320	Helmi	Ini contoh baru Bu, iya dimana ada istri dengan alasan iya yang dikatakan itu tapi tidak terlalu ngurusin rumah,iya sementara dia mendukung suami mau ngurusin iya masalahnya dia. <i>(This is a new example ma'am, yeah, where there is a wife with her reasons but she doesn't care with her house, yes, she wants to support her husband, yeah, that's his problems)</i>	Consultative style
39	325	Helmi	Oke, baik tidak ada jalan lain, saya harus menanyakan hal ini..Oke mas Dicky, jawab dengan jujur apa anda menyesal menikah dengan istri anda? <i>(Okay, there is no other way. I have to ask you about this one. Okay Dicky, please answer</i>	



No	Line	Speaker	Utterances	Type of Speech Styles
			<i>honestly. Do you regret your marriage?)</i>	
40	343	Helmi	Baik, jadi apa keputusanmu Dick? <i>(Okay, so what is your decision Dick?)</i>	Consultative style
41	351	Helmi	Bentar-bentar, katakanlah keluarga ini kita harapkan bertahan, Dicky dan Widya tidak mau mengerjakan pekerjaan dirumah dan kemudian Dicky sekarang iya dia bisa ngurusin rumah, tapi nanti dia kerja kan? Apa yang terjadi dirumah anda? Pikirkan anak anda dengan rumah yang nggak karuan, sampah mungkin berada dimana-mana,,saya akan mengundang seorang mystery guide yang akan memberikan pernyataan itu <i>(Wait, Let say that this family can keep their marriage, Dicky and Widya do not want to conduct the household work and then Dicky yeah he can manage your home now, but he should work too later, isn't he? What happened with your home? think about your children who will live in a dirty home where many rubbish everywhere,, I will invite a mystery guide who will give some statements)</i>	Casual style
42	359	Dian	Lani adalah seorang agency penyalur pembantu rumah tangga <i>(Lani is the agent of maids)</i>	Formal style
43	387	Dian	Alhamdulillah. <i>(Thanks God)</i>	Frozen style
44	388	Helmi	Kenapa nggak dari tadi sih? <i>(Why didn't you do that earlier?)</i>	Casual style
45	406	Dian	Widya sini sebentar, saya mau cerita sedikit, Widya saya tahu perasaan kamu,dulu awal menikah saya juga tidak pernah mengerjakan semua pekerjaan rumah, beruntung suami saya adalah orang yang sabar, dulu suami saya yang mengerjakan semuanya, dia lebih pintar cuci piring, cuci baju, nyapu, ngepel, saya nggak bisa sama sekali, pertama kali satu tahun dia membiarkan saya untuk menjadi diri saya seperti tuan putri, dalam satu tahun kemudian, dia bawa saya tinggal di satu apartment, tanpa pembantu, tanpa siapapun yang membantu saya sampai menangis nyuci piring karena tangan perih kena detergen, tapi nggak bisa, waktu itu sampai nangis, saya sampai ngumpet-ngumpet ngirim baju kotor	Casual style

No	Line	Speaker	Utterances	Type of Speech Styles
			<p>ke ibu saya, karena saya nggak ngerti pakai mesin cuci, taoni semua itu pakai proses Wid, karena saya mau dan suami saya mendukung, percaya, yakin, dan menghargai semua yang saya lakukan, tidak enak masakan saya, sejelek apapun hasil setrikaan saya, dia bilang kamu sudah tambah pinter ya bon,,panggilannya abon boo..dan itu adalah pujian, adalah penghargaan yang membuat saya bertambah ingin maju, bertambah ingin belajar, saya cerita ini ke kamu bukan saya ingin cerita macem-macem tapi kamu bisa lho...saya sama seperti kamu, nggak ngerti, saya Cuma ngerti ke salon, ngerti cara gimana ngeblow rambut, pasang bulu mata palsu tapi selebihnya saya nggak bisa.</p> <p><i>(Widya, come here, I want to tell you. Widya, I know what you feel. The first time I got married, I never did the household works, but I'm lucky because my husband is still patient, my husband did all the things. He is more expert in doing dishes than me, washing clothes, sweeping the floor, mopping, but I could not do those things. In the first year, he let me be myself just like a princess, in the next year; he brought me to an apartment, without servant and nobody to help me. I cried when I did dishes because my hands got irritated by the detergent. I sent all of my dirty clothes to my mother secretly because I did not know how to use washing machine before. However, it needs a process Wid, because I wanted it and my husband supported me, believed me and respected all that I did. I tried to cook but it was not so delicious, I did bad in ironing, but he only said "you get better bon" bon is my nickname...and that is a compliment. That made me to be better. I always learned to be better. Listen, I'm telling you about this, is not about anything, but you can do that too. I just like you, I did not understand the household works, I just understand about salon, blowing hair, using fake eyelashes, but I can't do anything else).</i></p>	
46	442	Helmi	<p>Bagaimanapun kamu kontribusi lho Dick, lihat apa yang di sharing oleh Dian, betapa hebatnya peran seorang Anjas, sabar, dipuji</p>	Casual style



No	Line	Speaker	Utterances	Type of Speech Styles
			<p>istrinya, diberi dorongan, ya...jangan-jangan kamu tidak melakukan itu?Dia nggak mau, kamu lakukan sendiri jangan-jangan itu yang terjadi?</p> <p><i>(Somehow, you give contribution to it, Dick, listen to what Dian share, how great Anjas is. His role, patience, giving compliment to his wife. He supports her... or you never do that? She does not want it, you did all of the things by yourself because you never give complement to your wife)</i></p>	
47	463	Helmi	<p>Oke..Apakah kamu masih mencintai dan menerima Widya kembali dengan janji dia akan berubah?</p> <p><i>(Okay, do you still love and accept Widya by making a promise that she will change?)</i></p>	Formal style
48	480	Helmi	<p>Kamu nangis ya?</p> <p><i>(Are you crying?)</i></p>	Casual style
49	481	Dian	<p>Nggak...Aku cuma ingat masa-masaku dulu, sepuluh tahun yang lalu, susah lho Wid jadi ibu rumah tangga yang sejati, kena sabun, mencuci gelas pecah terus, nyapu bukannya bersih malah tambah kotor, ngepel nggak pernah kering, pokoknya sampai putus asa, tapi semua itu bisa dijalani dengan dukungan dari suami, jadi Dicky jangan pernah berhenti memberi dukungan kepada istri. Oke, buat Widya untuk mempermudah proses pembelajaran, satu set peralatan rumah tangga yang canggih, ada vacuum cleaner, mesin cuci, pokoknya semua peralatan beres-beres rumah electronic akan didapatkan dari Masihkah Kau Mencintaiku.</p> <p><i>(No, I do not. I just remember my past, ten years ago. It was difficult to be a real housewife Wid, dealt with detergent, always broke the glasses when I washed it, swept the floor but it was never clean but even dirtier, mopped the floor but it never got dry. That made me desperate, but I finally could make it by getting supports from my husband. So Dicky, never stop to give support to your wife. But Widya, for making your learning easier, a set of sophisticated household appliances, vacuum cleaner, washing machine, all electronic appliances for your household</i></p>	Casual style

No	Line	Speaker	Utterances	Type of Speech Styles
			<i>works can you bring at home from Masihkah Kau Mencintaiku and 5 million rupiahs)</i>	
50	493	Helmi	Sekali lagi pernikahan adalah a judgement karena selalu mempertemukan dua orang yang kadang-kadang kepribadiannya sangat berbeda, tidak ada manusia yang dua orang persis sama, dua orang kembar identikpun ada perbedaannya. <i>(Once more, a marriage is "a judgment area" because it always confronts two people that sometimes have different characters. No one has the same character. Even identical twins still have differences)</i>	Formal style
51	499	Helmi	Terima kasih, kita bertemu terus dalam acara Masihkah Kau Mencintaiku. <i>(Thank you. We meet again in Masihkah Kau Mencintaiku)</i>	Formal style

On the table above, the writer found 51 utterances of Helmi and Dian which have the characteristics of speech style. There are four kinds of speech style used by Helmi and Dian such as formal style, frozen style, casual style, and consultative style. The writer found 8 formal styles, 9 consultative styles, 32 casual styles, and 2 frozen styles. The finding indicates that Helmi and Dian mostly use casual style in guiding the reality show.

In the finding part, the writer shows the total number of each style and she discuss about it. The result of the findings is related to the problems proposed in the study which are kinds of speech styles used by Helmi Yahya and Dian Nitami



#### 4.1.1.1 Formal Style

The writer found that Helmi and Dian's utterances can be categorized as the formal styles since the utterances fulfill the characteristics of formal styles.

The first formal style is found in the opening scene of the show, when Helmi Yahya gave greeting to the participants.

- 1) Dian: Assalamualaikum wr. wb..  
Helmi: Yah..**kita** kembali **berjumpa** dalam acara yang sangat istimewa, **karena** kami selalu tampil untuk memberikan solusi terbaik dalam urusan rumah tangga. (line 3)

Analysis:

Helmi's utterance shows the characteristic of formal style, because this utterances has a complex and varied sentence, subject and predicate; the word *kita* as a subject and the word *berjumpa* as a predicate. Then, there is also an addition *karena* as a connection word and it is also one of the characteristics of formal

Bahasa Indonesia.

- 2) Ibu Widya: Memang dia udah biasa, dia ini anak saya yang paling manja.  
Helmi: Anda senang karena anak anda manja?(line 41)  
Ibu Widya: Senang

Analysis:

The second formal style was delivered by Helmi Yahya when he talked to Widya's mother. In that utterance, Helmi tried to refute Widya's mother thought because Widya's mother agreed and felt happy with the bad manner of Widya.

Helmi's utterance is considered as the formal style because the utterance structurally accorded with the standard sentence and the words are used

appropriate. The word *Anda* (you) as the subject, *senang* (happy) as the predicate and *anak anda manja* as the complement, and the clauses *anda senang* and *anak anda manja* are interconnected by cohesion devise *karena*.

3) Ibu Win: Anda bekerja memberikan gaji kepada Widya, tetapi anda tidak mencoba untuk berbicara dengan Widya apa yang sebaiknya kedua belah pihak ini kerjakan dalam perkawinan itu, pembagian peran itu tidak ada, tidak pernah dibicarakan sampai dengan matang, hanya mengharapkan berubah dengan sendirinya kemudian melihat sesuatu yang tidak beres, anda kerjakan sendiri tapi dengan ngomel juga, kesel juga jadi nggak selesai persoalannya, harusnya anda berdua ini betul-betul duduk berdua, ini perkawinan mau dibawa kemana, seperti yang saya katakan tadi, perkawinan yang nggak ada tujuannya.

Dian: Yak, jangan kemana-mana pemirsa, kita **akan** kembali lagi **setelah** yang satu ini, tetap di Masihkah Kau Mencintainya. (line 164)

Analysis:

The third formal style is found in Dian Nitami utterance, when she wanted to close the segment after Ms. Wina or marriage counselors of the show gave her suggestion. In this case, Ms. Wina seemed to blame Dicky. She imposed Dicky that he also took part in his broken marriage. Dicky should have not blamed Widya in this problem. He should give a clear explanation to his wife about each roles in their marriage. According to the conversation above, the utterance was uttered by Dian has the characteristic of formal style. Dian's utterance above is considered into formal style because the vocabularies that are used in that utterance is in standard Bahasa Indonesia like the word *akan* (*will*) as the stylistic variation and the cohesion devise *setelah* in this utterance.

4) Helmi: Setelah anda memutuskan untuk menikah seharusnya anda melakukan suatu persekutuan baru antara dua orang yang berasal



dari sumber yang berbeda, ya kan?

Dian: Yak..karena pernikahan itu **bagaimanapun** juga membutuhkan pengorbanan dari masing-masing pihak, tidak semuanya kehidupan sebelum pernikahan bisa dibawa 100% kedalam kehidupan pernikahan **karena** kita sudah tidak sendiri lagi, ada satu orang disamping kita dan kalau kita sudah punya anak harus berbagi lagi dengan anak-anak. (line 175)

Analysis:

The utterance which stated by Dian above is categorized into formal style since this utterance used of emphasis particle *-pun* in the word *bagaimanapun* which can make the utterance become more formal and soft. Then, there is also an addition *karena* as a connection word and it is also one of the characteristics of formal Bahasa Indonesia.

