SPEECH STYLE USED IN THESIS CONSULTATION BY STUDENTS IN FACULTY OF CULTURAL STUDIES UNIVERSITAS BRAWIJAYA

THESIS

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SPEECH STYLE USED IN THESIS CONSULTATION BY STUDENTS IN FACULTY OF CULTURAL STUDIES UNIVERSITAS BRAWIJAYA

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ABSTRACT

Safitri, Vara Dita. 2015. **Speech Style Used in Thesis Consultation by Students in Faculty of Cultural Studies Universitas Brawijaya.** Study Program of English, University Brawijaya. Supervisor: Isti Purwaningtyas; Co-Supervisor: Istiqomah Wulandari

Keywords: speech style, students, thesis consultation, Faculty of Cultural Studies, Universitas Brawijaya.

In college, students need to communicate with their teachers for academic purposes and they speak to their teachers in different style. The writer conducted a study about speech style used in thesis consultation by students in Faculty of Cultural Studies, Universitas Brawijaya. There are two problems to be answered in this study, namely: (1) what kind of speech styles used when students are consulting their thesis to their supervisors; (2) what factors are affecting the use of the speech style.

The theories used in this study are from Martin Joos (1967) and Holmes (2001). The writer uses qualitative research method in this study which means that all the data and the findings are presented and discussed descriptively.

This study reveals that there are three kinds of speech style used by the students who are consulting their thesis to their supervisors; they are formal style, consultative style and casual style. The most frequent style used by the students is casual style and the least frequent style is formal style. The writer also finds that there are two main factors that affect the use of speech styles, age of the addressee and speech convergence. While the other factors only play small role, even speech divergence does not affect the students speech style at all.

In conclusion, the students used formal style, consultative style and casual style during the consultation sessions, but casual style is the most frequent style that was used. This happened because the four students were affected by the age of addressee and speech convergence. The writer suggests that next researchers observed types of speech style in other objects and new topics, the writer also expects that next researchers can analyze the type of speech style using other theory aside from theory of Martin Joos.

ABSTRAK

Safitri, Vara Dita. 2015. **Ragam Bahasa yang Digunakan dalam Konsultasi Skripsi oleh Mahasiswa Fakultas Ilmu Budaya Universitas Brawijaya**. Program Studi Sastra Inggris, Universitas Brawijaya. Dosen Pembimbing (I): Isti Purwaningtyas; (II) Istiqomah Wulandari

Kata kunci: ragam bahasa, mahasiswa, konsultasi skripsi, Fakultas Ilmu Budaya, Universitas Brawijaya.

Siswa berkomunikasi dengan dosen untuk kebutuhan akademis dan mereka berbicara dengan dosen mereka dalam berbagai ragam bahasa. Penulis melakukan penelitian mengenai ragam bahasa yang digunakan dalam konsultasi skripsi oleh mahasiswa Fakultas Ilmu Budaya, Universitas Brawijaya. Ada dua rumusan masalah yang dijawab dalam penelitian ini yaitu: (1) ragam bahasa apakah yang digunakan ketika mahasiswa melakukan konsultasi skripsi dengan dosen pembimbing; (2) faktor apa sajakah yang mempengaruhi penggunaan ragam bahasa.

Teori yang digunakan dalam penelitian ini adalah dari Martin Joos (1967) dan dari Holmes (2001). Penulis menggunakan metode penelitian kualitatif dalam penelitian ini yang dimana semua data dan temuan disajikan dan dibahas secara deskriptif.

Penelitian ini menemukan bahwa terdapat tiga macam ragam bahasa yang digunakan oleh mahasiswa yang melakukan konsultasi skripsi, antara lain ragam formal, ragam konsultatif, dan ragam kasual. Ragam yang paling sering digunakan oleh mahasiswa adalah ragam kasual, sedangkan ragam yang paling sedikit digunakan adalah ragam formal. Penulis juga menemukan bahwa ada dua faktor utama yang mempengaruhi penggunaan ragam bahasa, yaitu usia penerima dan konvergensi bahasa. Faktor-faktor lainnya hanya mempengaruhi dalam jumlah yang sedikit, bahkan perbedaan bahasa tidak mempengaruhi ragam bahasa mahasiswa sama sekali.

Kesimpulannya, mahasiswa menggunakan ragam formal, ragam konsultatif dan ragam kasual selama sesi konsultasi, tetapi ragam kasual adalah yang paling sering digunakan. Hal ini terjadi karena keempat mahasiswa dipengaruhi oleh usia penerima dan konvergensi bahasa. Penulis menyarankan peneliti selanjutnya meneliti tipe ragam bahasa dalam object lain dan topik yang baru, penulis juga berharap peneliti selanjutnya apat menganalisa tipe ragam bahasa menggunakan teori lain selain teori dari Martin Joos.

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Malang, June 2015

The writer

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CHAPTER I

INTRODUCTION

The first chapter of this research paper discusses about the background of the study, problems of the study, objectives of the study, and definition of key terms. This chapter will inform the main topic of this research paper.

1.1 Background of the Study

Language is part of our lives. We communicate with language, we understand each other with language. Language is part of our culture, like Coulmas (1999) stated "Language and ethnicity are virtually synonymous." Someone's language reflects his culture, we speak our languages to preserve our culture. Languages are unique, each of them has their own signature and characteristic. One language can vary in many ways, and to study the variation is to study not only the language variation itself, but also the people who speak in them. Because language is one's identity, it tells us where one belongs, and who one really is.

In our daily lives, we will absolutely use language. We use language to communicate with other people, and this is inevitable since our lives cannot be separated from other people. We communicate to each other by using a language to convey and utter our feelings, needs, desires and ideas. It is true, we use language in many different ways. Language is also used differently in different occasions. Someone talking to his friends will not use the same language he uses to talk to his teacher. Speaking in a court trial will require different language from speaking in a

family gathering. So, the uses of language are various depends on the context. When speaking, people constantly make choices of what kind of speech styles they will use in a certain occasion because they have to consider who their listeners are. There are five classification of speech styles according to Joos (1967, p.39); frozen style, formal style, consultative style, casual style and intimate style. These styles are used depends on the conversational setting.

Sometimes, people like to speak formally or casually according to the social factors like occasion, age and differences between participants (Wardhaugh, 1998). For example, if a speaker talks to his friends about a private matter, his speech style is likely to be different from that he will use at an office meeting with his employer. The speaker who changes his speech style based on certain occasion or situation considers the listeners he is talking to. It means that he concerns on the style of their speech. As it is stated by Meyerhoff (2006) that style changing means the variation in speech produced by speakers correlating with differences in addressee, social context, personal aims and so on. As people constantly make choices on their speech styles while speaking, sometimes they choose certain speech style without even knowing it. This has inspired the researcher to observe speech styles used by college students.

In college, students communicate with their friends and their teachers. In communicating with these two different groups they will use one speech style when speaking to their friends, and another speech style when speaking to their teachers. There are so many occasions in which students and teacher will interact, in a learning-teaching process in the classroom, in a faculty events like festivals, in consultation sessions, etc. This research discusses the interaction between students and teacher in

thesis consultation sessions. In completing his study, an under graduate student must conduct a research and compile a thesis. Two teachers will be assigned for each student to help them as supervisor and co-supervisor. The students will regularly have consultation sessions with their supervisor and co-supervisor in order to complete their thesis, and in those consultation sessions the students will use certain speech styles in communicating with their supervisor and co-supervisor. This research observes the kind of speech styles which are used by the students in consulting their thesis with their supervisor. In this research the writer observes the students of Faculty of Cultural Studies in Universitas Brawijaya who are in the process of finishing their thesis.

This research is intended to figure out the kind of speech styles used by students when consulting their thesis to their supervisor and the factors affecting the use of the speech styles. In speaking with his supervisor, a student will choose one out of five speech styles classified by Martin Joos (1967) without even realizing it. For example, in asking for advice, telling his problems in doing the thesis or apologizing for being late. This paper mostly talks about the speech style used by students when they are consulting their thesis to their supervisor and the factors affecting the use the speech styles.

This research is the first research that discusses the interaction between students and supervisors, thus this research can be used to enrich the thesis references in Faculty of Cultural Studies especially in speech style. The other students in Faculty of Cultural Studies can also use this research as reference in writing their thesis in the future. Moreover, this research can guide students in using speech style when they consult their thesis to their supervisors.

The problems in this research are answered during the research by conducting a field observation. Students who are in the process of writing their thesis are the subjects of this research. The writer chooses two supervisors and, with their permission, observes the consultation sessions of their students. The writer chooses two supervisors from English study program in Faculty of Cultural Studies, Universitas Brawijaya. The supervisors are chosen based on the sample selection theory from Arikunto (2006) that suggests in taking the object of a research in a precentage 10-15% out of the entire amount of the existing object. Thus, the writer takes 10% of the supervisors from English Study Program in Faculty of Cultural Studies. The writer observed the consultation sessions from the chosen supervisors from December 11th 2014 until December 24th 2014. The writer recorded the consultation sessions and distributed questionnaire to the students in order to obtain accurate answer for the research problems. The theory of speech style classification from Martin Joos (1967) was used to analyze the speech style used by the students and theory from Janet Holmes (2001) was used to analyze the factors affecting the use of speech style.

1.2 Problems of the Study

From the background of the study, can be concluded two problems of the study:

1. What kind of speech styles are used when students are consulting their thesis to their spervisors?

2. What are the factors affecting the use of the speech style?

1.3 Objectives of the Study

The objectives of this study is:

1. To figure out the kind of speech styles are used when the students are consulting their thesis to their supervisor.
2. To figure out the factors affecting the use of the speech style.

1.4 Definition of Key Terms

The definition of key terms of this research are :

1. Style : Style is a choice of code or variety that is influenced by the addressees and the context (Holmes, 2001).

2. Speech style : Variation of spoken language used by students when they are consulting their thesis to the supervisors.

3. Thesis or *Skripsi* : Thesis is a scientific work written and compiled by the students, in accordance with the rules and athics of science, under the guidance of competent teachers and is a reflection of the students' ability in applying science, technology, art and/or humanities in the scope of certain scope of science

(Regulation of UB Rector No. 223/PER/2010: Article 1, Paragraph 1).