5) Helmi: Bentar-bentar, katakanlah keluarga ini kita harapkan bertahan, Dicky dan Widya tidak mau mengerjakan pekerjaan dirumah dan kemudian Dicky sekarang iya dia bisa ngurusin rumah, tapi nanti dia kerja kan?Apa yang terjadi dirumah anda?pikirkan anak anda dengan rumah yang nggak karuan, sampah mungkin berada dimana-mana,, saya akan mengundang seorang mistry guest yang akan memberikan pernyataan itu.

Dian: **Lani adalah seorang agency penyalur pembantu rumah tangga.** (line 359)

Analysis:

The utterance was stated by Dian want to introduce Lani as a guest star in the show. It is considered as formal style because the use of standard words such as Lani as the subject, *penyalur* as a predicate and *pembantu rumah tangga* as an object.

6) Helmi: Oke..**Apakah kamu masih mencintai dan menerima Widya kembali** dengan janji dia akan berubah? (line 463)

Dicky: Saya akan mencoba untuk bisa menerima dia lagi.

Analysis:

The writer found a formal style which was stated by Helmi when he tried to ask Dicky about his feeling after he knew that Widya made a promise to Dicky that she wanted to change her bad manner to be a good wife for Dicky.

It is classified into formal style since it is indicated by the use of standard words and the formula of the sentence was the standard pattern of interrogative sentence which consist of question word *apakah*, subject *kamu*, then *masih mencintai dan menerima* as predicate, and a complement *Widya*. Particle *-kah*, which is also the characteristic of the standard Bahasa Indonesia, is also found in this utterance as shown in the word *apakah*.

- 7) Helmi: **Sekali lagi pernikahan adalah a judgement karena** selalu mempertemukan dua orang yang kadang-kadang kepribadiannya sangat berbeda, tidak ada manusia yang dua orang persis sama, dua orang kembar **identikpun** ada perbedaannya. saya Helmi Yahya... (line 493)
- Dian: Saya Dian Nitami...

Analysis:

This conversation happened in the last segment of the show, before the hosts wanted to close that show. They made a suggestion or the conclusion of the problem which happened to their clients. From that utterance, the writer finds Helmi's utterance considered into formal style. This is indicated into formal style because utterance structurally accorded with the standard sentence and the words used are appropriate, and the clauses "*sekali lagi pernikahan adalah a judgment*" and "*selalu mempertemukan...*" are interconnected by cohesion



devise *karena*. Particle *-pun* which is also the characteristics of the standard

Bahasa Indonesia is also found in this utterance as shown in the word *identikpun*.

- 8) Dian: Saya Dian Nitami  
Helmi: Terima kasih. **Kita bertemu** terus dalam **acara Masihkah Kau Mencintaiku.** (line 499)

Analysis:

In the closing of the show, the writer also finds the characteristics of formal style. That utterance was uttered by Helmi Yahya.

This utterance is considered into formal style because the utterance has the words *kita* functioned as subject, *bertemu* as predicate, and *acara Masihkah Kau Mencintaiku* as the object. Thus, the vocabulary of the utterance above has the standard one.

#### 4.1.1.2 Consultative Style

A consultative style which occupies the second rank of Joos' classification of five styles is also found in this thesis since the writer finds the characteristics of consultative in Helmi and Dian's utterances. The utterances as follows:

- 1) Dian: **Yah..**Kedua keluarga disini sudah mulai mendingan, tadi sempat di sekmen pertama sudah panas **iya..**sebelum panasnya meledak tadi kita dinginkan **dulu** dan tampaknya kedua keluarga sudah mulai dingin, terima kasih buat doanya **ya** pemirsa dirumah. (line 6)

Helmi: Jadi ini problematik dari sebuah keluarga muda yang mengaku tidak siap untuk menikah tapi menikah juga.

Analysis:

The conversation above happened in the opening of the show. It happened when Dian wanted to start that segment with giving the information about what

happened in the segment before. From that utterance, the writer finds that Dian utterance is considered into consultative style. This utterance is categorized into consultative style since there are participation of the addressee indicated by “*iya*”, *dulu* should be *dahulu*, and it has code label “*yah*” in the first utterance.

2) Helmi: **Oke**, inilah pertanyaan pertama. Wid, apakah **betul** menurut suamimu, kamu tidak pernah tahu sapu disimpan dimana atau kemoceng dimana, handuk ditaruh dimana dan semuanya diserahkan pada pembantu? (*line 34*)

Widya: Iya,,saya akui memang seperti itu karena itu emang bukan tugas saya, ya dari dulu saya sudah terbiasa dengan pembantu.

Analysis:

In this case, Helmi tried to ask Widya about her attitude and made sure about Dicky’s statement that Widya did not know all about the household equipment. But, in this case Widya felt that it was okay if she did not know all about that because she felt that all the things in her house are on her maid’s hands.

Then, from that conversation, the writer finds Helmi’s utterance as the characteristic of consultative style. This utterance is categorized into consultative style. It is indicated by the participation signal *betul* and also a code label shown in *oke*.

3) Helmi: **Dulu** bapak tidak pernah berkutik bu? (*line 43*)

Ibu Widya: Tidak pernah

Analysis:

In that conversation, Helmi tried to ask Widya’s mother about her husband feeling when he should to finish all the households. In this case, she supported her



daughter. From that conversation, the writer found the characteristics of consultative style which was stated by Helmi. The writer sees that the vocabulary is not standard. It is shown from the word *dulu*, in standard Bahasa Indonesia should be *dahulu*.

- 4) Widya: Kamu yang harusnya merubah diri kamu mas.  
Dian: Maksudnya, **iya** kamu tetap mengajak Widya menikah karena **ya** kamu punya harapan bahwa suatu saat dengan menikah, hidup bersama, **iya** kemudian kalian akan menemukan satu pola hidup bersama-sama, begitu mas helmi. (line 92)

Analysis:

In that conversation, Dian Nitami tried to give the conclusion of Dicky and Widya's problem about the reason why Dicky still wanted Widya to accept him as her husband and marry him. Dian's utterance is classified into consultative style, since there were full participation of the addressee "iya" and background information were provided.

- 5) Dian: Maksudnya, **iya** kamu tetap mengajak Widya menikah karena **ya** kamu punya harapan bahwa suatu saat dengan menikah, hidup bersama, **iya** kemudian kalian akan menemukan satu pola hidup bersama-sama, begitu mas helmi.  
Helmi: **Umm**..saya nggak tau. (line 96)

Analysis:

From the conversation above, the writer found the characteristics of consultative style in Helmi's utterance when he gave his response to Dian Nitami's utterances. This utterance is classified into consultative style. It is indicated by the participation signal "*umm*" when Helmi stated the utterance.

6) Helmi: Seperti yang terjadi pada keluarga-keluarga yang lain saya pikir bu Rei **ya? Betul** bu! (line 317)

Mbak Rei: Saya juga surprise ada yang seperti ini.

Analysis:

Helmi gave his comment after Ms. Rae tried to give her suggestion to Widya. The utterance that was stated by Helmi above has the characteristics of consultative style because that utterance indicates the participation signal *betul* and participation of the addressee indicated by “*ya*”.

7) Helmi: Ini contoh baru Bu, **iya** dimana **ada** istri dengan alasan **iya** yang dikatakan itu tapi tidak terlalu ngurusin rumah, **iya** sementara dia mendukung suami mau ngurusin **iya** masalahnya dia. (line 320)

Dian: Tapi kan saya tetap menjalani fungsi saya sebagai istri.

Analysis:

That utterance was stated by Helmi, it is categorized into consultative style since there was participation of the addressee indicated by “*iya*” and this utterance also has guest participation “*ada*” while Helmi stated the utterance.

8) Helmi: **Oke**, baik tidak ada jalan lain, saya harus menanyakan hal ini...**oke** mas Dicky, jawab dengan jujur apa anda menyesal menikah dengan istri anda? (line 325)

Dicky: Iya, sangat menyesal, terus terang saya sangat menyesal.

Analysis:

The utterance was stated by Helmi when he tried to ask Dicky about his feeling. This utterance is categorized into consultative style. It is indicated by a code label shown in *oke*.



9) Helmi: **Baik**, jadi apa keputusan mu Dick? (*line 343*)

Dicky: Ya saya memilih untuk menyesal dan berpisah.

Analysis:

This utterance was uttered by Helmi when he asked Dicky about his decision for his marriage. Helmi's utterance above is categorized into consultative style from the use of expression word *baik* in that utterance.

#### 4.1.1.3 Casual Style

A casual style that occupied the fourth rank in Joos' classification is also found in Helmi and Dian's utterances. The utterances which have the characteristics of casual style as follows:

1) Dian: Tidak siap punya anak tapi punya anak juga.

Helmi: Haha..**Nggak** usah **dibahas** ya..Oke,,dan berakhir dengan sang istri yang kata suaminya jalan **melulu** dan tidak terlalu peduli dengan urusan dirumah dan semua itu **diserahkan** pada pembantu. (*line 14*)

Analysis:

The utterance which was stated by Helmi above was categorized into casual style. The indicators of the casual style found in this utterance like the used of words *serahkan* instead of *menyerahkan*, *nggak* instead of *tidak*, and the word of *melulu* and *dibahas*. Those indicators actually signifies that the words are used in non standard, so the writer suggests it as the use of the casual style in this utterance.

2) Dian: Yak karena menurut istrinya segala sesuatunya **toh** sudah dikerjakan oleh pembantu, dia tidak mau tahu dan tidak peduli apa kata orang yang penting rumahnya sudah ada yang **ngurus**, dia tetap bias menjalankan kehidupannya, iya widya **ya**? Begitu **kan** maksudnya **ya**? (line 18)

Helmi: Sekali lagi kita akan seperti biasa hak dari acara ini adalah kita akan membongkar dengan pertanyaan-pertanyaan yang kadang-kadang diantara mereka sudah males ngomong atau memang tidak pernah lagi bicara. Ada suatu progress didapatkan 10 tahun terakhir tidak pernah lagi bicara, tetapi dalam kurun waktu itu anda akan diam berdua.

Analysis:

The utterance was uttered by Dian above is when she responded to Widya's statement. It is classified into casual style from the indicators are, the use of word *kan* which does not have specific meaning in Bahasa Indonesia, *toh* and *ngurus* which is actually influenced by local dialect (Javanese), and *ya* at the end of the utterance.

3) Helmi: Sekali lagi kita akan seperti biasa hak dari acara ini adalah kita akan membongkar dengan **pertanyaan-pertanyaan** yang **kadang-kadang** diantara mereka sudah **males ngomong** atau memang tidak pernah lagi bicara. Ada suatu progress didapatkan 10 tahun terakhir tidak pernah lagi bicara, tetapi dalam kurun waktu itu anda akan diam berdua. (line 23)

Dian: Ya emang nggak perlu banyak bicara sih.

Analysis:

Helmi's utterance above is classified into casual style from indicators like the use of word *males*, *ngomong* instead of *bicara*, the words "*pertanyaan*" and "*kadang*" which was repeated.



- 4) Dian: Ya emang **nggak** perlu banyak bicara **sih**. (line 29)  
Helmi: Ya kalo pake kaki aja sudah selesai.

Analysis:

The utterance is categorized into casual style which was stated by Dian Nitami. The indicators of the casual style are found in this utterance such as the use of words *nggak* instead of *tidak*, and *sih* which is considered as a colloquial in local dialect.

- 5) Helmi: Ya kalo **pake** kaki **aja** sudah selesai. (line 30)  
Dian: Bicara banyak bekerja.

Analysis:

The utterance which was explained by Helmi is categorized into the casual style by indicators like *pake* instead of *memakai* and *aja*. Those words are not standard words, so those are called as the casual utterance.

- 6) Dian: Bicara banyak bekerja.  
Helmi: Sadis kamu **ya**? (line 32)

Analysis:

This utterance is considered as the casual style which stated by Helmi Yahya to Dian. It is categorized by the word *ya* at the end of the utterance.

- 7) Helmi: Sadis kamu **ya**?  
Dian: **Nggak, kan** semboyan..(line 33)

Analysis:

This utterance was stated by Dian when she gave her response to Helmi. This utterance is categorized into casual style. The indicators of the casual style

are found in this utterance; the use of words *nggak* instead of *tidak* and the word *kan* which actually does not have any specific meaning.

8) Helmi: **Makanya** anak ibu mencontoh itu. (line 45)

Ibu Widya:

Kakak Widya:

Iya  
Kalo saya lain lagi, ya soalnya saya ikut ke bapak, bapak saya kebetulan rajin dirumah, mau melaksanakan tugas rumah dan ga' komplain, makanya saya marah sama dicky, sebab papa saya ga' begitu, nggak pernah complain mengerjakan apapun dirumah.

Analysis:

On that conversation, Helmi gave his comment to Widya's mother attitude in her family problem, where her husband was conducted all of the things in their house. The utterance was told by Helmi is categorized into casual style from the use of word *makanya* which was not standard.

9) Dian: Sedikit saya menggali, kamu belum siap untuk menikah, kamu mengatakan berkali-kali memang keberatan untuk menikah, terus **kenapa sampe** mau? (line 67)

Widya: Saya mau menikah, tapi sebenarnya batin saya belum siap.

Analysis:

It is classified as the casual style. The writer finds that utterance have some criterias of casual style, they are *kenapa* instead of *mengapa* and *sampe* instead of *sampai* which is the one characteristic that the writer found in that utterance.

10) Widya: Saya mau menikah, tapi sebenarnya batin saya belum siap.

Dian: terus **kenapa bilang** mau? (line 71)

Widya: Saya mau karena saya menghargai Dicky, saya menghargai suami saya saja.



Analysis:

Dian Nitami asked Widya about the reason why she accepted Dicky as her husband. Whereas, she was not ready yet to get married that time. The utterance was stated by Dian when she asked to Widya about it. It is classified as the casual style from the use of word *kenapa* instead of *mengapa*, and *bilang* instead of *mengatakan*. That is why this utterance is considered as the casual style.

- 11) Ibu Widya: Kamu yang maksa Dick buat cepet kawin.  
Dicky: Kok jadi salahin saya sih ma?  
Dian: Tapi kalo anaknya **nggak** mau, **kan** bisa **bilang** enggak.  
(line 79)

Analysis:

In this case, Dian Nitami gave her comment to Widya's mother who was still supported her daughter. There are some characteristics of casual style in Dian's utterance. This utterance is categorized into casual style. The indicators of the casual style found in this utterance are the use of words *nggak* instead of *tidak*, *kan* which actually does not have any specific meaning, and the word *bilang* instead of *mengatakan*.

- 12) Dian: Dicky, sebelum kamu menikah dengan widya, kamu sudah tahu sifatnya  
Helmi: Enam bulan cukup lama **lho**..(line 88)

Analysis:

This utterance was told by Helmi Yahya when he gave his comment to Dicky. It is classified into the casual style from the use of word *lho* which was

actually influenced by local dialect (Javanese). This word does not have any specific meaning, yet it functioned to show surprise.

- 13) Dicky: Saya tahu, tapi kan udah nikah..kamu merubah diri dong!!  
Dian: **Nggak usah** ke dia, **ke saya..ke saya..**(line 90)

Analysis:

This is the casual style that was stated by Dian when she gave the instruction to Dicky. It is indicated by the use of words “*ke saya*” which are repeated and the use of word *nggak usah* instead of *jangan*.

- 14) Dicky: Saya mungkin agak kurang setuju kalo misalkan ibu bilang saya tidak ada peran sebagai suami toh saya bekerja, saya memberikan penghasilan kepada Widya, tapi disini yang..  
Helmi: **Bentar-bentar**, maksud ibu Win itu, anda juga kontribusi terhadap kesalahan yang terjadi, anda punya peran lah **kenapa** ini terjadi, mungkin anda tidak cukup keras **mengajak** dia mendekati pada anda, ini modelnya **kayak**..Widya disini dan anda disana, jaraknya jauh **banget**, **mestinya** 4 tahun itu sudah cukup membuat anda semakin dekat dan dekat. (line 146)

Analysis:

From this conversation, the writer found the characteristics of casual style in Helmi and Dian’s utterances when they gave their comment to Dicky. This utterance indicates the casual style from the use of not standard words like “*bentar*” that are a repetition and the use of *mengajak* instead of *mengundang*, *kenapa* instead of *mengapa*, *kayak*, *banget*, and *mestinya* which are influenced by local dialect. This suggestion was stated by Helmi Yahya to Dicky.



15) Helmi: Bentar-bentar, maksud ibu Win itu, anda juga kontribusi terhadap kesalahan yang terjadi, anda punya peran lah kenapa ini terjadi, mungkin anda tidak cukup keras mengajak dia mendekat pada anda, ini modelnya kayak..Widya disini dan anda disana, jaraknya jauh banget, mestinya 4 tahun itu sudah cukup membuat anda semakin dekat dan dekat.

Dian: Jadi ini **tu kayak** rel kereta api, sejajar lurus tapi **yah gitu aja**, **nggak** pernah jadi satu. (*line 152*)

Analysis:

This utterance told by Dian Nitami. This utterance indicates the casual style from the use of non standard words like *tu*, *gitu*, *aja*, *kayak*, and the word *nggak* instead of *tidak*.

16) Helmi: Baik, problematic keluarga muda, yang perempuan tidak merasa siap, tapi **kok** mau **ya**? Mohon maaf, ada sesuatu yang membuat anda tidak bisa menolak **ajakan** Dicky untuk menikah? Apa anda melangkah terlalu jauh? (*line 167*)

Widya: Ya mungkin karena begitulah..

Analysis:

This sentence happened when the show was back after the commercial break and Helmi tried to explain first then he tried to ask Widya about her reason.

The writer includes that utterance is categorized into casual style. This utterance told by Helmi to Widya. This is classified into casual style since there are a word *kok* which is followed by *ya* and the word *ajakan*.

17) Helmi: Oke..ini adalah suatu fenomena yang luar biasa, pada saat lebaran yang lalu, pembantu semua pulang. Suatu pagi Widya pergi **katanya** mau ke pasar tapi begitu pulang, tas belanjanya tidak pernah ada, yang ada berupa rambutnya sudah berubah, **rupanya** dia dari salon dan pada saat itu Dicky dirumah sedang mencuci piring dan mengepel. Saya ingin **tanya** pada Widya, Wid, anda tidak pernah terganggu ya melihat suami anda mengerjakan pekerjaan pembantu sementara anda ada diluar?

(line 181)

Widya: Ya itukan maunya dia.

Analysis:

In this case, Helmi Yahya explained about the problem and asked Widya about how she feels when she saw her husband conducting all the things in their house. Helmi's utterance above is classified into casual style. This utterance is categorized into the casual style which said by Helmi. It is categorized from the use of words *katanya*, *tanya* and *rupanya* rather than *berarti* or *jadi*.

18) Helmi: Oke, **gimana** kalau kita biarkan dulu mereka berdialog, jadi ini mereka lagi sharing peran seorang istri dan suami itu sebenarnya apa **sih?** (199)

Dian: Kita berjanji, bapak, ibu, mbak berjanji tutup mulut, kita dengarkan Widya dan Dicky bicara.

Analysis:

This utterance contains signs of casual style such as *gimana* instead of *bagaimana* and *sih* which is considered as a colloquial in local dialect. This suggestion was stated by Helmi Yahya.

19) Dicky: Iya tapi jujur, efek psycologinya terhadap saya, ini berakibat ke kehidupan sex.

Widya: Ya itu urusan kamu, saya nggak mau tahu.

Helmi: Kenapa begitu? (line 228)

Analysis:

Helmi's utterance above is categorized into casual style. It is indicated by non standard word *kenapa* and the sentence pattern which was not complete. This utterance only consisted of two words, the question mark *kenapa* and the word *begitu*. It means that there are ellipsis of the clause which is replaced by *begitu*.



- 20) Widya: Aku juga jijik ngebayangin muka kamu.  
Helmi: **Sebentar-sebentar**..Kapan terakhir anda **berbicara** seperti ini atau **nggak** pernah dilakukan? (*line 231*)  
Widya: Nggak pernah

Analysis:

Helmi's utterance above is considered into casual style. That utterance was stated by Helmi when he tried to asked widya about what she said to Dicky. This utterance also stated by Helmi Yahya. He said that utterance when he wanted to ask Widya about her statement. This utterance is indicated as the casual style from the use of non standard words like "sebentar" which were repeated, *berbicara* instead of *mengatakan* and the use of *nggak* instead of *tidak*.

- 21) Helmi: Kalo bener **kenapa nggak** anda **turutin**?Ada **nggak** permintaan suami anda yang anda **turutin**? (*line 252*)  
Widya: Kan saya sudah bilang mas Helmi, saya tu emang nggak biasa untuk..dia kan menuntut saya harus mengerjakan pekerjaan rumah tapi kan saya emang nggak bisa dan mami saya tu tau banget.

Analysis:

This question was stated by Helmi Yahya to Widya. This utterance indicates the casual style from the use of non standard words like *kenapa* instead of *mengapa*, *nggak* instead of *tidak*, and *turutin* instead of *lakukan*.

- 22) Helmi: Oke, **kan** ada pembantu, seharusnya anda **dong** yang mengarahkan pembantu. (*line 258*)  
Widya: Ya saya kan sibuk mas, saya tu kerja jadi saya boro-boro untuk mengarahkan pembantu gitu lho.

Analysis:

This is considered as the casual style from the use of word *kan* which actually does not have any specific meaning and the use of non standard word like *dong* were influenced by local dialect.

23) Ibu Widya: Saya menasehati anak saya mengarahkan pembantu cuma Widya ini terlalu sibuk mas Helmi.

Helmi: Ada salahnya **dong** anak anda? (line 264)

Analysis:

Helmi Yahya gave his comment after Widya's mother realized that her daughter was very busy, so she can not be a good wife for her husband. This utterance is considered as the casual style which stated by Helmi. It is considered from the use of nonstandard word like *dong* influenced by local dialect.

24) Helmi: Saya mau **tanya** sekarang, bu, Anak anda keluar ternyata kesalon pulangnya sore dan menemukan suaminya mengerjakan pekerjaan pembantu, apa menurut ibu itu **pantes**? Di keluarga ibu **lho ya..**(line 275)

Ibu Widya: Kalo bagi saya sih, kalo suami tidak keberatan.. whaa..apa..kenapa tidak! Kenapa dia mau kerjakan?

Analysis:

Helmi's utterance above is considered as the casual style from the use of non standard word like *tanya*, *pantes* and *lho* which was actually influenced by local dialect and the word *ya* at the end of the utterance.

25) Dian: Kalau misalnya emang Dicky **nggak** perlu **ngerjain**, Widya **nggak** mau ngerjain, pembantu lagi **nggak** ada, rumahnya **kacau balau kayak** kapal pecah..**pantes** **nggak**? (line 285)

Ibu Widya: Nggak pantes, ya tapi nggak perlu sampai ribut seperti ini.



Analysis:

In this case, Dian gave her comment and asked Widya's mother about her daughter's attitude. It is categorized into casual style. The indicators of the casual style found in this utterance are the use of words *nggak* instead of *tidak*, *ngerjain* should be *mengerjakan*, *kacau balau* and *pantes* which was actually the word influenced by local dialect (Javanese). That indicator actually signifies that the words use non standard, so it suggested as the casual style.

- 26) Ibu Widya: Nggak pantes, ya tapi nggak perlu sampai ribut seperti ini.  
Helmi: Oke, saya punya yang cerita **kayak gini** bu.”eh **lo** masih **untung** punya suami kaya **gue**” istrinya yang temen saya ini **bilang** “untung gue berapa?” **tuh**, mati **nggak** punya istri kayak gini. (line 289)

Analysis:

This utterance was stated by Helmi when he told the story about his friend.

This utterance is considered as the casual style from the use of word *kayak gini* instead of *seperti ini*, *untung*, *nggak*, *bilang*, *tuh*, and the words *lo* and *gue* were influenced by local dialect of (Betawi).

- 27) Helmi: **Bentar-bentar**, katakanlah keluarga ini kita harapkan bertahan, Dicky dan Widya tidak mau mengerjakan pekerjaan dirumah dan kemudian Dicky sekarang iya dia bisa **ngurusin** rumah, tapi nanti dia kerja **kan**? Apa yang terjadi dirumah anda? pikirkan anak anda dengan rumah yang **nggak karuan**, sampah mungkin berada dimana-mana...Saya akan mengundang seorang mystery guide yang akan memberikan pernyataan itu. (line 351)

Dian: Lani adalah seorang agency penyalur pembantu rumah tangga.