4. Thesis Consultation : Process of guidance from teacher to the students in compiling thesis (Juknis Skripsi, 2013).

5. Supervisor : A Supervisor Assigned by the dean to advise the students in thesis consultation (Juknis skripsi, 2013, p.2).

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter discusses about literature review of related studies and the previous studies which theories used in this research.

2.1 Sociolinguistics

Holmes (1992) argues that sociolinguistics is the way language used in a community and the choices people make when they use language to communicate and the choices people make when they use language to communicate and deliver their intention and message. Sociolinguistics concerns in the use of language in society. How and why language is used among people.

According to Wardhaugh (2006, p.10), "One is that social structure may either influence or determine linguistic structure and/or behavior." He adds, this is why we see young children speak differently from mature adults. In other words, having different age and social background with his interlocutor can make someone choose certain speech or language style in speaking.

Wardhaugh (2006, p.51) states "You can speak formally or very informally, your choice being governed by circumstances." It means that other than differences exist between speaker and hearer, circumstances are also contributing factor in the speaker' choice of speech style. Ceremonial occasions require very formal speech, public lectures somewhat less formal and casual conversation quite informal.

In conclusion, through sociolinguistics people can study language in relation with society. How the differences between speaker and hearer can affect the choice of speech style and why people choose certain speech style in communicating to other people.

2.2 Speech Style

Style is a stylistic or variant of language that people use to communicate with others. They can use style in written and spoken language and they have their own way to deliver their messages to the hearer. According to Holmes (2001), style is a choice of code or variety that is influenced by the addressees and the context. Bell (2001) also states, that style is what an individual speaker does with a language in relation to other people. So, we can conclude that style is the way which speakers use to communicate with others or to deliver their messages which are influenced by some factors.

People sometimes do not realize that they do not always speak in the same way consistently. They change their style or the way they speak from one to another for different situations. According to Wardhaugh (2006, p.116) "...style is how you choose to code what you want to say on a particular occasion." It means that style that we choose to communicate with others can be influenced by some factors, for example to whom they want to speak, what the purpose is, and et cetera.

Speech style is the variation of language that are used by the speakers when they want to communicate with other people. The speech style is also influenced by some factors such as setting or situation, participant, and topic. However Holmes

(2001) states sometimes speech styles are more related to the situation than the speakers themselves. When someone talks to the same person, it is possible to have different speech styles based on the communication setting. In addition, Yule (2006) also states that there is gradation of styles of speech, from the very formal to the very informal.

Speech style is also called style shifting. According to Mayerhoff (2006, p.28), "Style shifting means the variation in speech produced by the speakers correlating with the differences in addressee, social context, personal aim , and on". This statement means that speech style chosen by the speaker is affected by some factors, such as age difference, social background, purposes, etc. Meanwhile, Coupland (2007) states style shifts primarily in response to change in the speaker's audience. In short, the speech styles can be influenced by some factors, such as the addressee, setting, purpose, and etc.

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 meaning of communication. He has give precise examples of such degree of formality about the time of day.

There are the classification of speech styles according to Joos (1967):

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 hearers are not permitted to interrupt or ask question 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, profesional orators, lawyers and preachers.

This style is the most formal style which is used in very formal situations. This style is applied for printed or written discourse, such as in ratification, historical documents, or necessary state documents. It is called "frozen" because the pattern has been set up firmly and cannot be changed. In Bahasa Indonesia, a sentence which is started with the relative words *bahwa* and *karena* are concerned as *ragam beku* or frozen style. The example is:

- 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..)

According to Chaer and Agustina (2004), this text belongs to frozen style from indicators of long and stiff sentence with good grammar and vocabulary. Then the words *bahwa, maka, sesungguhnya* at the beginning of the text also indicate that this sentence has its own worth.

2. Formal Style

Formal style is a style that is designed to inform (Joos, 1967). this style used in one way participation, means that the hearers are not allowed to make any interruption but must wait until authorized to speak. This style used in formal situation such as in graduation ceremony. This style usually combines maximum explicit utterance and complexity of sentence structure and frequently marked by special formal or learned vocabulary, for example, word "may" in "May I present Mr. Tony?".

In fact, formal style is designed to inform and the background information is inserted into the text in complex sentences. Indeed, the sentence structures are more complex and varied than in consultative. Therefore, the speaker must plan ahead and frame the whole sentences before they are delivered. The defining features of this style are detachment and cohesion. Cohesion devises are in the form of conjunction which connects two or more clauses or sentences such as *then, at first, finally, after, because, for the same reason, and, also, besides, bit, however* (Rankema, 1993).

According to Chaer (2006) the characteristics of standard Bahasa Indonesia are commonly used for determining the speech styles whether it is formal style or informal style. He states that the standard Indonesian is also characterized by the use of emphasis particle *–kah, -lah, -tah,* and *–pun*. The use of particle –kah and –lah make the sentence becomes more formal and more soft.

For example:

1. *a. <u>Apa</u> ibumu sudah datang?*
   b. <u>Apakah</u> ibumu sudah datang?

2. *a. <u>Pergi</u> sekarang sebelum hujan.*
   b. <u>Pergilah</u> sekarang sebelum hujan.

(Alwi, *et al* 2003).

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). 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, that's right, Oh I see, Yes I know"* and very few others, plus the "*well"* that is used to reserve the roles between the 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: <u>Yes</u> that other went in March seventh however it seems that we are about eight on the list.

Hearer: <u>I see</u> 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, the "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).

4. Casual Style

Casual style is a style used among friends, acquiantances 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), 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).

The other features 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 called "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) 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* (Kridalaksana, 1980). Then the other examples are like *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, 1967). This style is completely private language that is used within family and very close friends. 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). 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 the theories to analyze the speech style used by students when consulting their thesis to their supervisors.

2.3 Factors Affecting the Use of Speech Style

According to Holmes (2001), language varies according to its uses as well as its users. The adressees affect the speakers' choice to choose the variation of their speech style. In other words, a speaker will choose the speech style he will use based on the people he is talking to. The closer the relationship between the speaker and adressee, the less formal the speech style the speaker uses. Holmes explained that there are some factors that affect styles of speech in term of adressee such as, age of addressee, social background of adressee, speech convergence and speech divergence.

2.3.1 Age of Adressee

Holmes (2001) argued that people generally talk differently to children and to adults. When talking to children, people intend to use simpler vocabulary and grammatical constructions while when talking to adults, the sentences are more complex. The use of conjunction such as "and" and "but" are usually used by the speakers when they want to link some simple sentences, for example:

A Letter from Adult to Child:

Thank you very much for the letter you sent me. It was beautifully written and I enjoyed reading it. I liked the postcards you sent me from your holidays too. What a lovely time you had swimming and surfing. I wished I was there too.

A Letter from Adult to Adult:

Thanks for your last letter and the subsequent postcards from exotic resorts. We were all green with envy over your trip to Rio with all expenses paid! How do you get to be so lucky!

Source (Holmes, 2001, p. 225)

2.3.2 Social Background of Adressee

Holmes (2001) concluded that speakers tend to have different pronunciation when they talk to different social class. Speakers usually have clear pronunciation when talking to middle or higher social class rather than lower social class. This phenomenon directly affects the speakers' speech style. In other words, speakers tend

to use formal type of speech style when talking to higher social class while they tend to use informal speech style when interacting with lower social class.

2.3.3 Speech Convergence

The term of speech convergence is related with the process of speech accommodation. Holmes (2001) explained that when people talk to each other, their speech become similar. It happens because the speakers like the adressee or the speakers want to put the adressee at ease. This makes the speaker's speech converges towards the speech of the adreessee. This is how speech accomodation happens. In other words, this is a process of imitating other's style.

2.3.4 Speech Divergence

This term is the opposite of speech convergence. In speech convergence, speech or style of speech converges when the speaker is fond of the adressee or vice versa. Speech divergence happens when there is an uncomfortable feeling from the speaker towards the adressee. It can be caused by the difference of opinion or a sentiment feeling from the beginning. In speech divergence, the speakers tend to create a new style or show different style of speech.

2.4 Previous Studies

To enrich this study, the writer took two previous studies as references and comparison. The first previous study chosen is entitled 'The Study of Speech Styles of Helmi Yahya and Dian Nitami in "*Masihkah Kau Mencintaiku*" Reality Show', which

was conducted by Rina Dwita Sari. The purpose of this research is to identify the speech style produced by Helmi Yahya and Dian Nitami and to find the relationship between the speech styles and the function using qualitative research method. This study found that there are four kinds of speech styles used by Helmi Yahya and Dian Nitami in guiding the reality show such as frozen, formal, consultative, and casual style. Sometimes they shift from one style to the other. All of the styles are detected by its own indicators from linguistic features and also extra-linguistic features like addressees and the topic.

The second previous study is entitled 'Speech Style Used by Anggodo in Wiretapped Conversation' conducted by Ima Rahmawati Soliha. Ima conducted a study about speech style used by Anggodo in wiretapped conversation using speech style theory from Chaer and Agustina. This research focus on the speech style used by anggodo, a businessman from Surabaya, to communicate with other people in wiretapped conversation played in the Constitutional Court. Ima found that the types of speech style that Anggodo used when he spoke with Wisnu Subroto are casual style, followed by consultative style and formal style. In addition, when Anggodo spoke with Anggoro Widjojo, he used casual style and intimate style. Ima also include ethnicity in her research as the affecting factor of Anggodo in having conversation, and she found that ethnicity affects Anggodo in havng conversation with Wisnu and Anggoro. Anggodo expressed his group identity by using code marker and more dialect languages and some languages such as Javanese and Indonesian.

Different from the previous studies, the study is conducted by the writer has different subject. This research focuses on the speech styles that are used by students

when they consult their thesis to their supervisors while the first previous study focuses on the speech styles used in "Masihkah Kau Mencintaiku" reality show. In terms of theory, this study has a similarity with the first previous studies. This study and the earlier conducted study are based on the theory of speech styles by Martin Joos (1967), but the first previous study also use the theory from Kridalaksana (1980) of the lexical and grammatical for standard Bahasa Indonesia. The second previous study and this research are quite similar because both of them observe about speech style that is used in communication that happened naturally. Even so, they are still different because the second previous study analyzes how ethnicity will effect Anggodo in having conversation with Wisnu and Anggoro.