Analysis:

This utterance also uttered by Helmi. This utterance is indicated as the casual style from the use of non standard words like *bentar* which were repeated,

*nggak karuan* and *ngurusin* which is actually influenced by the local dialect and the use of word *kan* which do not have any specific meaning

28) Widya: Apapun maunya dia, saya akan berusaha untuk berubah dan jadi ibu yang baik.

Dian: Alhamdulillah.

Helmi: **Kenapa nggak** dari tadi sih? (line 388)

Analysis:

This utterance was stated by Helmi. This utterance is categorized into casual style. The indicators of the casual style found in this utterance are the use of words *kenapa* should be *mengapa*, *nggak* instead of *tidak*, and *sih* which is considered as a colloquial in local dialect.

29) Dian: Widya **sini** sebentar, saya mau cerita sedikit, Widya saya tahu perasaan kamu, dulu awal menikah saya juga tidak pernah mengerjakan semua pekerjaan rumah, beruntung suami saya adalah orang yang sabar, dulu suami saya yang mengerjakan semuanya, dia lebih pintar cuci piring, cuci baju, nyapu, ngepel, saya **nggak** bisa sama sekali, pertama kali satu tahun dia membiarkan saya untuk menjadi diri saya seperti tuan putri, dalam satu tahun kemudian, dia bawa saya tinggal di satu apartment, tanpa pembantu, tanpa siapapun yang membantu saya sampai menangis nyuci piring karena tangan perih **kena** detergen, tapi **nggak** bisa, waktu itu sampai nangis, saya sampai **ngumpet-ngumpet** ngirim baju kotor ke ibu saya, karena saya **nggak** ngerti pakai mesin cuci, tapi semua itu pakai proses Wid, karena saya mau dan suami saya mendukung, percaya, yakin, dan menghargai semua yang saya lakukan, tidak enak masakan saya, sejelek apapun hasil setrikaan saya, dia **bilang** kamu sudah tambah pintar ya bon,,panggilannya abon boo..dan itu adalah pujian, adalah penghargaan yang membuat saya bertambah ingin maju, bertambah ingin belajar, saya cerita ini ke kamu bukan saya ingin cerita **macem-macem** tapi kamu bisa **lho**...saya sama seperti kamu, **nggak ngerti**, saya cuma ngerti ke salon, ngerti cara **gimana** ngeblow rambut, **pasang** bulu mata palsu tapi selebihnya saya **nggak** bisa. (line 406)

Helmi: Oke Wid terserah kamu...terima kasih Dian sudah sharing, luar



biasa...Wid apakah kamu mau berubah?

Analysis:

In this case, Dian give her suggestion to Widya and it happened when she wanted to close the show. That Dian's suggestion is classified into casual style because they have some characteristics of casual style. This utterance is considered as the casual style from the use of words *sini*, *nggak*, *kena*, *bilang*, *lho*, *gimana*, *ngerti*, *pasang* and the words "ngumpet" and "macam" that is repeated.

So, this utterance is called as the casual style.

- 30) Ayah Dicky: Dicky dengar papa, Allah saja bisa memaafkan, apalagi kita sebagai manusia, sudahlah... maafkan, ayah dukung yang penting kamu harus berubah sifat kamu, jangan di ulang lagi, kasihan anak.
- Helmi: Bagaimanapun kamu kontribusi **lho** Dick, lihat apa yang di sharing oleh Dian, betapa hebatnya peran seorang Anjas, sabar, dipuji istrinya, diberi dorongan, ya... **jangan-jangan** kamu tidak melakukan itu? Dia **nggak** mau, kamu lakukan sendiri jangan-jangan itu yang terjadi? (*line 442*)

Analysis:

This utterance happened when Dicky should give his decision about his marriage with Widya. In this case, Helmi tried to make Dicky sure about that. So, he did not give wrong decision to his life. This utterance was said by Helmi and it is categorized into casual style. The indicators of the casual style found in this utterance are the use of words *nggak* instead of *tidak*, and *lho* which is considered as a colloquial in local dialect, and the words "jangan" that was repeated.

- 31) Helmi: Kamu **nangis ya?** (*line 480*)  
Dian: Nggak, aku cuma ingat masa-masaku dulu, sepuluh tahun yang

lalu, susah lho Wid jadi ibu rumah tangga yang sejati, kena sabun, mencuci gelas pecah terus, nyapu bukannya bersih malah tambah kotor, ngepel nggak pernah kering, pokoknya sampai putus asa, tapi semua itu bisa dijalani dengan dukungan dari suami, jadi Dicky jangan pernah berhenti memberi dukungan kepada istri, oke...buat Widya untuk mempermudah proses pembelajaran, satu set peralatan rumah tangga yang canggih, ada Vacuum cleaner, mesin cuci, pokoknya semua peralatan beres-beres rumah electronic akan didapatkan dari Masihkah Kau Mencintaiku, dan tambahan uang tunai sebesar 5 juta rupiah.

Analysis:

This utterance was stated by Helmi Yahya to Dian. This contains signs of casual style such as *nangis* should be *menangis* and *ya* at the end of the utterance.

That is why this utterance is considered as the casual style.

32) Helmi: Kamu nangis ya?

Dian: **Nggak**, aku **cuma** ingat **masa-masaku** dulu, sepuluh tahun yang lalu, susah **lho** Wid jadi ibu rumah tangga yang sejati, **kena** sabun, mencuci gelas pecah terus, nyapu bukannya bersih malah tambah kotor, ngepel nggak pernah kering, pokoknya sampai putus asa, tapi semua itu bisa dijalani dengan dukungan dari suami, jadi Dicky jangan pernah berhenti memberi dukungan kepada istri, oke...**buat** Widya untuk mempermudah proses pembelajaran, satu set peralatan rumah tangga yang canggih, ada Vacuum cleaner, mesin cuci, pokoknya semua peralatan **beres-beres** rumah electronic akan didapatkan dari Masihkah Kau Mencintaiku, dan tambahan uang tunai sebesar 5 juta rupiah.

(481)

Analysis:

This utterance was stated by Dian when she wanted to close that show. This is categorized into casual style. The indicators of the casual style found in this utterance are the use of words *nggak* instead of *tidak*, and *lho* which was considered as a colloquial in local dialect, *kena* should be *terkena*, *buat*, *cuma*, the words "*masa*", "*beres*" which were repeated.



#### 4.1.1.4 Frozen style

A frozen style which occupied the first rank in Joos' classification is also found in that show. But, the number is limited, the writer only found in all Dian Nitami's utterance. The sentences which have the characteristics of frozen style as follows:

From the opening of the show, the writer found the utterance which has characteristics of frozen style.

- 1) Dian: Assalamualaikum wr. wb..(line 1)  
Helmi: Yah..Kita kembali berjumpa dalam acara yang sangat istimewa, karena kami selalu tampil untuk memberikan solusi terbaik dalam urusan rumah tangga .

Analysis:

The utterance above shows the characteristic of frozen style, because frozen style is used in the religious ritual, the speech of state ceremony and some other formal occasion. The word *Assalamualaikum Warahmatullahi wabarakatuh* (Hope that God will always protect you) is very commonly used as the opening of speech ceremony in Indonesia and is also very commonly used in religious ritual of Islam. Beside that, in the situation above, that word is naturally shown the character of frozen style.

- 2) Widya: Apapun maunya dia, saya akan berusaha untuk berubah dan jadi ibu yang baik.  
Dian: Alhamdulillah. (line 387)  
Helmi: Kenapa nggak dari tadi sih?

#### Analysis:

According to the conversation above, the writer conclude that the word Alhamdulillah which is stated by Dian is considered into casual style. It is caused of Dian give thank to God after Widya want to change her attitude and want to be a good wife to her husband. It means that the problems in this case are clear. The words Alhamdulillah can be used in everytime, such as when we felt satisfied after eat.

#### 4.1.2 The Speech Style Relation with the Certain Functions

In investigating the relationship of speech style with the certain context, the writer takes a look at Helmi and Dian's utterances when they became the hosts. The writer presented the utterances of Helmi and Dian in Table 4.2. In this case, the writer interpreted the finding of Helmi and Dian's utterances containing the relationship of speech styles with certain functions include formal or informal situation.

**Table 4.1.2 The Speech Style Relation with the Certain Functions**

Speech Style	Opening		Closing		Giving Suggestion		Giving Comment	
	H	D	H	D	H	D	H	D
Frozen style		√						
Formal style	√		√	√				
Consultative style						√		
Casual style					√		√	√
Intimate style								

The table above shows that different speech style is used for different context of situation. In other words, a person may shift from one style to another



based on the situation or context they face. As stated by Mayerhoff (2006, p.28)

that style shifting means the variation in speech produced by speakers correlating with differences in addressee, social context, personal aims and so on.

Furthermore, the table above also shows that in the beginning or in the introduction of the show, Helmi used formal style. Then, this style automatically changed to casual style by the time they gave comment to their client's and families answers. But, on the closing of the show, Helmi and Dian were likely to change their speech style into formal again. The changing from formal style to casual style happened not only when they wanted to make comments but also when they wanted to tell jokes. They also used consultative style when they gave comments, they use this style to counterbalance with their clients and if it becomes too serious, they use this style to respond it. The different between casual style and consultative style can be determined by the influence of dialect and slang. The two characters, however, are the characteristics of casual style that can appear in the utterances of comments and jokes.

For the context of situations that deal with Helmi and Dian's speech style, the writer provided example as follows:

#### **a. Opening**

In the context of opening in that reality show, the writer found formal style which was uttered by Helmi Yahya. The formal style which was found in the context of opening, line 3 "*yah..kita kembali berjumpa dalam acara yang sangat istimewa, karena kami selalu tampil untuk memberikan solusi terbaik dalam urusan rumah tangga*"(Yeah..We meet again in a very special show, because we

are always here to give the best solution for the couples). Helmi applied formal style in the opening of the show because he tried to situate himself with the situation. In this situation, Helmi greeted to the participants, so he should be more polite. Then, the writer also found a frozen style in this situation which was uttered by Dian Nitami, line 1 "*Assalamualaikum warahmatullahiwabarakatuh*."

Dian used this word in the opening of the show because is very commonly used as the opening of speech ceremony or in another ceremony or shows.

#### **b. Closing**

In the closing of the show, both of them also used formal style. For example, line 164, "*yak, jangan kemana-mana pemirsa, kita akan kembali lagi setelah yang satu ini, tetap di Masihkah Kau Mencintaiku.*" (Yup..Don't go anywhere. We will be right back after these messages, still in "Masihkah Kau Mencintaiku"). That sentence was uttered by Dian Nitami when she wanted to close the segment. While for closing of Helmi Yahya's utterances, line 499, "*Terima kasih, kita bertemu terus dalam acara Masihkah Kau Mencintaiku*" (Thank you. We meet again in Masihkah Kau Mencintaiku). Both of them use formal style in this situation because of they are talking with all people who were there, so they tried to be more careful to behave.

#### **c. Giving Suggestion**

In this situation, the writer found that Helmi's utterance used casual style, for example, line 146, "*bentar-bentar,,maksud ibu Win itu, anda juga kontribusi terhadap kesalahan yang terjadi, anda punya peran lah kenapa ini terjadi, mungkin anda tidak cukup keras mengajak dia mendekat pada anda, ini*"



*modelnya kayak,,Widya disini dan anda disana, jaraknya jauh banget, mestinya 4 tahun itu sudah cukup membuat anda semakin dekat dan dekat.”*(Wait, she means that you have contributed on this, you have a role why it happen. Maybe, you are not too hard to approach Widya. It should be enough for four years to get closer and closer). In this sentence, Helmi tried to give his suggestion to Dicky.

Helmi utterance is considered into casual style because Helmi tried to make Dicky accept his suggestion well and can not hurt Dicky's heart. While, in this situation Dian Nitami use consultative style, such as; line 92, *“maksudnya, iya kamu tetap mengajak widya menikah karena ya kamu punya harapan bahwa suatu saat dengan menikah, hidup bersama, iya kemudian kalian akan menemukan satu pola hidup bersama-sama, begitu mas helmi.”*(It means that, yeah, you still make widya want to marry you, well you wish that when you marry her, so you will get a new life by living together, something like that mas helmi). In her utterance, Dian tried to give the suggestion to Dicky. She used consultative style in this situation because she wanted to counterbalance with her clients and the conversation became too serious, so she used this style to respond it.