CHAPTER III

RESEARCH METHODS

This chapter elaborates the method that is used in the research. This chapter includes research design, data sources, data collection, and data analysis.

3.1 Research Design

The aim of this research is to observe the speech style used by students whent they consult their thesis to the supervisor. For this purpose, qualitative research method was chosen. Because language is an aspect in life that needs to be observed and seen as they are happening. To study actual linguistic performance, we must consider the interaction of a variety factors, of which the underlying competence of the speaker-hearer is only one. In this respect, study of language is no different from empirical investigation of other complex phenomena (Chomsky, 1965). This is why field observation will be done in this research.

Qualitative research method is a holistic method, means that we have to do the research thoroughly toward the object. Qualitative research method is really suitable with this research because this method is the kind of research method that is used to describe life experiences and phenomena. Thus, the research design of this study is qualitative research method where the data and the findings are analyzed and discussed descriptively.

3.2 Data Sources

The data in this research are obtained from thesis consultation sessions. The writer chose supervisors because with supervisors, the students usually consult the content of their thesis, so the writer can obtain enough data from the students' utterances. Meanwhile with the co-supervisors, the students usually consult the writing format of the thesis, so the co-supervisors who mostly do the talking.

In this research, the writer chose two supervisors which are called Supervisor A and Supervisor B. In choosing the supervisors the writer applied the sample selection theory from Arikunto (2006) and took 10% out of the entire amount of the supervisors in English Study Program.

The writer audio-recorded the consultation sessions that were done between December 11th 2014 – December 24th 2014. This period of time was chosen because the observation had reached the saturation point on December 24th, which means that the writer obtained the same data after December 24th.

3.3 Data Collection

The data in this research are taken from field observation and interview. There are three steps in collecting the data in this study:

1. Choosing two supervisors in Faculty of Cultural Studies and ask their permission to observe their consultation sessions for the students' thesis.
2. Observing and audio-recording the consultation sessions.

3. Distributing questionnaires to the students.

3.4 Data Analysis

Data analysis is the next step after the data are collected and composed. The final activity in qualitative research is analyzing and interpretating the data collected and then presenting the result. Ary et al. (2002) mentioned that data analysis is a proccess where the researchers systematically search and arrange the data in order to increse his understanding over a particular phenomenon that is being researched and to enable the researchers to present what have been learnt. In general, there are three main steps that are involved in data analysis: organizing, summarizing, and interpreting the data (Ary *et al*. 2002).

In this research, the researcher analysed the data in several steps:

1. Analysing the speech style which were used by the students in consulting their thesis to the supervisor. The writer decided into what speech style the utterances are categorized based on theory from Martin Joos and then presented them in tables that were separated based on the type of speech style.

Table 3.1 Utterances Containing Formal Style

No.	Utterance Number	Utterance
1.		
2.		

2. Analysing the factors affecting the use of speech style from the questionnaires using the theory from Holmes (2001).

3. Discussing the types of speech style and the factors found after analysing the data.
4. Drawing a conclusion based on data analysis and the result of discussion.

CHAPTER IV

FINDINGS AND DISCUSSION

In this chapter, the findings and discussion of the study are presented.

4.1 Findings

In this part the writer presents the finding based on the problems of the study, the first is the kind of speech styles are used when students are consulting their thesis to their spervisor, and second, the factors affecting the use of the speech style.

4.1.1 Kinds of Speech Style Used by Students in Thesis Consultation Sessions

Every college student needs to compile a thesis in order to finish his study. In compiling the thesis, each student is given two teachers as the supervisor and co-supervisor. During the compiling of the student's thesis, he must have consultation sessions with both teachers. Consultation sessions are usually done after the students and the supervisor agree to meet at a specific time. The sessions last as long as the students need, the students can consult all their problems about their thesis to their supervisors. In answering the first problem of the study, the writer takes the students' utterances when they are consulting to their supervisor during the observation period, December 11th 2014 – December 24th 2014. Then the writer presents the finding of the students' utterances containing certain styles in Table 4.1, 4.2 and 4.3. for each type of speech style; formal style, consultative style and casual style respectively. The words or phrases that show the speech style are printed in italic and bold.

Below are the tables of students' utterances that contain speech styles. Each table is assigned for one type of speech style. The first table is table 4.1 for utterance that contains formal style.

Table 4.1 Utterance Containing Formal Style

No.	Utterance Number	Utterance
Student 4 (S4)		
1.	**13**	***Akhirnya diketahui kalau novel itu berdasarkan kisah nyata penulisnya. Tetapi itu di akhir cerita.*** (Finally, it was revealed that the novel was based on true story of the writer. But that is in the end of the story.)

Next, is table 4.2 which is assigned for utterances that contain consultative style.

Table 4.2 Utterances Containing Consultative Style

No.	Utterance Number	Utterance
Student 2 (S2)		
1.	**5**	***Ooh, saya baca di jurnal*** soalnya dia itu pake teorinya Ferclough tapi setelah masuk *keyword* dia mengkategorikannya dengan jabarannya sendiri. (Ooh, because I read in the journal, he used Ferclough's theory, but after getting into the keyword he categorized it with his own explaination.)
2.	**6**	Iya nanti saya baca ulang lagi jurnalnya, Bu. (Yes, later I will read the journal again, Ma'am.)

Table Cont ...

No.	Utterance Number	Utterance
3.	**7**	Jadi tidak perlu penjabaran menurut Van Dijk di bawahnya, Bu? (So, I do not need to add the explaination from Van Dijk, under the table, Ma'am?)
4.	**13**	Kurang ngerti, Bu. Kemaren saya ketemu katanya masih konsul-konsul dengan Bu E. Rencananya bulan ini sudah mau sempro. (I do not know, Ma'am. Yesterday I met him, he said he was still consulting with Mrs. E. He planned to have proposal seminar this month.)
5.	**20**	Berarti saya revisi yang kedua, ya, Bu? (It means that I am doing the second revision, Ma'am?)
6.	**22**	Sekitar seminggu, Bu. (About a week, Ma'am.)
7.	**23**	Wah, kurang tau, Bu yang ambil semester ini. Ada yang saya tau namanya Z juga, Bu. (I do not really know, Ma'am, about the students that take corpus study this semester. There is also a Z that I know, Ma'am.)
Student 3 (S3)		
8.	**2**	Karna dia mengandung value tentang keagamaan. *Because it contains religious value.*
9.	**5**	Jadi kalo nanti *religious ceremonies* kayak mungkin *value system* yang dimaksud Koencoro Ningrat masuknya ke *ceremony* ada *value* apa di ritualnya. (So, for the religious ceremonies, such as the value system from Koencoro Ningrat will be included in ceremony and what value the ritual has.)
10.	**7**	Iya. Belum saya hubungkan sama *superbeing*nya jadi saya buat dua, saya tambahkan. Sebentar, ya Bu (Yes. I haven't related it with the superbeing so I made two, I added. Wait a minute, Ma'am.)
Student 4 (S4)		
11.	**8.**	Mmm, soalnya saya nemunya di depan, ada yang di belakang, jadinya ngga berurutan. (Mmm, I found it at the front and the back, so they were not in an order.)

The last table is table 4.3. this table is assigned for all utterances that contain casual style.

Table 4.3 Utterances Containing Casual Style

No.	Utterance Number	Utterance
Student 1 (S1)		
1.	**1**	Oh, iya. ***Saya masih ada yang bingung*** Bu di bab 1. Sama Ibu ***cuma*** di coret-coret. (Oh, yes. I am still confused about chapter one, Ma'am. You did not give any notes.)
2.	**2**	Iya ada yang ***sudah*** saya ***tambahin*** contoh. ***Nah***, yang ***digaris-garis*** itu... (Yes, I have added some examples. And about the lines...)
3.	**3**	***Kan kemaren*** yang *previous study*nya ***kan*** katanya terlalu banyak, ***terus*** udah ***dipindahin*** di bab 1 ***ngga papa***. Itu saya hanya mindahin 1, Bu. Jadi di bab 1 ***nya*** ada dua *previous study*. Ini ***sama*** dibaliknya. ***Trus*** yang buat partisipannya itu, Bu, ***kan kemaren saya sudah penelitian***, sudah ***nyebarin*** kuesioner itu waktu UAS. Itu data yang saya dapet 36 apa 34 ***gitu*** tapi ***ngga*** seimbang, Bu. Yang introvert itu lebih banyak dari yang extrovert. (Yesterday it was said that the previous studies were too many, then had been moved to chapter 1 it was okay. I only moved one, Ma'am. So, in chapter one there were two previous studies. This one and in the back. And for the participants, Ma'am, yesterday I had done the research, had distributed questionnaire during UAS. The data I obtained 36 or 34 but not balance, Ma'am. The introvert was more than the extrovert.)
4.	**4**	Yang extrovert itu cuman ada 9 orang yang datanya bisa dipakai ***terus kalo*** yang introvertnya itu 20 an gitu, Bu. Nah itu, sayanya jadi ***kan***.. karna pragmatics ada empat kelas, jadi saya ***katanya kan pake*** yang *purposive sampling* itu jadi satu kelas biasanya 30sampe 35 anak, itu saya ambil 10% nya gitu terlalu sedikit ya? (The extrovert had only nine people whose data can be used, the introvert was about 20, Ma'am. And because pragmatics had four classes, so it was said that I should use purposive sampling. So, usually in one class there are 30 up to 35 students, I took 10%, was that too few?)

Table Cont ...

No.	Utterance Number	Utterance
5.	5	Iya jadi ***cuman*** 12 itu, ***kalo cuma*** sampelnya ambil 12, datanya sudah bisa dikerjakan buat yang bab 4. Tapi kalo datanya nyari ulang lagi berarti tunggu masuk, masuk kuliah. Jadi bingung ***ini*** mau ***pake*** yang 12 ***apa***... (Yes, it was only 12samples, if I only took 12 samples, the data can be used for chapter 4. But if the data need to be obtained again, it means that I have to wait for the term to begin. So, I am confused wether to use 12 samples or...)
6.	6	Iya jadi saya ***cuma ngambil*** 12, Bu. Awalnya kan mau pake yang ***30 an gitu***, Bu. Terus datanya ***ngga sampe***, ***kalo*** misalnya ***nunggu*** masuk ***molor*** lagi. Jadi saya ***cuma*** ambil 12, itu ambil 6 yang introvert, 6 yang extrovert. (Yes, so I only took 12 samples, Ma'am. At first I wanted to use about 30 samples, Ma'am. Then the data were not enough, if I had to wait for the term to begin there would be not enough time. So, I only took 12, 6 introvert and 6 extrovert.)
7.	7	Ooh iya. Nanti ***ditambahin***. Itu ***sama*** dikasih jumlahnya juga, Bu? Ambil ada 4 kelas pragmatics trus diambil berapa persen ***eh*** 10%. (Ooh yes. I will add the axplaination about purposive sampling. Does the amount need to be written, Ma'am? Four pragmatics classes, then how many percent eh 10%.)
8.	8	***Trus*** ini jad***inya diapain***, Bu? (*What to do with this, Ma'am?)*
9.	9	Ya itu nanti ***kalo*** ditanya saya bingung ***jawabnya***. (If someone asks about this I do not know how to answer.)
10.	10	***Terus*** yang itu, Bu. *Problem study* yang nomer dua itu yang *to what extent* itu ***kemaren sama*** dosen pembimbing 2 itu ada ***catetannya***, ini nanti menjawabnya seperti apa. ***Kan*** awalnya menjawabnya itu nanti dijelaskan konteksnya situasinya seperti apa ***sama*** siapa partisipannya berhadapan. Tapi ***kan kalo gitu*** bisa dijawab di, sudah terjawab di nomer 1, Bu. (And also, Ma'am. The second problem study, the one with *to what extent*, yesterday with the co-supervisor was given a note, how to answer it. At first, in the answer, it will be explained the situation context and with whom the participants are dealing with. But, if it is like that, it has been answered in number one, Ma'am.)
11.	11	*Open* itu yang *disagreement* ***ya*** Bu. ***Kalo*** yang *close* itu yang pribadinya. (Open is the disagreement, Ma'am. Close is the personal.)

Table Cont ...

No.	Utterance Number	Utterance
12.	12	Iya ini saya sudah, data yang extrovert itu saya sudah coba ***menganalisiskan***, Bu. ***Nah***, jadi saya pisah-pisah, ***kalo*** situasi 1 ini jawabannya. Jawabannya ***tuh*** kadang ada yang ***nyambung***, ada yang ***ngga***. Rata-rata ***tuh ngomongnya pake*** 'maaf Bu maaf' itu antara introvert sama extrovert semuanya ***kalo ngomong*** sama dosen itu pasti ***pake*** maaf..maaf. itu jadi saya 'ini mau dimasukkin strategi yang mana?' (Yes, I have tried to analyze the data from extrovert, Ma'am. So, I separated them, for situation 1 this is the answer. Sometimes the answers are relevant and irrelevant. Mostly they say 'sorry, Ma'am, sorry' between introvert and extrovert they use sorry...sorry when talking to the teacher, that makes me confused 'in what strategies should I put it?')
13.	13	***Kalo*** yang di gender itu ***cowok sama cewek ngga*** ada bedanya, sama. ***Trus kalo*** yang diambil dari sudut pandang yang EFL itu nilai kemampuan bahasa Inggris itu, itu baru ada bedanya. Yang nilainya tinggi mereka cenderung ***pake*** yang *indirect*. Tapi ***kalo*** yang nilainya rendah itu ***pake*** yang *direct*. (In the gender, male and female were not different, they were the same. Then, the one taken from EFL point of view, the English ability score, there were differences. The ones with high score tend to use indirect. But the ones with low score used direct.)
14.	14	Itu ***ditambahinnya*** di setelah yang *disagreement strategies* ***apa*** nanti di bawah sendiri setelah ***ee***.. (Is it added after the disagreement strategies or later in the end after ee...)
15.	15	Iya, situasinya ***kan*** ada 6 itu. ***Nah***, saya bingung Bu. Itu mau yang seperti ini ***apa gimana***? Kalo yang extrovert introvert ***gitu*** berarti. (Yes, there are 6 situations. I am confused, Ma'am. Is it like this or not? The extrovert introvert are like that.)
16.	16	***Itu*** nanti introvert ***sama*** extrovert nya ***kan*** misalnya anaknya ***ambil*** yang 12 itu Bu, 6 yang introvert, 6 yang extrovert, itu statementnya mereka ***ditaro*** dimana ***kalo*** tabelnya seperti itu? (The introvert and extrovert, if I took 12 students, Ma'am, 6 for introvert, 6 for extrovert, where is the statement should be put if the table is like that?)
17.	17	***Apa dibikin satu-satu aja***? Jadi situasi 1 tabel sendiri, nanti situasi 2 tabel sendiri. (Should it be separated? So one table for situation one, situation 2 is in a separated table.)

Table Cont ...

No.	Utterance Number	Utterance
Student 2 (S2)		
18.	**18**	Dijelaskan ***lagi***. Jadi yang di *problem* yang satu itu ***cuman*** tabel ini ***sama*** dijelaskan sedikit. (It is explained again. So, problem number one is in this table with a little explanation.)
19.	**19**	Konteks ***itu*** berarti teorinya ***dimasukkin*** di bab 2 itu, ***ya***, Bu? (The context with the theory are put in chapter 2, Ma'am?)
Student 2 (S2)		
20.	**1**	Bu, iya ***nih***, Bu susah ***revisiannya***. Iya ini sub bab 3 ***sama*** 4 nya sudah dikerjakan. (Ma'am, yes, Ma'am, the revision was difficult. Yes, the third and forth subchapter have been done.)
21.	**2**	Iya ***sekalian*** direvisi, Bu. Waktu itu Ibu ***suruh terusin***. (Yes, I revised at the same time, Ma'am. The other day you asked me to continue.)
22.	**3**	Berbeda, Bu. Karena ***tiap*** keyword itu mengesankan *image* dan *aura meaning* yang berbeda, ***tapi*** nanti Ibu lihat saja ***apa*** sudah benar atau belum. (Different, Ma'am. Because every keyword impresses different image and aura meaning, but later you can see whether it is right or wrong.)
23.	**4**	***Itu*** saya ***bikin buat nunjukkin*** karakternya Prabowo menurut *discussants* setelah kata *"man"*. (I made that to show Prabowo's character according to the discussants after the word "man".)
24.	**8**	Iya, Bu, nanti saya revisi. (Yes, Ma'am, I will revise it later.)
25.	**9**	***Oh***, iya itu saya memang ***maunya pake*** grafik, Bu. Tapi saya ***ngga ngerti*** cara ***bikinnya***. ***Diletakkannya*** dimana, Bu? (Oh, yes, I want to use graphic, Ma'am. But I do not know how to make it. Where do I put it, Ma'am?)
26.	**10**	Nanti saya minta ***bikinkan*** ke Z saja, ***ya***, Bu. (I will ask Z to make it, Ma'am.)

Table Cont ...

No.	Utterance Number	Utterance
27.	**11**	Iya, Bu, ***kemaren*** sudah saya ***tanyain***, katanya ***dia*** masih proses ***cari*** *result****nya*** , Bu, belum masuk penjabaran. Aplikasinya katanya kurang memenuhi, ***dia pake*** antconc yang 4.23. (Yes, Ma'am, yesterday I have asked him, he said he was still looking for the result, Ma'am, he had not gotten to the explanation yet. The application , he said, was not fulfilling, he was using antconc 4.23.)
28.	**12**	Bisa, Bu. Saya ***pake*** yang ***keluaran*** lama yang *copy* dari Ibu. (I can, Ma'am. I used the old one copied from you.)
29.	**14**	Iya saya kadang bingung, Bu, ***kalo*** baca jurnal. Dari *introduction* itu bisa langsung loncat ke *method* ***terus*** *research findings*, setelah itu langsung *result* dengan cara yang dia mau. Trus ***pas*** saya ***buka-buka*** halaman sebelumnya, penjelasan cara itu ***ngga*** ada, Bu. ***Kayak*** yang tadi itu, Bu. Jadi di *research method*nya hanya menjelaskan seputar *corpus* tapi tidak di cara detail ***kayak*** yang di *findings*. (Yes, sometimes I am confused, Ma'am, when reading journal. From introduction, it can jump to method then reasearch findings, after that results with the way the author wanted. Then, when I opened the previous pages, there was no explanation, Ma'am. So, in research method, it only explained about corpus but not in detail like in findings.)
30.	**15**	Iya, Bu. Tapi saya sisipkan juga opini saya ***pas*** melihat bagaimana kata ***itu*** tertulis oleh para *discussant*. (Yes, Ma'am. But I inserted my opinion when seeing how the word is written by the discussant.)
31.	**16**	Iya, Bu. ***Apa*** ada juga yang harus ditulis sebelum *table*, Bu? (Yes, Ma'am. Is there anything that has to be written before the table, Ma'am?)
32.	**17**	Kalo ***kayak gini***, Bu, kata-kata apa saja yang mengelilingi *keyword*, itu ditulis di deskripsinya, Bu? (How about this, Ma'am, what words surrounds the keyword, is it written in the description, Ma'am?)
33.	**18**	***Berarti*** setelah *table* dan grafik, sudah tidak ada penjelasan, Bu? (So, after the table and graphic, there will be no more explanation, Ma'am?)
34.	**19**	Kedua, Bu. (Second, Ma'am.)

Table Cont ...