#### **d. Giving Comment**

In this situation, both Helmi and Dian were more likely to include slangs and dialects in their utterances. For example, line 29, *“ya emang nggak perlu banyak bicara sih.”*(Well, it is not necessary to speak anymore) which uttered by

Dian Nitami and line 258, *“oke, kan ada pembantu, seharusnya anda dong yang*

*mengarahkan pembantu.*” (Okay, there is a maid, and then you should supervise your maid, right?) which was stated by Helmi Yahya.

## **4.2 Discussion**

In the finding part, the writer will show the total number of each style and she also will discuss the result of the findings related to the problems proposed in the study that are kinds of speech styles used by Helmi Yahya and Dian Nitami and interpretations of the finding which discusses her opinion about the of Helmi and Dian’s utterances containing certain context of the situation.

### **4.2.1 Kinds of Speech Style Used by Helmi Yahya and Dian Nitami**

Dealing with the kinds of speech styles used by Helmi and Dian in that reality show, the writer found that there are four styles produced by Helmi and Dian. They are frozen, formal, casual, and consultative style. From the finding, there are 8 utterance of formal style, 9 utterances of consultative style, 32 utterances of casual style and 2 utterances of frozen style. This result show that casual style occupies the highest occurrence, followed by consultative style in the second rank, formal style in the third rank, and the last is frozen style.

Helmi Yahya and Dian Nitami tend to use casual style mostly in “*Masihkah Kau Mencintaiku*” reality show because there are some possible reasons, which probably can explain why this style occupies the first rank in Helmi and Dian’s sentences. We know that Helmi and Dian are known as casual and easygoing person who like to joke and speak out spontaneously. They try to make



conversation more effective between their clients and them. The use of this style is indicated by some dictions used by Helmi and Dian which is influenced by the local dialect as it is stated by Chaer and Agustina (2004, p.71), such as *lho, kok, dong, sih, and tu*.

The casual style is also indicated by the use of incomplete sentences, means that there is an ellipsis. As it is stated by Joos (1967, p.23) that the casual style has two main features that are ellipsis and slang. For example: line 228 "*kenapa begitu?* (Why is it so)". Actually that utterance is not complete, means that the subject and verb are omitted, it only consists of the question mark "*kenapa* (why)" and the adverb "*begitu* (so)".

Consultative style is a style that occupies the second rank in "Masihkah Kau Mencintaiku" reality show. Helmi and Dian used consultative style because they tried to counterbalance with the clients when they responds the questions. If it becomes too serious, they used the consultative in responding it. Then, since in consultative style, the languages used are non-standard ones. So, perhaps it is more comfortable for Helmi and Dian to use this style. If they always use formal style that contains very standard vocabularies, it is possible that the conversation will run unsmooth and it can make the viewers bored. So in their sentences they also produce some non-standard vocabularies, so it will be easy for the viewer to understand their words.

The indicators of this style can be observed from the background information provided and the participation of the hearer like *iya* (yes), and *betul* (right). As it is stated by Joos (1967, p.28), this style has two defining features.

First, the speaker supplies background information, and secondly the listener participates fully which includes the standard list of listener's responses like *yes, yeah, unhunh, I see, and well.*

In this research, the formal style is in the third rank. The formal style is indicated by the use of complete sentences. It is supported by Joos' theory of formal style (1967, p.37) which states that the characteristics of formal style are the clear pronunciations, grammar is full and explicit without ellipsis. It means that, the sentences consist of noun as a subject, verb as a predicate, and adverb or adjective phrase as a complement. The formal style is also shown by the use of emphasis particle *-kah* and *-pun*. It supports the theory of Chaer (2006, p.8) states that the standard Indonesian is also characterized by the use of emphasis particle *-kah, -lah, -tah, and -pun.*

Since the formal style occupies the third rank in this finding, the writer will discuss why this style becomes the least style in Helmi and Dian sentences. The writer has described Helmi and Dian as an easygoing character and tends to joke in different occasions both formal and informal settings.

Then the last style is frozen style, it becomes the lowest one, because as we know that Helmi and Dian are known as unique and casual people. Frozen style used only in a very formal situation such as state ceremony, prayers and mostly it is in the form of declamation. The number of this style is limited, the writer only found in all Dian Nitami's utterance when she open the show such as *Assalamualaikum wr. Wb,* that word is very commonly used as the opening of



speech ceremony in Indonesia and is also very commonly used in religious ritual of Islam.

Moreover, intimate style is not found in Helmi and Dian's utterances. It is reasonable that this style is not found because intimate style is only used in a very informal situation. Besides this style is also used among very closed friend so the choice of words used tend to sign intimate.

Actually, in this research, the writer also found that Helmi and Dian sometimes applies two or more one styles at the same time that was from formal to consultative, from consultative to casual, or from formal to casual. This actually supports the theory of the speech style proposed by Joos (1967) who states that it was possible for a speaker to shift from one style to another style freely during one occasion. For example, line 14, "*haha..nggak usah dibahas ya..oke dan berakhir dengan sang istri yang kata suaminya jalan melulu dan tidak terlalu peduli dengan urusan dirumah dan semua itu diserahkan pada pembantu.*"

(Well, no need to be discussed okay, and it ended by the wife that according to his husband she just care on take a walk and not with household works and all of that is given to her servant) and line 266, "*ada salahnya dong anak anda?*" (Well, there is a wrong of her?). Those two utterances were stated by Helmi in one situation that was when he leads the show as the host. It shows that there is a style shifting where the speaker uses two styles (consultative to casual) at one situation.

It is happened because Helmi Yahya is spontaneously in speaking and he tries to manage the conversation to be accord with the discussed topic.

#### 4.2.2 The Speech Style Relation with the Certain Functions

There are some possibilities related to the finding of Helmi and Dian's utterances containing certain context of the situation. Firstly, Helmi and Dian use certain styles in different context of situation because they tried to situate themselves with the context, in this case are the addressees and the topic being discussed. It is as the theory stated by Milroy and Gordon (2003, p.198) that in speech, the speakers have their own style of speech because it deals with the way someone responds to certain situation, tolerates and brings themselves in some kinds of conditions. Bell also claims that although response to an audience is primary, whole social situations can carry different styles (cited in Coupland, p.61). For example, in the beginning or in the introduction of the show, Helmi used formal style. So, they try to be more careful to behave, because in this situation Helmi tried to speak with many people's in studio. He made greeting to the participants of the show. Then, this style automatically changed to casual style by the time he gave comment to his client's and families answers. But, on the closing of the show, Helmi and Dian were likely to change their speech style into formal again. It is happened because they have different ways of opening, closing, giving comments or suggestions in the show.

The changing from formal style to casual style happened not only when they wanted to make comments but also when they wanted to tell jokes. They also use consultative style when they gave comments, they use this style to counterbalance with their clients and if it becomes too serious, they use this style to respond it.

The different between casual style and consultative style can be determined by the



influence of dialect and slang. The two characters, however are characteristics of casual style that can appear in the utterances of comments and jokes. Helmi Yahya was the one that was more likely to include slangs and dialects in her utterances on giving comments rather than Dian Nitami. The last is the frozen style. In that show, the writer only found the frozen style in Dian Nitami's utterance in the opening of the show, the number of this style is limited because, this style used only in a very formal situation such as state ceremony, prayers and mostly it is in the form of declamation.

From those all indicators in formal, consultative, casual, and frozen styles, actually it supports the theory of Joos (1967) which stated that each style of speech styles had its own characteristics which distinguish one style from another. Furthermore, the finding supports the previous studies presented in the previous chapter. It enriches the previous studies conducted by Hartanto, M. (1999) and Moraliawati (2005). The finding shows that there are several features influences the style used by the speakers, there are linguistic features and extra linguistic features. The linguistic features like grammatical features such as complex sentences, clauses, and phrases. Then, extra linguistic features such as social contexts related to time, setting, person, and the situation.

Related to the results of this study, the writer can conclude, that casual style is the most frequently used in *Masihkah Kau Mencintaiku* reality show. It is because of the situation which supports Helmi and Dian use casual style. It supports theory stated by Milroy and Gordon (2003, p.198) that in speech, the speakers have their own style of speech because it deals with the way someone

responds to certain situation, tolerates and brings themselves in some kinds of conditions. The situation in that reality show is held in a family atmosphere.

Besides that, using casual style can make their situation become comfortable and friendly, so they can easily tell their comments and suggestions to the clients. On the other hand, the lowest percentage of the speech style used by Helmi and Dian is frozen style. It is because of the fact that the hosts and the clients do not have a very close relationship.

It is proved when Helmi and Dian talks to Ms Rae Sita as the psychologist, Ms Wina as the marriage counselor, or talks to Widya's mother and the participants in that show. Helmi and Dian should be more careful to behave themselves since they are talking with them or when they talk in the opening and closing in that reality show. So, they use formal style to face that situation. Then, Helmi and Dian change their formal style to informal style in other situation such as when they gave comments and suggestions. It happened because they try to make a joke with their clients or the participants.

Related to the casual style which is mostly used by Helmi and Dian, actually they use this style because they try to make effective communications between their clients and themselves. Although the sentences are considered as non-standard sentence, it is more appropriate to use in order to communicate effectively. Alwi et al. (2003, p.21) stated that although there are non-standard word and non-standard sentence pattern, as long as it uses good and correct

Bahasa Indonesia, the communication will be effective and understood by the speaker and the addressee.



## CHAPTER V

### CONCLUSION AND SUGGESTION

This chapter presents the conclusions dealing with result of analysis discussed in chapter IV. Besides, there are some suggestions presented for further study.

#### 5.1 Conclusion

Style is one of the sociolinguistic discussion which deals with the degree of formality used by people when they are writing or speaking. It has its special characteristics which are different from one style to the other styles. This study aims to find out kinds of styles especially speech style used by certain persons in certain situation, that is by Helmi and Dian on “Masihkah Kau Mencintaiku” reality show.

In the first problem, the results of the study reveal that there are only four types of speech styles used by Helmi and Dian; frozen, formal, consultative, and casual style. She performs the way she does the identification of Helmi Yahya and Dian Nitami's sentences based on Joos' five speech styles followed with the analysis of them based on the characteristics of each style. The most frequently style used by Helmi and Dian is the casual style. Whereas, the writer did not found any utterance which is has the characteristics of intimate style in this reality show. From this result, the writer reviews that Helmi and Dian might do style shifting in conversation, means that they are frequently move from one style to the other styles in the similar occasion or in one utterance.

In representing the second problem, the writer found that both Helmi Yahya and Dian Nitami used different speech style for different functions. They used certain styles in different functions because they tried to situate themselves with the context in some kinds of conditions, such as when they talked with the old people, they should be use formal style. Based on the analysis, the writer concludes that speech styles which are applied by people are influenced by some factors like situation or occasion, addressees and the topic.

## 5.2 Suggestion

After conducting this study, the writer would like to recommend suggestions related to her study. First, since this study is related to the sociolinguistics field, the writer hopes that the finding of the study can be a medium to enrich the literature in English Study Program. So, the English Study Program can increase the collection of references especially the references which deal with the topic of this study. It is important for the researcher to get references as many as possible in the review of related literature and it will ease the process of conducting the study.

Then, the writer hopes that this study is expected to be useful for the readers and the next researchers who are interested in making research about speech style particularly in reality show or interactive dialog on television and it can also be useful for them as the reference or comparative study if they like to make a research on speech style. Hopefully, the readers or the next researcher



know and understand more clearly about the issue and the application of speech style in daily life and in other occasions.