No.	Utterance Number	Utterance
35.	**21**	Nanti revisi yang ini saya kirim email saja, ***ya***, Bu? Ada acara di rumah ***mau*** pulang, Bu. (I will send this revision via e-mail, Ma'am. I have agenda at home, and I want to go home.)
36.	**24**	***Oh, makasih, ya***, Bu. Assalamu'alaikum. (Oh, thanks, Ma'am. Assalamu'alaikum.)
Student 3 (S3)		
37.	**1**	***Yang*** belief ini, Bu. Permisi. (This one is the belief, Ma'am. Excuse me.)
38.	**3**	Kalau secara konsep, mmm, jadi ***kalo*** yang dijelaskan lebih ke superstition. Kalau ini ***cuman kayak*** menurut saya pelengkap. Definisinya. (From the concept, mmm, it explains more about superstition. I think this is just a complement. The definition)
39.	**4**	Kalau mungkin, ini, ***ya*** Bu. Yang value di setiap misalnya setiap sacred literature nya, jadinya valuenya ini masuk ke poin-poin spesifiknya itu, ***ya***? (Maybe like this Ma'am. For the value in every sacred literature, the value is included to the specific points, isn't it?)
40.	**6**	Sama ini, permisi, Bu. Ini Bu, ***kayaknya*** yang ini saya ***belum koneksikan sama***.. (And this, excuse me, Ma'am. I have not connected it with...)
41.	**8**	Kalau saya, em, ini Bu. Di vow nya saya tambahkan yang untuk vow nya di depan ***kayak*** di vow nya god ***sama*** goddesses ***terus*** nanti ada ***kayak*** tujuannya ***apa***. Untuk menghormati empat elemen bumi. (In the vow, I added in the vow of god and goddesses and the purposes. To respect the four elements of earth.)
42.	**9**	Kebetulan saya sudah ***tambah*** yang poin four elements bumi ***sama*** god and goddesses nya ***dimasukkin*** juga. Permisi, ***ya***, Bu. (I have added the point of four elements of earth and god and goddesses. Excuse me, Ma'am.)
43.	**10**	Celticnya kebetulan sama Viking. Ada Freya ***gitu gitu***, ***cuman*** untuk namanya saya masih lupa. (Celtic is the same with Viking. There is Freya and the like, but I forgot the names.)

Table Cont ...

No.	Utterance Number	Utterance
44.	11	Yang di folk tales kebetulan ***ngga*** ada yang dirubah Bu. ***Cuman*** nanti mungkin ada bold-bold nya ***aja***. (In the folk tales, there is nothing that needs to be changed. But later on there will be some bold printed text.)
45.	12	Iya Bu. Ini ***catetannya*** Ibu, ***terus*** ini saya coba lebih general di paragraf kedua Bu. ***Yang*** the culture of celtic, ***cuman*** mungkin masih terlalu sedikit. (Yes, Ma'am, these are your notes, and I tried to be more general in the second paragraph, Ma'am. For the culture of Celtic, but I think it still needs more explanation.)
46.	13	***Kalo*** misalnya equipment nanti ***kan*** ada ***kayak*** castle, clothing ***sama*** baveragesnya Bu. ***Jadinya*** itu apa di uraikan juga? (For the equipment there are castle, clothing, and baverages, Ma'am. Are those need to be described?)
47.	14	***Oh***, iya Bu. Saya sudah ***susun*** juga sampai di medication, beliefnya masih ompong jadi belum saya.. (Oh yes, Ma'am. I have written it until medication, the belief is still not complete, so, I have not...)
48.	15	Ini, Bu, sudah saya kurang lebih padatkan. Jadi sedikit saya singgung budaya Celtic ***di*** mempengaruhi aksen. ***Trus kayak*** Scottish farmingnya, celebration itu yang mark Scottish farm economy system itu, Bu. (Here, Ma'am, I have shortened it. So, I mentioned a little about Celtic culture in influencing accent. And for the Scottish farming, the celebration that marks Scottish farm economy system, Ma'am.)
49.	16	Iya, Bu. ***Kalo*** misalnya Bu, saya pulang ini ***mau*** ke SAC liat-liat abstrak, ***bikin*** abstrak langsung... (Yes, Ma'am. If after this I go to SAC to check out the abstracts, and make it...)
50.	17	Iya. Kemarin saya ***mau*** buat abstrak ***tapi***, tunggu dulu ***deh***, ***liat*** ke SAC. (Yes. I wanted to make it yesterday, but I decided to wait and go to SAC first.)
51.	18	Iya. Jadi untuk yang ke 3 ***tunggu*** Bu A dulu ***trus*** nanti setelah Bu A selesai nanti saya rangkai, ***kasih*** link, ***ya***, Bu, ya. ***Trus*** selesai kirim ke Ibu ***sama*** bab 4 nya. (Yes. So, for chapter 3, I wait for Ms. A first and then I arrange it, give linking words. After that I send it to you along with chapter 4.)

Table Cont ...

No.	Utterance Number	Utterance
52.	19	Iya. ***Trus*** untuk abstrak segera saya ***bikin***. Terimakasih banyak Bu atas bantuannya. (Yes. For the abstract, I will make it right away. Thank you very much for your help, Ma'am.)
Student 4 (S4)		
53.	1	Problem of study ***nya*** how Hazel Grace Lancaster's struggles to find her existence. (The problem of the study is how Hazel Grace Lancaster's struggles to find her existence.)
54.	2	Dijadikan satu ***kemaren***, Bu. (I put them together yesterday, Ma'am.)
55.	3	***Kayaknya*** nantinya dari sudut pandanganya Hazel sendiri saya ***mau*** nulis dulu bagaimana pemikiran-pemikiran Hazel yang ada di ***situ***. Bagaimana dia bisa mendapatkan konsep-konsepnya dia tentang kematian, ***terus*** tentang awal mulanya dia punya pemikiran hal itu ***gara-gara*** dia ada pandangan sosial tentang penyakitnya juga. (Maybe, later on, from Hazel's own point of view I want to write how Hazel's thoughts in there. How she can get the concept of death, and the beginning of her having the thoughts because she has social point of view about her disease.)
56.	4	Sosial itu, ***kalo*** dari Hazel sendiri ***kan*** kehidupannya ***kayak*** tertutup, jadi dia punya beberapa orang yang dia percaya. Orang tuanya ***sama*** penulis novel yang dia suka itu. Jadi ***cuma*** tiga orang itu yang ada di lingkaran kehidupannya. (Social is, Hazel's life was really reclusive, so she had some people she trusted. Her parents and the writer she liked. So, only three people that were in her life.)
57.	5	Jadi karna dia ***cuma*** ada beberapa orang yang berhubungan dengannya, dia jadi punya pemikiran sendiri ***kalo*** orang lain, dunia luar itu ***bener-bener ngga ngerti*** apa yang dirasakan dia. Jadi nanti pemikirannya ***ada*** bertentangan ***terus*** dia bertentangan dengan orang lain. Jadi nanti konsepnya kematiannya dia ***kan*** juga berbeda dengan orang luar. ***Kalo*** orang-orang pada umumnya berpikir kematian itu adalah suatu akhir, dia akan bilang ***kalo*** kematian itu sebagai kunci untuk kehidupan yang lebih baik.

Table Cont ...

No.	Utterance Number	Utterance
		(So, because there were few people in her life, she had her own thought that other people, the outside world did not really understand what she felt. So, her thought is different from other peole. So, her concept of death was different from other people. If people in general thought that death was an end, she would say that death was the key to a better life.)
58.	**6**	Tentang, cara dia memaknai hidup. ***Kalo*** orang lain ***kayak*** Smoker atau orang yang ***ngga*** vegetarian itu ***kan kayak*** kurang memperhatikan tentang makna hidup. Dia punya kesempatan hidup tapi... (About, how she intrepreted life. Other people like Smoker or the non vegetarian person did not really care about the meaning of life. They had chances to live.)
59.	**7**	Iya. Tapi ***kalo*** Hazel ***kan*** dia ***ngerti*** bagaimana hidup itu sangat berarti ***buat*** dia, jadi punya makna lebih ***buat*** Hazel. (Yes. But Hazel, she understood how life was valueable to her, so it meant more for Hazel.)
60.	**9**	Maksut***nya*** dia ***ngga*** bisa membagi kematiannya ***untuk*** orang lain. ***Kalo*** memang itu gilirannya dia untuk mati berarti dia yang harus take the consequence. (I mean, she couldn't share her death for someone else. If it were her turn to die, she had to take the consequence.)
61.	**10**	***Soalnya*** di novel itu.. dia penelitian sendiri sebelumnya, mungkin saja penulisnya menulis, itu ***kan*** tentang tokoh yang juga punya penyakit kanker. Jadi mungkin dia mati di tengah-tengah tulisannya atau merefleksikan hidup. Kalau hidup itu bisa tiba-tiba berhenti ***gitu***. Tapi dia ***bener-bener*** penasaran tentang nasib orang-orang yang ada di sekitar karakter yang punya penyakit itu. ***Kayak*** ibunya atau temennya. (Because in the novel.. she had her own research before, maybe the writer wrote, that was about a character who also has cancer. So, maybe she died in the middle of her novel or reflected life. Reflected that life can stop in a sudden. But she was really curious about the people around the character who had cancer. Like her mother or her friends.)
62.	**11**	Menurut yang saya tonton itu dia ***pingin*** tahu nasib orang-orang disekitar tokoh yang punya kanker itu. (According to what I watched, she wanted to know the story of the people around the character with cancer.)
63.	**12**	Iya, tokohnya fiktif. Tapi ***kalo*** menurut saya itu si Hazel ***pingin*** tahu nasib orang-orang yang ada di sekitarnya juga, ayahnya atau ibunya ketika nanti dia meninggal. Dia ***pingin*** tahu

Table Cont ...