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**Appendix 1: The Transcription of Helmi Yahya and Dian Nitami. Episode October 10<sup>th</sup>, 2009, *Bila Pembantu Mudik*.**

- 1 Dian: **Assalamualaikum wr. wb..***Frozen style*
- Participants: Waalaikum salam wr. Wb. . .
- Helmi: yah..**kita** kembali **berjumpa** dalam acara yang sangat istimewa, **karena** kami selalu tampil untuk memberikan solusi terbaik dalam urusan rumah tangga. *Formal style*
- 5 Dian: yah..kedua keluarga disini sudah mulai mendingan, tadi sempat di segmen pertama sudah panas **iya**..sebelum panasnya meledak tadi kita dinginkan **dulu** dan tampaknya kedua keluarga sudah mulai dingin, terima kasih buat doanya **ya** pemirsa dirumah. *Consultative style*
- 10 Helmi: jadi ini problematic dari sebuah keluarga muda yang mengaku tidak siap untuk menikah tapi menikah juga.
- Dian: tidak siap punya anak tapi punya anak juga.
- Helmi: haha..**nggak** usah **dibahas** ya..oke,,dan berakhril dengan sang istri yang kata suaminya jalan **melulu** dan tidak terlalu peduli dengan urusan dirumah dan semua itu **diserahkan** pada pembantu. *Casual style*
- 15 Dian: yak karena menurut istrinya segala sesuatunya **toh** sudah dikerjakan oleh pembantu, dia tidak mau tahu dan tidak peduli apa kata orang yang penting rumahnya sudah ada yang **ngurus**, dia tetap bisa menjalankan kehidupannya, iya widya **ya?** begitu **kan** maksudnya **ya?** *Casual style*
- 20 Helmi: sekali lagi kita akan seperti biasa hak dari acara ini adalah kita akan membongkar dengan **pertanyaan-pertanyaan** yang **kadang-kadang** diantara mereka sudah **males ngomong** atau memang tidak pernah lagi bicara. Ada suatu progress didapatkan 10 tahun terakhir tidak pernah lagi bicara, tetapi dalam kurun waktu itu anda akan diam berdua. *Casual style*
- 25 Dian: ya emang **nggak** perlu banyak bicara **sih**. *Casual style*
- 30 Helmi: ya kalo **pake** kaki **aja** sudah selesai. *Casual style*
- Dian: bicara banyak bekerja.
- Helmi: sadis kamu **ya?** *Casual style*
- Dian: **nggak**,,**kan** semboyan..*Casual style*
- Helmi: **oke**, inilah pertanyaan pertama,, Wid, apakah **betul** menurut suamimu, , kamu tidak pernah tahu sapu disimpan dimana atau kemoceng dimana, handuk ditaruh dimana dan semuanya di serahkan pada pembantu? *Consultative style*
- 35 Widya: iya,,saya akui memang seperti itu karena itu emang bukan tugas saya, ya dari dulu saya sudah terbiasa dengan pembantu.
- 40 Ibu Widya: emang dia udah biasa, dia ini anak saya yang paling manja.
- Helmi: **anda senang** karena **anak anda manja?** *Formal style*
- Ibu Widya: Senang
- Helmi: **dulu** bapak tidak pernah berkutik bu? *Consultative style*
- Ibu Widya: tidak pernah
- 45 Helmi: **makanya** anak ibu mencontoh itu. *Casual style*
- Ibu Widya: Iya
- Kakak Widya: kalo saya lain lagi, ya soalnya saya ikut ke bapak, bapak saya



50

Ayah Dicky:

kebetulan rajin dirumah, mau melaksanakan tugas rumah dan ga' komplain,, makanya saya marah sama dicky, sebab papa saya ga' begitu,, ga, pernah complain mengerjakan apapun dirumah. kalo anak sudah berumahtangga itu jangan terlalu dimanja, buanglah manja-manja itu, kasihlah solusi yang baik supaya antara suami dan istri itu bias akur. kalo udah nikah tu jangan bilang "ooh anak saya anak manja" jangan,, itu harus kita rubah sekarang.

55

Ibu Widya:

saya yang tahu anak saya manja, saya sudah nasehatin anak saya jadi mas jangan begitu picik menilai anak saya, sekarang saya menyerahkan kepada mas dicky sebagai suaminya, dialah yang bisa membimbing istrinya.

60

Ayah Dicky:

justru tadi jeng bilang begitu "anak saya anak manja" itu nggak bagus buat anak bu.

Ibu Widya:

udah kenyataan manja mau apa?

Dicky:

saya udah capek, udah bosen saya beneran.

Ibu Widya:

kalo udah bosen sama anak saya ya sudah.

65

Widya:

kalo kamu bosen, kenapa kamu dulu nikahin aku? Padahal kan udah tahu.

Dian:

sedikit saya menggali, kamu belum siap untuk menikah, kamu mengatakan berkali-kali memang keberatan untuk menikah, terus **kenapa sampe** mau? *Casual style*

70

Widya:

saya mau menikah, tapi sebenarnya batin saya belum siap.

Dian:

terus **kenapa bilang** mau? *Casual style*

Widya:

saya mau karena saya menghargai Dicky, saya menghargai suami saya saja.

75

Ibu Widya:

ngajakin cepat kawin kan?kan saya ga' setuju kamu kawin sama dia.

Widya:

iya ma, tapi Dickynya aja yang terlalu memaksakan saya.

Ibu Widya:

kamu yang maksa Dick buat cepat kawin.

Dicky:

kok jadi salahin saya sih ma?

Dian:

tapi kalo anaknya **nggak** mau, **kan** bisa **bilang** enggak. *Casual Style*

80

Helmi:

alasan yang membenarkan bahwa akhirnya kamu tidak peduli dengan urusan rumahmu dan diserahkan pembantu?

Widya:

ya iyalah mas, karena saya pikir, ya sudahlah walaupun saya menikah muda tapi kan yang penting saya nggak mau ngurusin.

85

Dicky:

nggak mas helmi, ini mungkin karena memang karakter manja.

Dian:

Dicky, sebelum kamu menikah dengan widya, kamu sudah tahu sifatnya?

Helmi:

enam bulan cukup lama **lho**..*Casual style*

Dicky:

saya tahu, tapi kan udah nikah,,kamu merubah diri dong!!

90

Dian:

**nggak usah** kedia, **ke saya..ke saya**..*Casual style*

Widya:

kamu yang harusnya merubah diri kamu mas,

Dian:

maksudnya, **iya** kamu tetap mengajak Widya menikah karena **ya** kamu punya harapan bahwa suatu saat dengan menikah, hidup bersama, **iya** kemudian kalian akan menemukan satu pola hidup bersama-sama, begitu mas helmi. *Consultative style*

95

Helmi:

**umm**..saya nggak tau. *Consultative style*

Ibu Widya:

mas Helmi, saya bingung melihat Dicky ini, karena urusan

100

pembantu jadi ribut, orang tua terlibat. suaminya yang harusnya membimbing istrinya, bukan orang lain karena kalian berdua yang berumah tangga.

Dicky: saya bukannya tidak membimbing ya, sudah berkali-kali..

Ibu Widya: sudah berkali-kali gimana?kamu tidak membimbing istrimu dengan benar.

105

Widya: kamu kan tahu aku dari awal siapa, kamu tu jangan gitu dong jadi orang, kamu mojokin aku mulu, kamu bawa seluruh keluarga kamu untuk mojokin aku.

Mbak Rei: kalo menurut Widya, tugasnya istri tu apa sayang?

Widya: melayani suami.

Mbak Rei: melayani suami dalam hal apa?

110

Widya: ya semuanya..

Mbak Rei: tapi semuanya itu apa sayaang?

Widya: ya semuanya, ya dalam hal semuanya,,tapi saya nggak bisa melakukan seperti itu.

Mbak Rae: seperti itu yang seperti apa?

115

Widya: ya seperti yang mengurus rumah, segala macem,,paling kalo kerja ya sesekali saya bikin the, kopi dan saya nggak pernah nyuruh suami saya ngerjain apa-apa, karena dia sendiri,,inisiatifnya dia aja.

Dicky: ya itu karena kamu males..

120

Widya: bukannya males, karena kamunya sendiri yang mau, kenapa kamu mau ngelakuin itu?

Ibu Win: ini adalah contoh perkawinan yang tidak memiliki tujuan, keduanya menikah, mau menikah tapi nggak tahu mau dibawa kemana pernikahan ini. Menjalankan pernikahan ya sama dengan menjalankan kehidupan yang sebelumnya tergantung pada pembantu, tidak mengubah perilakunya sesuai dengan perannya sebagai istri dan sebagai ibu, sementara Dicky mengharapkan Widya berubah. Tidak bisa kita mengharapkan orang lain itu berubah kecuali orang itu mau berubah dari dalam dirinya sendiri, nggak otomatis..setelah menikah bisa berubah, ada proses, pendidikan dari suami tidak bisa sambil ngomel, dikerjakan ngomel juga, itu sama dengan anda mengerjakan sesuatu tetapi tidak ikhlas, jadi kalo memang mau mendidik Widya mungkin ada caranya

135

Helmi: lalu dengan keluarga yang selalu membela seperti ini, bagaimana bu?

Ibu Win: iya, sebaiknya keluarga dalam hal ini mulai melepaskan anaknya yang sudah menikah ini, jangan terus ikut campur, biarkan mereka membuat kesepakatan sendiri, kalau mereka tidak mampu minta tolong kepada professional deh, konsultasi pada ahli perkawinan, tidak usah pada keluarga karena pasti pada memihak keluarganya itu.

140

Dicky: saya mungkin agak kurang setuju kalo misalkan ibu bilang saya tidak ada peran sebagai suami toh saya bekerja, saya memberikan penghasilan kepada Widya, tapi disini yang..

145

Helmi: **bentar-bentar**,maksud ibu Win itu, anda juga kontribusi terhadap kesalahan yang terjadi, anda punya peran lah **kenapa**



150

Dian:

ini terjadi, mungkin anda tidak cukup keras **mengajak** dia mendekati pada anda, anda modelnya **kayak**,,Widya disini dan anda disana, jaraknya jauh **banget**, **mestinya** 4 tahun itu sudah cukup membuat anda semakin dekat dan dekat. *Casual style*

155

Ibu Win:

jadi ini **tu kayak** rel kereta api, sejajar lurus tapi **yah gitu aja**, **nggak** pernah jadi satu. *Casual style*  
anda bekerja memberikan gaji kepada Widya, tetapi anda tidak mencoba untuk berbicara dengan Widya apa yang sebaiknya kedua belah pihak ini kerjakan dalam perkawinan itu, pembagian peran itu tidak ada, tidak pernah dibicarakan sampai dengan matang, hanya mengharapkan berubah dengan sendirinya kemudian melihat sesuatu yang tidak beres, anda kerjakan sendiri tapi dengan ngomel juga, kesel juga jadi **nggak** selesai persoalannya persoalannya, harusnya anda berdua ini betul-betul duduk berdua, ini perkawinan mau dibawa kemana, seperti yang saya katakana tadi, perkawinan yang **nggak** ada tujuannya.

160

Dian:

yak, jangan kemana-mana pemirsa, kita **akan** kembali lagi **setelah** yang satu ini, tetap di Masihkah Kau Mencintaiku.

165

Helmi:

*Formal style*  
baik, problematic keluarga muda, yang perempuan tidak merasa siap, tapi **kok** mau **ya**? Mohon maaf, ada sesuatu yang membuat anda tidak bisa menolak **ajakan** Dicky untuk menikah? Apa anda melangkah terlalu jauh? *Casual style*

170

Widya:

ya mungkin karena begitulah..

Helmi:

setelah anda memutuskan untuk menikah seharusnya anda melakukan suatu persekutuan baru antara dua orang yang berasal dari sumber yang berbeda, ya kan?

175

Dian:

yak,,karena pernikahan itu **bagaimanapun** juga membutuhkan pengorbanan dari masing-masing pihak, tidak semuanya kehidupan sebelum pernikahan bisa dibawa 100% kedalam kehidupan pernikahan **karena** kita sudah tidak sendiri lagi, ada ada satu orang disamping kita dan kalau kita sudah punya anak harus berbagi lagi dengan anak-anak. *Formal style*

180

Helmi:

oke..ini adalah suatu fenomena yang luar biasa, pada saat lebaran yang lalu, pembantu semua pulang. Suatu pagi Widya pergi **katanya** mau ke pasar tapi begitu pulang, tas belanjanya tidak pernah ada, yang ada berupa rambutnya sudah berubah, **rupanya** dia dari salon dan pada saat itu Dicky dirumah sedang mencuci piring dan mengepel. Saya ingin **tanya** pada Widya,,Wid, anda tidak pernah terganggu ya melihat suami anda mengerjakan pekerjaan pembantu sementara anda ada diluar? *Casual style*

185

Widya:

ya itukan maunya dia..