No.	Utterance Number	Utterance
		kelanjutannya novel itu untuk tahu kehidupannya nanti. (Yes, the character is fictitious. But I think Hazel wanted to know the story of the people in her own life, her father, or her mother when she died. She wanted to know the continuance of the novel to know her future.)
64.	**14**	Dia difasilitasi oleh ***kayak*** semacam institusi yang menangani tentang anak-anak yang punya penyakit kanker, itu ***kan*** ada wish khusus. Jadi di ***situ*** dia pake wish nya August, pacarnya itu untuk pergi ke Amsterdam. Di ***situ*** dia tinggal di hotel, ***trus*** makan ***malem*** dengan August menikmati kebebasan yang sebelumnya belum pernah dia rasakan. Dia ***kan ngga*** pernah pergi ***bener-bener*** sendiri. Dan akhirnya ***gitu***, ***trus*** ke tempat penulisnya juga ***itu***, ***terus*** akhirnya ke museum. (She was facilitated by some kind of institution that dealt with kids with cancer, so there was special wish. So, she used August's wish, her boyfriend, to go to Amsterdam. There, she stayed in a hotel, and had dinner with August, enjoying the freedom that she never felt before. She never went anywhere alone. And that was that, and they went to the writer's place, and finally to the museum.)
65.	**15**	***Kalo*** di Amsterdamnya ***ngga ketemu*** yang penyakit kanker. (In Amsterdam, did not meet anyone with cancer.)
66.	**16**	Ya ***cuma nyari itu, mau ketemu*** penulisnya itu. ***Tapi*** karna di kotanya Amsterdam erat dengan kebebasan, jadi saya pikir itu merefleksikan sesuatu ***kalo*** si Hazel itu punya kebebasan yang tidak bisa dia dapatkan. (Only looked for, wanted to meet the writer. But because Amsterdam was close with freedom, so I thought that reflected something that Hazel had the freedom she could not get.)
67.	**17**	Belum terlalu paham. ***Tapi*** yang jelas dari ***situ*** dia punya pemikiran lain tentang, sebelumnya kan dia tidak mau menerima August ***soalnya*** dia takut ***buat*** melukainya setelah dia meninggal. (I do not really understand. But clearly, from that she had other thought about, before she did not want to accept August because she was afraid to hurt him after she died.)
68.	**18**	Tidak mau menerima August sebagai kekasihnya karna ***dia*** takut ***kalo*** suatu ketika ***dia*** mati kekasihnya itu akan terluka. Tapi di ***situ***, ***pas*** di Amsterdam ***dia*** akhirnya sadar kalo dia butuh menerima. Menerima apa yang ada di hadapannya. (She did not want to accept Augustas her boyfriend because she was afraid when she died her boyfriend would get hurt. But there, in Amsterdam she finally realized that she needed to

Table Cont ...

No.	Utterance Number	Utterance
		accept. To accept what was in front of her.)
69.	**19**	Belajar untuk menerima. (Learned to accept.)
70.	**20**	Dia menyatakan ***kalo*** meskipun kematian itu datang dia masih ***tetep*** punya cerita dengan orang-orang di sekitarnya. (She said even though death came she still had stories with the people around her.)
71.	**21**	Mmm, ***kalo sebenernya*** dari penyakitnya ***dia*** pertama yang hampir mati untuk pertama kalinya itu ***sebenernya dia pingin*** mengakhiri hidupnya ***aja***. Tapi karna melihat orang tuanya itu sepertinya lebih bahagia ***kalo dia*** ada, jadi ***dia*** berusaha hidup untuk orang tuanya. (Mmm, from her first disease the one where she almost died for the first time she wanted to end her life. But seeing her parents happy if she was alive, so she tried to live for her parents.)
72.	**22**	***Itu yang tadi*** dia sebelumnya takut untuk menerima Augustus, ***tapi*** akhirnya dia menerima dia. (That was she was afraid to accept August, but finally she accepted him.)
73.	**23**	***Kalo*** yang August ***sama*** yang vegetarian itu dibahasnya ***duluan*** yang ***ketemu*** August. (Between August and the vegetarian, the meeting with August was presented first.)
74.	**24**	Menurut saya, awalnya itu Hazel tidak menganggap kematian sebagai akhir, ***tapi*** cenderung acuh, ***ngga*** terlalu memikirkannya juga. (I think, in the beginning Hazel did not think death was the end, but tend to be ignorant, did not really think about it.)
75.	**25**	Dia tahu kalau kematian itu juga akan datang padanya, tapi dia tetap menjalani hidup dia. Meskipun dia di rumah ***aja cuma*** baca buku. ***Sampe*** orang tuanya bilang dia ***tuh*** depresi, ***sampe*** dia dikirim ke support group. ***Sebenernya*** dia ***ngga mau tapi*** dia terpaksa pergi juga karna orang tuanya memaksa. (She knew that death will come to her, but she went on with her life. Though she was only home reading books. Until her parents thought that she was depressed and she was sent to a support group of sick people. She actually did not want to, but she had to because her parents insisted.)

On the tables there are three kinds of speech style used by four students such as formal style, consultative style and casual style. From eighty seven utterances containing certain styles, the writer found one formal style, 11 consultative styles and 75 casual styles. The finding indicates that the four students mostly use casual styles while consulting their thesis to the supervisors.

4.1.1.1 Formal Style

[Utterance no.13, S4]

Akhirnya diketahui kalau novel itu berdasarkan kisah nyata penulisnya. Tetapi itu di akhir cerita.

(Finally, it was revealed that the novel was basd on true story of the writer. But that is in the end of the story.)

This utterance was categorized as formal style. The use of standard words indicated the formal style. In addition, the utterance was uttered in standard sentence pattern with subject, predicate and object. The utterance consisted of two sentences so that there were two subjects *novel itu* in the first sentence and *itu* in the last sentence as the pronoun for *berdasarkan kisah nyata penulisnya*.

4.1.1.2 Consultative Style

[Utterance no. 5, S2]

Ooh, saya baca di jurnal *soalnya dia itu pake teorinya* Ferclough *tapi setelah masuk* keyword *dia mengkategorikannya dengan jabarannya sendiri.*

(Ooh, because I read in the journal, he used Ferclough's theory, but after getting into the keyword he categorized it with his own explaination.)

This utterance is considered as consultative style because the addressee responded with *"iya..."*. The speaker also gave background information, which is bold printed, in the utterance, which an indication of consultative style.

[Utterance no. 6, S2]

Iya nanti saya baca ulang lagi jurnalnya, Bu.

(Yes, later I will read the journal again, Ma'am.)

This utterance is categorized into consultative style mainly because of the respond of *"iya..."* from the addressee.

[Utterance no. 7, S2]

Jadi tidak perlu penjabaran menurut Van Dijk *di bawahnya, Bu?*

(So, I do not need to add explaination fromVan Dijk after the table, Ma'am?)

The respond of *"iya..."* from the addressee indicates that this utterance is a consultative style.

[Utterance no. 13, S2]

Kurang ngerti, Bu. Kemaren saya ketemu katanya masih konsul-konsul dengan Bu E. Rencananya bulan ini sudah mau sempro.

(I do not know, Ma'am. Yesterday I met him, he said he was still consulting with Mrs. E. He planned to have roposal seminar this month.)

This utterance was responded with *"ya..."* by the addressee. That is why this utterance is categorized into consultative style.

[Utterance no. 20, S2]

Berarti saya revisi yang kedua, ya, Bu?

(It means that I am doing the second revision, Ma'am?)

This utterance is considered as consultative style because the addressee responded the question with *"iya..."*.

[Utterance no. 22, S2]

Sekitar seminggu, Bu.

(About a week, Ma'am.)

The main indication of this utterance being a consultative style is the respond from the addressee which is *"iya, nanti saya kabari aja, ya, Mbak."*

[Utterance no. 23, S2]

Wah, kurang tau, Bu yang ambil semester ini. Ada yang saya tau namanya Z juga, Bu.

(I do not really know, Ma'am about the students that take corpus study this semester. There is also a Z that I know, Ma'am.)

This utterance is identified as consultative style. The reason is the respond given by the addressee which was *"oh iya..."*.

[Utterance no.2, S3]

Karna dia mengandung value *tentang keagamaan.*

(Because it contains religious value.)

The respond of *"iya..."* from the addressee made this utterance fulfill the criteria of being a consultative style.

[Utterance no.5, S3]

Jadi kalo nanti religious ceremonies *kayak mungkin* value system *yang dimaksud Koencoro Ningrat masuknya ke* ceremony *ada* value *apa di ritualnya.*

(So, for the religious ceremonies, such as the value system from Koencoro Ningrat will be included in ceremony and what value the ritual has.)

According to Joos (1967), this utterance is categorized into consultative style because it has one of the defining features, which is the response from the addressee. In this case, the addresse responded with *"iyaaa"*.

[Utterance no. 7, S3]

Iya. Belum saya hubungkan sama superbeing*nya jadi saya buat dua, saya tambahkan. Sebentar, ya, Bu.*

(Yes. I have not related it with the superbeing so I made two, I added. Wait a minute, Ma'am.)

From the adressee's participation *"iya, silahkan"*, it can be concluded that this utterance is categorized into consultative style.

[Utterance no.8, S4]

Mmm, soalnya saya nemunya di depan, ada yang dibelakang, jadinya ngga berurutan.

(Mmm, I found it at the the front and the back, so they were not in an order.)

This utterance was considered as consultative style because the addressee responded with *"oke, ngga masalah"*.

4.1.1.3 Casual Style

[Utterance no. 1, S1]

Oh, iya. ***Saya masih ada yang bingung****, Bu, di bab 1. Sama Ibu* ***cuma*** *dicoret-coret*.

(Oh, yes. I am still confused about chapter one, Ma'am. You did not give any notes.)

This utterance was categorized as casual style because of the use of non-standard words *cuma* instead of *hanya*. The utterance consisted of three sentences, the

second sentence, *saya masih ada yang bingung, Bu, di bab 1*, did not have a standard sentence pattern of Bahasa Indonesia. The sentence should only be *saya masih bingung, Bu, di bab 1*.

[Utterance no. 2, S1]

*Iya ada yang **sudah** saya **tambahin** contoh. **Nah**, yang **digaris-garis** itu...*
(Yes, I have added some examples. And about the lines...)

This utterance can be identified as casual style. It is indicated by the use of the words *tambahin* instead of *tambahkan, sudah* instead of *telah, digaris-garis* instead of *diberi garis*. The second sentence of this utterance is influenced by local dialect, it can be seen from the word *nah*. In addition, the patterns of both first sentence and second sentence are not complete. The first sentence does not have a standard sentence pattern of Bahasa Indonesia, S-P-O-K (*Subyek-Predikat-Obyek-Keterangan)*, and the second sentence does not have a verb.