190

Widya:

emang maunya kamu kan ngerjain semua kerjaan rumah?aku **nggak** pernah nyuruh kamu walaupun kamu kepala keluarga kamu harus tahu sama istri, walaupun kamu imam dalam keluarga tapi kamu **nggak** bisa seenaknya,, kamu pikir aku ini pembantu??

195

Ibu Dicky:

itu kewajibannya seorang istri Widya..

Ibu Widya:

mbak,,mbak diem, aku mau denger Dicky yang bercerita sama

Widya.

200 Helmi: oke,  **gimana** kalau kita biarkan dulu mereka berdialog, jadi ini mereka lagi sharing peran seorang istri dan suami itu sebenarnya apa **sih??** *Casual style*

Widya: waktu awal nikah itu kamu sebenarnya anggap aku istri apa pembantu sih?

205 Dicky: waktu awal nikah?jelas istri tapi sekarang lihat kelakuanmu, kamu berubah ga?

Widya: tapi sekarang kenapa kamu mengharapkan aku ngerjai semua urusan rumah tangga?kalo jadi istri ya udah jadi istri aja.

Dicky: waktu lebaran, kamu sadar ga sih pembantu mudik dan dia nggak mau balik lagi kesini?

210 Widya: ya sekarang kalo pembantu mudik kita kan bisa pah cari pembantu lain.

Dicky: ya dimana mau cari pembantu?

Widya: ya terserah mau dimana aja. Sekarang maumu apa?

Dicky: mau aku?

215 Widya: iya, kamu mau nuntut aku apa lagi?

Dicky: sekarang kamu tahu posisi kamu seorang istri gimana?

Widya: aku tahu posisi aku sebagai istri.

Dicky: apa?keluyuran,,clubbing??

220 Widya: keluyuran, clubbing??kata siapa??itu kan dulu, jadi kalaupun ke sekarang saya kesalon mas Helmi, mbak Dian ya..itu wajar dong, salon itu kan untuk mempercantik diri.

Ibu Win: untuk siapa?

Widya: untuk dia, suami saya,,untuk siapa lagi?masa' untuk semua, yang lain, nggak mungkin kan untuk suami orang.

225 Dicky: iya tapi jujur, efek psycologinya terhadap saya, ini berakibat ke kehidupan sex.

Widya: ya itu urusan kamu, saya nggak mau tahu.

Helmi: **kenapa begitu?** *Casual style*

Dicky: ya saya ngebayangin muka kamu tu bosan.

230 Widya: aku juga jijik ngebayangin muka kamu.

Helmi: **sebentar,,sebentar**..kapan terakhir anda **berbicara** seperti ini atau **nggak** pernah dilakukan? *Casual style*

Widya: nggak pernah.

235 Ibu Win: saya tu pengen nanya ya, pasti dalam pernikahan anda yang 4 tahun ini ada masa-masa yang menyenangkan, masa-masa yang manis, coba diinget-inget lagi ditambah masa pacaran dulu, masa nggak ada sih? Buktinya ada anak ya, pasti ada dong masa-masa menyenangkan! Makanya, nggak mungkin dalam 4 tahun itu ribuuut terus, kayaknya nggak mungkin deh, coba diinget-inget!!

240 Dicky, pernah nggak ada saat-saat kamu tu senang saat sama Widya?

Dicky: ya jelas ada.

Ibu Win: ada kan!coba itu diinget-inget lagi, focus kesitu,,begitu juga

245 Widya: Widya, ada nggak saat-saat menyenangkan?

Ibu Win: saat-saat itu bagi saya sudah pahit.

Widya: coba diinget-inget lagi, waktu masih pacaran.

Widya: ya ada lah dulu, tapi waktu dijalani rumah tangga kok lama-lama



suami saya tu kayaknya penuntut gitu lho, ini harus begini,,itu harus begitu.

250 Ibu Win: anda merasa benar tidak tuntutan suami anda?  
Widya: ya bagi saya sih ada bener ada nggaknya juga.  
Helmi: kalo bener **kenapa nggk** anda **turutin**?ada **nggak** permintaan suami anda yang anda **turutin**? *Casual style*

255 Widya: kan saya sudah bilang mas Helmi, saya tu emang nggk biasa untuk..dia kan menuntut saya harus mengerjakan pekerjaan rumah tapi kan saya emang nggk bisa dan mami saya tu tau banget.  
Helmi: oke, **kan** ada pembantu, seharusnya anda **dong** yang mengarahkan pembantu. *Casual style*

260 Widya: ya saya kan sibuk mas, saya tu kerja jadi say boro-boro untuk mengarahkan pembantu gitu lho.  
Ibu Widya: saya menasehati anak saya mengarahkan pembantu Cuma Widya ini terlalu sibuk mas Helmi.

Helmi: ada salahnya **dong** anak anda? *Casual style*

265 Ibu Widya: saya menyalahkan anak saya.  
Ibu Dicky: sebagai seorang istri kita mempunyai kewajiban dalam rumah tangga itu, mama selalu bilang sama kamu dengan pelan dan manis tapi kamu tetap pada pendirianmu bahwa Dicky lah yang harus mengerjakan semuanya karena kamu emang anak manja.

270 Ibu Widya: tapi kewajiban anak saya melayani suami sudah cukup, permasalahan rumah tangga nggk usah jadi ribut.  
Ayah Dicky: nggk bisa gitu jeng, dalam hidup rumah tangga harus sama-sama.

Ibu Widya: dalam mengerjakan urusan rumah tangga kerjaan pembantu.

275 Helmi: saya mau **tanya** sekarang, bu..anak anda keluar ternyata kesalon pulangnye sore dan menemukan suaminya mengerjakan pekerjaan pembantu, apa menurut ibu itu **pantes**? dikeluarga ibu **lho ya**...*Casual style*

Ibu Widya: kalo bagi saya sih, kalo suami tidak keberatan.. whaa,..apa,, kenapa tidak!!kenapa dia mau kerjakan?

280 Dicky: lho rumah kayak apa kalau tidak dikerjakan?  
Ibu Widya: lho nggk bisa, anak saya pergi trus dia yang mengerjakan ya jangan salahkan Widya, biarkan tidak usah dikerjakan, jangan karena rumah berantakan, piring kotor rumah tangga jadi hancur.

285 Dian: kalau misalhnya emang Dicky **nggak** perlu **ngerjain**, Widya **nggak** mau ngerjain, pembantu lagi nggk ada, rumahnya **kacau balau kayak** kapal pecah,,**pantes** nggk? *Casual style*

Ibu Widya: nggk pantes, ya tapi nggk perlu sampai ribut seperti ini.

290 Helmi: oke, saya punya yang cerita **kayak gini** bu..”eh **lo** masih untung punya suami kayak **gue**” istrinya yang temen saya ini **bilang** “untung gue berapa??” tuh, mati **nggak** punya istri **kayak gini**.  
*Casual style*

Mbak Rei: harusnya menjadi konsen kalian berdua, umur 2 tahun lho ini,, golden age gitu, ini kok fokusnya keributan. Kamu kan yang ngurus anak ya atau baby sitter?

295 Widya: baby sitter.  
Ibu Dicky: pembantu pergi, anak ada yang ngurusin, nyonya pergi jalan-

jalan.

300 Ayah Dicky: jadi pembantu dainggap ibunya.  
Ibu Widya: Widya berja mas, tapi dia selalu bisa buat menghubungi anaknya melalui telepon, jangan dipikir mas dia nggak menghubungi, jangan jadi problem itu mas.

305 Mbak Rei: saya tidak percaya, dikita masih ada yang seperti ini..saya rasa Dicky ini kelihatannya ada hal-hal yang memang merupakan salah satu dialog diantara kalian berdua saja, diluar keluarga dialog ini sangat diperlukan untuk melihat kedepan tujuannya kemana sih arahnya, anak-anak ini mau dibawa kemana kalo hanya dibantu dan diurus oleh,,,tapi dua-duanya kerja kan?  
Widya: iya mbak.

310 Mbak Rei: dua-duanya kerja, satu pulang atau dua-duanya pulang dan yang satu pergi lagi dengan teman-teman clubbing, yang satu lagi rumahnya kok berantakan ya tak benahi dulu deh, yak karena tidak betah melihat yang kotor-kotor, mungkin Widya biasa melihat yang kotor, yang berantakan tidak masalah. Tidak semua orang tu bisa tapi sekarang, pandangan Widya kedepan tu seperti apa? maunya kemana sebenarnya? Coba, setelah 4 tahun menikah seperti yang terjadi pada keluarga-keluarga yang lain saya pikir

315 Helmi: bu Rei **ya?betul** bu! *Consultative style*

320 Mbak Rei: saya juga surprise ada yang seperti ini.  
Helmi: "ini contoh baru Bu, **iya** dimana **ada** istri dengan alasan **iya** yang dikatakan itu tapi tidak terlalu ngurusin rumah,**iya** sementara dia men dukung suami mau ngurusin **iya** masalahnya dia. *Consultative Style*

325 Widya: tapi kan saya tetap menjalani fungsi saya sebagai istri./

Helmi: **oke**, baik tidak ada jalan lain, saya harus menanyakan hal ini..**oke** mas Dicky, jawab dengan jujur apa anda menyesal menikah dengan istri anda? *Consultative style*

330 Dicky: iya, sangat menyesal,terus terang saya sangat menyesal.

Widya: menyesal??menyesal kenapa?

335 Dicky: terus terang,saya...apa y???kamu tu dari awal mau berkomitmen dan berjanji mau merubah sikap,tpi sekarang kenapa begini?? kamu tu gak mau menghargai aku.

Ibu Widya: Dicky,mama mau tanya sama kamu.

340 Dicky: enggak ma sebentar...kamu enggak bisa hargai aku, sedangkan anak kamu telantarin,rumah berantakan,sekarang kamu...apa...peran kamu apa?enggak ada kan!

Widya: kamu enak aja ngomong kayak gitu ya, aku enggak hargai kamu ya? Kamu mau dihargai berapa sih emang!!!

345 Dicky: sekarang letak kekeluargaanmu mana?

Widya: kamu jangan kayak gitu, jangan mentang-mentang kamu kepala keluarga kamu seenaknya ja nuding-nuding aku,tau enggak!!! tiap hari sudah cukup,tahu enggak aku hargai kamu.

Helmi: **baik**, jadi apa keputusan mu Dicky? *Consultative style*

Dicky: ya saya memilih untuk menyesal dan berpisah.

350 Ayah Dicky: Dicky, papa mau bicara!kamu jangan sekali-sekali bicara masalah perpisahan,dari awal papa sudah bilang sama kamu,hidup rumah tangga itu,papa sudah beritahu dulu,jadilah keluarga ini sakinah,



350

Helmi:

mahwadah, dan warohmah, kenapa jadi seperti ini??? pokoknya papa enggak setuju kalau sampai kamu berpisah, walaupun itu mantu tapi sudah papa anggap anak sendiri. **bentar-bentar**, katakanlah keluarga ini kita harapkan bertahan, Dicky dan Widya tidak mau mengerjakan pekerjaan dirumah dan kemudian Dicky sekarang iya dia bisa **ngurusin** rumah, tapi nanti dia kerja **kan**? apa yang terjadi dirumah anda? pikirkan anak anda dengan rumah yang **Nggak karuan**, sampah mungkin berada dimana-mana,, saya akan mengundang seorang mystery guide yang akan memberikan pernyataan itu. *Casual style*

355

Dian:

**Lani** adalah seorang **agency penyalur pembantu rumah tangga**. *Formal style*

360

Ibu Widya:

mbak-mbak ngapain disini mbak...???

Lani:

kedatangan saya kesini mungkin mau menginformasikan kepada bapak Dicky khususnya dan ibu Widya yang mana pembantu kemarin itu tidak bisa kembali lagi karena sudah kapok, mumpung saya ada disini jadi begini mas, kalau pembantu saya pekerjaan kepada ibu Widya paling lama tu tiga hari.

365

Widya:

enggak mungkin mbak.

Lani:

jadi selama sebulan ini mas, itu ganti pembantu sampai lima kali.

370

Ibu Widya:

itu emang karena kerjanya enggak benar mbak, yang saya tahu di agensinya mbak ini, dia masukan orang yang tidak bisa bekerja.

375

Dicky:

saya akan tetap berpisah.