[Utterance no. 3, S1]

***Kan kemaren** yang previous studynya **kan** katanya terlalu banyak, **terus** udah **dipindahin** di bab 1 **ngga papa**. Itu saya hanya mindahin satu, Bu. Jadi di bab 1 **nya** ada dua previous study. Ini **sama** dibaliknya. **Trus** yang buat partisipannya itu, Bu, **kan kemaren saya sudah penelitian**, sudah nyebarin kuesioner itu waktu UAS. Itu data yang saya dapet 36 apa 34 **gitu** tapi **ngga** seimbang, Bu. Yang introvert itu lebih banyak dari yang extrovert.*
(Yesterday it was said that the previous studies were too many, then had been moved to chapter 1 it was okay. I only moved one, Ma'am. So, in chapter one there were two previous studies. This one and in the back. And for the participants, Ma'am, yesterday I had done the research, had distributed questionnaire during UAS. The data I obtained 36 or 34 but not balance, Ma'am. The introvert was more than the extrovert.)

This utterance is considered as casual style based on several characteristics. First, the use of several non-standard words, such as, *kemaren* instead of *kemarin*, *terus* instead of *kemudian*, *dipindahin* instead of *dipindahkan*, *nyebarin* instead of *menyebarkan*, *trus* instead of *kemudian*, *ngga* instead of *tidak*, *papa* instead of *apa-apa*, and also the use of *sama* as conjunction instead of *dan*. Second is the pattern of the sentences, some of the sentences do not use standard sentence pattern of Bahasa Indonesia with clear positions of S-P-O-K. The first sentence uses non-standard word *kan* twice. In the third sentence, there is an affix *–nya* in *di bab satunya*, which makes the phrase ambiguous. It should only be *di bab satu*. The fifth sentence does not have the standard sentence pattern of Bahasa Indonesia, the position of complement in *kan kemaren saya sudah penelitian* is at the beginning of the phrase while it should be at the end as in *saya sudah penelitian kemaren*.

[Utterance no. 4, S1]

Yang extrovert itu cuman ada 9 orang yang datanya bisa dipakai ***terus kalo*** *yang introvertnya itu 20 an gitu, Bu. Nah itu, sayanya jadi* ***kan****.. karna pragmatics ada empat kelas, jadi saya* ***katanya kan pake*** *yang* purposive sampling *itu jadi satu kelas biasanya 30 sampe 35 anak, itu saya ambil 10% nya gitu terlalu sedikit ya?*

(The extrovert had only nine people whose data can be used, the introvert is about 20, Ma'am. And because pragmatics had four classes, so it was said that I should use purposive sampling. So, usually in one class there are 30 up to 35 students, I took 10%, was that too few?)

Utterance number four is identified as casual style because of the non-standar words used in the sentences. In the first sentence there is *terus* instead of *kemudian*, *kalo* instead of *kalau, pake* instead of *pakai* in the second sentence. The second

sentence also does not have proper formula for a sentence. The use of *katanya* is also not clear, because it is not said before or after who the pronoun that *–nya* refers to. At the end of of the second sentence there is a question, but the speaker did not use any kind of question words. The question was asked with *ya* and the rising of speaking tone.

[Utterance no. 5, S1]

*Iya jadi **cuman** 12 itu, kalo **cuma** sampelnya ambil 12, datanya sudah bisa dikerjakan buat yang bab 4. Tapi kalo datanya nyari ulang lagi berarti tunggu masuk, masuk kuliah. Jadi bingung **ini** mau **pake** yang 12 **apa**...*

(Yes, it was only 12 samples, if only took 12 samples, the data can be used for chapter 4. But if the data need to be obtained again, it means that I have to wait for the term to begin. So, I am confused wether to use 12 samples or...)

There are some non-standard words in this utterance which makes it considered as casual style. Such as, the words *cuman* and *cuma* instead of *hanya* in the first sentence, *pake* instead of *pakai* in the last sentence and the last is the use of *apa* as conjunction instead of *atau*. The formula of the last sentence is is not standard. In addition, the word *ini* in the last sentence does not have an antecedent.

[Utterance no. 6, S1]

*Iya jadi saya **cuma ngambil** 12, Bu. Awalnya kan mau pake yang **30 an gitu**, Bu. Terus datanya **ngga sampe**, **kalo** misalnya **nunggu** masuk **molor** lagi. Jadi saya **cuma** ambil 12, itu ambil 6 yang introvert, 6 yang extrovert.*

(Yes, so I only took 12 samples, Ma'am. At first I wanted to use about 30 samples, Ma'am. Then the data were not enough, if I waited for the term to begin there would be not enough time. So, I only took 12, 6 for introvert and 6 for extrovert.)

This utterance is identified as casual style because of some characteristics. The use of some non-standard words *cuma* instead of *hanya, ngambil* instead of *mengambil, sampe* instead of *cukup, kalo* instead of *kalau, nunggu* and *molor*. The way the speaker said *30 an* instead of *sekitar 30* is also one of the characteristics that makes this utterance casual style.

[Utterance no. 7, S1]

Ooh iya. Nanti ***ditambahin****. Itu* ***sama*** *dikasih jumlahnya juga, Bu? Ambil ada 4 kelas pragmatics trus diambil berapa persen* ***eh*** *10%.*

(Ooh yes. I will add the explaination about purposive sampling. Does the amount need to be written, Ma'am? Four pragmatics classes, then how many percent eh 10%.)

This utterance is considered as casual style. This utterance has some non-standard words, such as, *ditambahin* instead of *ditambahkan*, the use of *sama* as conjunction instead of *dan*. There is subject ommission in the second sentence, it should be *nanti saya tambahkan*. There is also no subject in the last sentence, there should be *saya* as a subject in the beginning of the sentence. The last, the speaker uses the word *eh* in the end of the last sentence which is not standard.

[Utterance no. 8, S1]

Trus *ini jadi****nya diapain****, Bu?*

(What to do with this, Ma'am?)

Utterance number eight is considered as casual style because of some non-standard words, such as, *trus* instead of *lalu, diapain*, and the use of affix *–nya* at the end of *jadinya*. There is also an ellipsis of subject in this utterance, which makes it an incomplete question.

[Utterance no. 9, S1]

*Ya itu nanti **kalo** ditanya saya bingung **jawabnya**,*

(If someone asks about this I do not know how to answer.)

This utterance is considered as casual style because the speaker used non-standard words, such as, *kalo* instead of *kalau, jawabnya* instead of *menjawabnya*. The sentence does not have a subject, it is unclear with whom the speaker will be asked. The sentence pattern is incorrect with the absent of the subject.

[Utterance no. 10, S1]

***Terus** yang itu, Bu.* Problem study *yang nomer dua itu yang* to what extent *itu **kemaren sama** dosen pembimbing 2 itu ada **catetannya**, ini nanti menjawabnya seperti apa. **Kan** awalnya menjawabnya itu nanti dijelaskan konteksnya situasinya seperti apa **sama** siapa partisipannya berhadapan. Tapi **kan kalo gitu** bisa dijawab di, sudah terjawab di nomer 1, Bu.*

(And also, Ma'am. The second problem study, the one with *to what extent,* yesterday with the co-supervisor was given a note, how to answer it. At first, in the answer, it will be explained the situation context and with whom the participants are dealing with. But, if it is like that, it has been answered in number one, Ma'am.)

This utterance is categorized as casual style. One of the reasons is because it contains some non-standard words, such as, *gitu, terus* instead of *lalu,* first *sama* instead of *oleh,* second *sama* instead of *dengan, catetannya* instead of *catatannya, kalo* instead of *kalau.* Another reason is because this utterance contains some local dialect, it can be seen from the word *kan* which is used twice in this utterance. In addition, in there is an ellipsis of subject in the third and last sentence.

[Utterance no. 11, S1]

Open *itu yang* disagreement ***ya**, Bu. **Kalo** yang* close *itu yang pribadinya*.

(Open is the disagreement, Ma'am. Close is the personal.)

This utterance is included into casual style because the speaker used the word *kalo* instead of *kalau*. Then, there is the use of *ya* which is an indication of casual style.

[Utteranceno. 12, S1]

Iya ini saya sudah, data yang extrovert itu saya sudah coba ***menganalisiskan****, Bu.* ***Nah****, jadi saya pisah-pisah,* ***kalo*** *situasi 1 ini jawabannya. Jawabannya* ***tuh*** *kadang ada yang* ***nyambung****, ada yang* ***ngga****. Rata-rata* ***tuh ngomongnya pake*** *'maaf Bu maaf' itu antara introvert sama extrovert semuanya* ***kalo*** *ngomong sama dosen itu pasti pake maaf..maaf. itu, jadi saya 'ini mau dimasukkin strategi yang mana?'*

(Yes, I have, I have tried to analyze the data from extrovert, Ma'am. So, I separated them, for situation 1 this is the answer. Sometimes the answers are relevant and irrelevant. Mostly they say 'sorry, Ma'am, sorry' between introvert and extrovert, they use sorry...sorry when talking to the teacher, that makes me confused 'in what strategies should I put it?')

Utterance number twelve is considered as casual style. Mainly because it contains some non-standard words, such as *menganalisiskan* instead of *analisis*, *ngomongnya* instead of *pembicaraannya, nyambung* instead of *berkaitan, ngga* instead of *tidak, dimasukkin* instead of *dimasukkan, pake* instead of *pakai.* In addition, the speaker used some local dialect such as *nah* and *tuh.* Moreover, there is an ellipsis of subject in the first clause of the last sentence which is clearly an indication of casual style.

[Utterance no. 13, S1]

Kalo *yang di gender itu* ***cowok sama cewek ngga*** *ada bedanya, sama.* ***Trus kalo*** *yang diambil dari sudut pandang yang EFL itu nilai kemampuan bahasa Inggris itu, itu baru ada bedanya. Yang nilainya tinggi mereka cenderung* ***pake*** *yang* indirect. *Tapi* ***kalo*** *yang nilainya rendah itu* ***pake*** *yang* direct.

(In the gender, male and female were not different, they were the same. Then, the one taken from EFL point of view, the English ability score, there were differences. The ones with high score tend to use indirect. But the ones with low score used direct.)