Widya:

mas saya enggak mau seperti itu, saya enggak mau berpisah, apa kamu sudah enggak sayang sama aku mas? apa kamu sudah enggak cinta lagi? aku enggak mau pa pisah sama kamu.

380

Ibu Win:

ada sesuatu yang terjadi pada Widya, tadi Widya mengatakan bahwa anda tidak ingin bercerai dengan Dicky, kalau anda berpendapat demikian! apa yang mau anda lakukan, atau anda bersedia melakukan apa untuk mempertahankan perkawinan ini?

Widya:

ya... pertama saya emang enggak mau pisah dengan mas Dicky ya karena saya mengingat anak.

385

Ibu Win:

iya... oke! bagus... lalu apa yang mau anda lakukan???

Widya:

apapun maunya dia, saya akan berusaha untuk berubah dan jadi ibu yang baik.

390

Dian:

**Alhamdulillah**. *Frozen style*

Helmi:

**kenapa nggak** dari tadi **sih**..?? *Casual style*

Ibu Win:

ini memang harusnya begitu, kita di dalam perkawinan itu idak bisa mau membawa kebiasaan yang lama, membawa diri sendiri apa adanya, tanpa mau melakukan perubahan untuk mencapai kesepakatan antarasuami dan istri dan terutamanya ingat tanggung jawab lebih besar lagi adalah ibu, anak anda sangat membutuhkan anda.

395

Mbak Rei:

kepada Dicky dan juga Widya, kalau memang cahaya ini muncul... Widya!!

Widya:

iya bu???

Mbak rei:

400

bahwa anda tidak mau bercerai berarti juga Dicky harus patuh dari menyambutnya dengan baik, ini adalah kesempatan yang sangat indah untuk membuka komunikasi berdua dan komitmen diulang kembali, komitmen... Widya ada hal-hal yang harus kamu undur perasaan yang dingin kamu yang menggebu dan ini harus dibatasi, harus mengerti, sadar bahwa saya adalah istri dari dengan nama suami yang kamu bawa, di hal ini sebetulnya merupakan salah satu niat yang baik dari Widya.

Dian:

405

Widya **sini** sebentar, saya mau cerita sedikit, Widya saya tahu perasaan kamu, dulu awal menikah saya juga tidak pernah mengerjakan semua pekerjaan rumah, beruntung suami saya adalah orang yang sabar, dulu suami saya yang mengerjakan semuanya, dia lebih pintar cuci piring, cuci baju, nyapu, ngepel, saya **nggak** bisa sama sekali, pertama kali satu tahun dia membiarkan saya untuk menjadi diri saya seperti tuan putri, dalam satu tahun kemudian, dia bawa saya tinggal di satu apartment, tanpa pembantu, tanpa siapapun yang membantu saya sampai menangis nyuci piring karena tangan perih **kena** detergen, tapi **nggak** bisa, waktu itu sampai nangis, saya sampai **ngumpet-ngumpet** ngirim baju kotor ke ibu saya, karena saya **nggak** ngerti pakai mesin cuci, tapi semua itu pakai proses Wid, karena saya mau dan suami saya mendukung, percaya, yakin, dan menghargai semua yang saya lakukan, tidak enak masakan saya, sejelek apapun hasil setrikaan saya, dia **bilang** kamu sudah tambah pinter ya bon,, panggilannya abon boo.. dan itu adalah pujian, adalah penghargaan yang membuat saya bertambah ingin maju, bertambah ingin belajar, saya cerita ini ke kamu bukan saya ingin cerita **macem-macem** tapi kamu bisa **lho**... saya sama seperti kamu, **nggak** ngerti, saya cuma ngerti ke salon, ngerti cara **Gimana** ngeblow rambut, pasang bulu mata palsu tapi selebihnya saya **nggak** bisa. *Casual style*

Widya:

430

saya mau belajar berubah dan saya berjanji apapun yang dia inginkan saya pasti akan turutin kemauannya dia sebagai kepala keluarga, karena saya ingin mempertahankan rumah tangga ini terutama demi anak dan keutuhan keluarga saya.

Dicky:

435

terus terang mas Helmi, jujur sedikitpun saya tidak merasakan adanya... apa ya???

Widya:

aku berjanji, aku akan berubah.

Dicky:

enggak, saya tetap enggak bisa karena sudah fatal.

Widya:

aku berjanji... aku akan berubah mas.

Ayah Dicky:

440

Dicky dengar papa, ALLAH saja bisa memaafkan, apalagi kita sebagai manusia, sudahlah... maafkan, ayah dukung yang penting kamu harus berubah sifat kamu, jangan di ulang lagi, kasihan anak.

Helmi:

445

bagaimanapun kamu kontribusi **lho** Dick, lihat apa yang di sharing oleh Dian, betapa hebatnya peran seorang Anjas, sabar, dipuji istrinya, diberi dorongan, ya... **jangan-jangan** kamu tidak melakukan itu??? dia **nggak** mau, kamu lakukan sendiri jangan-jangan itu yang terjadi? *Casual style*

Widya:

mas aku tidak mau berpisah dengan kamu, aku minta maaf atas



kesalahanku selama ini.

450 Dicky: terus terang saya enggak bisa, kamu sudah fatal, kamu udah bener-bener memperlakukan aku itu..

Widya: aku akan turutin apapun keinginanmu.

Ibu Widya: emang dia selingkuh? Cuma hanya karena masalah kerjaan aja.

Dicky: sekarang perannya dia apa ma?

455 Widya: aku cuma ingin sekali lagi mas Helmi, dia kasih aku kesempatan buat aku sebagai seorang istri yang baik mengurus suami dan mengurus anak.

Ibu Dicky: Dick, dari rumah mama sudah beri tahu Dicky, apabila Widya bersedia dan mau merubah perilakunya kamu harus menerimanya nak, tadi mama sudah bilang dari rumah..cobalah..

460 Dicky: janji kamu akan berubah?

Widya: aku janji pa, apapun keinginanmu akan aku turutin dan aku sebagai seorang istri akan berbakti sama kamu.

Helmi: oke..**apakah kamu masih mencintai dan menerima Widya**

465 kembali dengan janji dia akan berubah? *Formal style*

Dicky: saya akan mencoba untuk bisa menerima dia lagi.

Mbak Rei: saya cuma ingin bilang sama Widya... Widya sama Dicky kami semua disini berbahagia sekali, bahwa kamu itu melihat kekurangan dan kekeliruanmu bukan kesalahan tapi kekeliruan Kamu sendiri, pertanyaan saya, Wid kamu itu bangga enggak menikah sama dia??ada rasa bangga enggak dalam hidup kamu berdampingan??

470 Widya: bangga bu!!

Mbak Rei: kamu kan yang bawa namanya dia, nama suami kamu!

475 ...kalau enggak salah tadi di sampaikan oleh mbak Dian, tapi suatu komitmen kamu kembalikan dan juga kepada Dicky, bimbang dong istrinya ya,kalau kamu nyapu ajarin dia atau apalah, tapi cinta itu harus benar-benar ada,niat kamu ada kamu perbaiki untuk jauh ke depan bersama-sama,selamat ya sayang makasih bu Rei.

480 Widya: kamu **nangis ya???** *Casual style*

Dian: **Nggak**, aku **cuma** ingat **masa-masaku** dulu, sepuluh tahun yang lalu, susah lho Wid jadi ibu rumah tangga yang sejati, **kena** sabun, mencuci gelas pecah terus, nyapu bukannya bersih malah tambah kotor, ngepel nggak pernah kering, pokoknya sampai putus asa, tapi semua itu bisa dijalani dengan dukungan dari suami, jadi Dicky jangan pernah berhenti memberi dukungan kepada istri, oke...**buat** Widya untuk mempermudah proses pembelajaran, satu set peralatan rumah tangga yang canggih, ada Vacuum cleaner, mesin cuci, pokoknya semua peralatan **beres-beres** rumah electronic akan didapatkan dari Masihkah Kau Mencintaiku, dan tambahan uang tunai sebesar 5 juta rupiah.

485 *Casual style*

Helmi: **sekali lagi pernikahan adalah a judgment karena** selalu dua mempertemukan dua orang yang kadang-kadang kepribadiannya sangat berbeda, tidak ada manusia yang dua orang persis sama, orang kembar **identikpun** ada perbedaannya. saya Helmi Yahya

495 *Formal style*

Dian:  
Helmi:

500

saya Dian Nitami...  
terima kasih. **Kita bertemu** terus dalam **acara Masihkah Kau Mencintaiku.. Formal style**





## Appendix 2: Berita Acara Bimbingan Skripsi

### BERITA ACARA BIMBINGAN SKRIPSI

1. Nama Mahasiswa : Rina Dwita Sari
2. NIM : 0610333025
3. Program Studi : Sastra Inggris
4. Topik Skripsi : Sociolinguistics
5. Judul Skripsi : The Study of Speech Style of Helmi Yahya and Dian Nitami in “Masihkah Kau Mencintaiku” Reality Show
6. Tanggal Mengajukan : 08 Maret 2010
7. Tanggal Selesai : 26 Juli 2011
8. Nama Pembimbing : I. Isti Purwaningtyas, S.S., M.Pd  
II. Agus Gozali, S.Pd
9. Keterangan Konsultasi

No	Tanggal	Materi	Pembimbing	Paraf
1	8 Maret 2010	Konsultasi judul dan draft	Pembimbing I	
2	16 Maret 2010	Konsultasi Bab I	Pembimbing I	
3	19 Maret 2010	Konsultasi Bab I	Pembimbing II	
4	25 Maret 2010	Konsultasi revisi Bab I	Pembimbing I	
5	29 Maret 2010	Konsultasi revisi Bab I	Pembimbing II	
6	02 April 2010	Konsultasi revisi Bab I	Pembimbing II	
7	06 April 2010	Pengajuan Bab II	Pembimbing I	
8	09 April 2010	Konsultasi Bab II	Pembimbing II	
9	14 April 2010	Konsultasi revisi Bab II	Pembimbing II	
10	22 April 2010	Pengajuan Bab III	Pembimbing I	
11	23 April 2010	Konsultasi revisi Bab III	Pembimbing I	
12	28 April 2010	Konsultasi revisi Bab III	Pembimbing II	
13	29 April 2010	Konsultasi revisi Bab III	Pembimbing I	
14	03 Mei 2010	Konsultasi Bab I-III	Pembimbing I	
15	06 Mei 2010	Konsultasi Bab III	Pembimbing II	
16	03 Juni 2010	Konsultasi revisi Bab III	Pembimbing II	
17	13 Oktober 2010	Konsultasi revisi proposal dan Bab IV	Pembimbing I	
18	25 Oktober 2010	Konsultasi Bab IV	Pembimbing I	
19	10 November 2010	Konsultasi revisi Bab IV	Pembimbing I	
20	29 November 2010	Konsultasi revisi Bab IV	Pembimbing II	
21	08 Desember 2010	Konsultasi revisi Bab IV	Pembimbing I	
22	20 Desember 2010	Konsultasi revisi proposal dan Bab IV	Pembimbing II	

No	Tanggal	Materi	Pembimbing	Paraf
23	18 Januari 2011	Konsultasi Bab V	Pembimbing I	
24	20 Januari 2011	Konsultasi Bab V	Pembimbing II	
25	17 Februari 2011	Konsultasi revisi Bab V	Pembimbing II	
26	02 Maret 2011	Konsultasi revisi Bab V	Pembimbing I	
27	16 Maret 2011	Konsultasi Bab I-V dan Abstrak	Pembimbing I	
28	25 April 2011	Konsultasi Bab I-V dan Abstrak	Pembimbing II	
29	23 Mei 2011	Konsultasi Revisi Seminar Hasil	Penguji I	
30	30 Juni 2011	Konsultasi Revisi Seminar Hasil	Penguji II	
31	11 Juli 2011	Konsultasi Revisi Ujian Skripsi	Penguji I	
32	13 Juli 2011	Konsultasi Revisi Ujian Skripsi	Penguji II	
33	21 Juli 2011	ACC	Penguji I	
34	22 Juli 2011	ACC	Penguji II	
35	26 Juli 2011	ACC	Pembimbing I	
36	26 Juli 2011	ACC	Pembimbing II	

10. Telah dievaluasi dan diuji dengan nilai:

Malang, 28 Juli 2011

Dosen Pembimbing I

Dosen Pembimbing II

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Mengetahui  
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