This utterance is considered as casual style. There are some non-standard words which are used in this sentence, such as *kalo* instead of *kalau*, *cowok* instead of *laki-laki* or *pria*, *sama* instead of *dan*, *cewek* instead of *perempuan* or *wanita*, *ngga* instead of *tidak*, *trus* instead of *lalu*, and *pake* instead of *pakai*. In addition, the second sentence does not have a subejct, which makes it an incomplete sentence. Due to those indicators, this utterance is categorized into casual style.

[Utterance no. 14, S1]

Itu ditambahinnya** di setelah yang disagreement strategies **apa** nanti di bawah sendiri setelah **ee..
(Is it added after the disagreement strategies or later in the end after ee...)

This utterance is indicated as casual style. It can be seen from the use of non-standard word *ditambahinnya* instead of *ditambahkan*, *apa* instead of *atau*. Then, the sentence pattern of that utterance is not complete and unclear. There is also the word *itu* at the first of the utterance that does not have an antecedent. In addition, the use of *ee* in the end of the utterance shows that this utterance is classified into casual style.

[Utterance no. 15, S1]

*Iya, situasinya **kan** ada 6 itu. **Nah**, saya bingung Bu. Itu mau yang seperti ini **apa gimana**? **Kalo** yang extrovert introvert **gitu** berarti.*
(Yes, there are 6 situations. I am confused, Ma'am. Is it like this or not? The extrovert introvert are like that.)

This utterance is suggested as casual style. There are some indicators of casual style in this utterance. The first is the use of non-standard words such as, the use of *apa* instead of *apakah*, *gimana* instead of *bagaimana*, *kalo* instead of *kalau*. Then, the use of *kan*, *nah* and *gitu* also show that there is an influence from local dialect (Javanese). This utterance has 4 sentences, but there is also no conjunction that connects every sentence. Because of those reasons, this utterance can be categorized into casual style.

[Utterance no. 16, S1]

***Itu** nanti introvert **sama** extrovert nya **kan** misalnya anaknya **ambil** yang 12 itu Bu, 6 yang introvert, 6 yang extrovert, itu statementnya mereka **ditaro** dimana **kalo** tabelnya seperti itu?*
(The introvert and extrovert, if I took 12 students, Ma'am, 6 for introvert, 6 for extrovert, where is the statement should be put if the table is like that?)

This utterance is considered as casual style due to some indicators. There are some non standard words which are used, such as the use of *sama* instead of *dan*, *ambil* instead of *mengambil*, *ditaro* instead of *diletakkan*, and *kalo* instead of *kalau*. There is also a word that is influenced by local dialect, like *kan*. In addition, there is the word *itu* that does not have an antecedent. So, it is categorized into casual style.

[Utterance no. 17, S1]

***Apa dibikin satu-satu aja**? Jadi situasi 1 tabel sendiri, nanti situasi 2 tabel sendiri.*
(Should it be separated? So one table for situation 1, situation 2 is in a saparated table.)

This utterance is suggested as casual style. It can be seen from the use of non standard words such as, *apa* instead of *apakah*, *dibikin* instead of *dibuat*, and *satu-satu* instead of *satu per satu*, *aja* instead of *saja*. Then, this utterance does not have a

standard sentence pattern. Because of those reasons, it can be included into casual style.

[Utterance no. 18, S1]

*Dijelaskan **lagi**. Jadi yang di* problem *yang satu itu **cuman** tabel ini **sama** dijelaskan sedikit.*
(It is explained again. So, problem number one is in this table with a little explanation.)

This utterance is considered as casual style because of some non-standard words used by the speaker. Such as, *lagi* instead of *kembali, cuman* instead of *hanya, sama* instead of *dan*. The first sentence does not have a standard sentence pattern because it does not have subject and object. Based on those characteristics, this utterance is considered as casual style.

[Utterance no. 19, S1]

*Konteks **itu** berarti teorinya **dimasukkin** di bab 2 itu **ya** Bu?*
(The context with the theory are put in chapter 2, Ma'am?)

The use of the word *dimasukkin* instead of *dimasukkan* in this utterance is an indication that this utterance is casual style. In addition, the use of *ya* in the end of the sentence and the word *itu* that does not have an antecedent mark this utterance as casual style.

[Utterance no. 1, S2]

*Bu, iya **nih**, Bu susah **revisiannya**. Iya ini sub bab 3 **sama** 4 nya sudah dikerjakan.*
(Ma'am, yes, Ma'am, the revision was difficult. Yes, the third and forth subchapter have been done.)

This utterance is considered as casual style because of the pattern of the sentence is not standard. The first sentence does not have a subject in the beginning, instead, it is put in the end of the sentence. There is also an ellipsis of subject in the second sentence. In addition, the speaker used the word *nih*, which is another indication of casual style, because it is a non-standard word.

[Utterance no. 2, S2]

*Iya **sekalian** direvisi, Bu. Waktu itu Ibu **suruh terusin**.*
(Yes, I revised at the same time, Ma'am. The other day you asked me to continue.)

This utterance is categorized into casual style. The first sentence is incomplete because there is no subject and object, the second sentence also does not have an object. Moreover, the last sentence contains non-standard words, such as, *sekalian, suruh* instead of *menyuruh*, *terusin* instead of *melanjutkan*.

[Utterance no. 3, S2]

*Berbeda, Bu. Karena **tiap*** keyword *itu mengesankan* image *dan* aura meaning *yang berbeda, **tapi** nanti Ibu lihat saja **apa** sudah benar atau belum*.
(Different, Ma'am. Because every keyword impresses different image and aura meaning, but later you can see whether it is right or wrong.)

This utterance is classified into casual style. First, because the first sentence does not have neither subject nor object. Which makes it a non-standard incomplete sentence. In addition, the second sentence contains some non-standard words, such as *tiap* instead of *setiap, tapi* instead of *tetapi* and *apa* instead of *apakah*. Those are the reasons why this utterance is classified into casual style.

[Utterance no. 4, S2]

***Itu** saya **bikin buat nunjukkin** karakternya Prabowo menurut discussants setelah kata* "man".

(I made that to show Prabowo's character according to the discussants after the word "man".)

The use of some non-standard words is the reason why this utterance is considered as casual style. Those words are, *bikin* instead of *buat*, *buat* instead of *untuk*, *nunjukkin* instead of *menunjukkan*. There is also an ellipsis of object because the word *itu* does not have an antecedent.

[Utterance no. 8, S2]

Iya, Bu, nanti saya revisi.

(Yes, Ma'am, I will revise it later.)

This short utterance is categorized into casual style because of the non-standard formula of the sentence. The sentence formula is not standard because it does not have an object.

[Utterance no. 9, S2]

***Oh**, iya itu saya memang **maunya pake** grafik, Bu. Tapi saya **ngga ngerti** cara **bikinnya**. **Diletakkannya** dimana, Bu?*

(Oh, yes, I want to use graphic, Ma'am. But I do not know how to make it. Where do I put it, Ma'am?)

This utterance is classified into casual style mainly because the non-standard words used by the speaker. Those words are, *oh, maunya* instead of *ingin, pake* instead of *pakai, tapi* instead of *tetapi, ngga* instead of *tidak*, *ngerti* instead of *mengerti, bikinnya* instead of *membuatnya, diletakkannya* instead of *diletakkan*. In addition, the formula of the first sentence is not standard because it does not have an object, as well as the last sentence.

[Utterance no. 10, S2]

*Nanti saya minta **bikinkan** ke Z saja, **ya**, Bu.*

(I will ask Z to make it, Ma'am.)

This utterance is considered as casual style because the speaker used non-standard word *bikinkan*. Moreover, there is the word *ya* which is an indication of casual style.

[Utterance no. 11, S2]

*Iya, Bu, **kemaren** sudah saya **tanyain**, katanya **dia** masih proses **cari** result**nya** , Bu, belum masuk penjabaran. Aplikasinya katanya kurang memenuhi, **dia pake** antconc yang 4.23.*

(Yes, Ma'am, yesterday I have asked him, he said he is still looking for the result, Ma'am, he has not gotten to the explanation yet. The application , he said, was not fulfilling, he was using antconc 4.23.)

This utterance is identified as casual style because of some non-standard words used by the speaker. Those words are, *kemaren* instead of *kemarin*, *tanyain* instead of *tanyakan, cari* instead of *mencari* an *pake* instead of *pakai*. Moreover, the pronoun *–nya* and *dia,* which seem to refer to a person, do not have antecedents.

[Utterance no. 12, S2]

*Bisa, Bu. Saya **pake** yang **keluaran** lama yang* copy *dari Ibu.*

(I can, Ma'am. I used the old one copied from you.)

This utterance is categorized into casual style because of the formula of the sentence is not standard. In the first sentence there is an ellipsis of subject, which makes this sentence incomplete. In addition, the speaker used non-standard words, such as, *pake* instead of *pakai* and *keluaran* instead of *versi*.

[Utterance no. 14, S2]

Iya saya kadang bingung, Bu, ***kalo*** *baca jurnal. Dari* introduction *itu bisa langsung loncat ke* method ***terus*** research findings, *setelah itu langsung* result *dengan cara yang dia mau. Trus* ***pas*** *saya* ***buka-buka*** *halaman sebelumnya, penjelasan cara itu* ***ngga*** *ada, Bu.* ***Kayak*** *yang tadi itu, Bu. Jadi di* research method*nya hanya menjelaskan seputar* corpus *tapi tidak di cara detail* ***kayak*** *yang di* findings.

(Yes, sometimes I am confused, Ma'am, when reading journal. From introduction, it can jump to method then reasearch findings, after that results with the way the author wanted. Then, when I opened the previous pages, there was no explanation, Ma'am. So, in research method it only explained about corpus but not in detail like in findings.)

This utterance is considered as casual style. Mainly because of some non-standard words used by the speaker. Such as, *kalo, terus* instead of *kemudian, pas* instead of *ketika, buka-buka* instead of *membuka, ngga, kayak* instead of *seperti.* In addition, the second sentence does not have a subject. Those are the reasons this utterance is considered as casual style.

[Utterance no. 15, S2]

Iya, Bu. Tapi saya sisipkan juga opini saya ***pas*** *melihat bagaimana kata* ***itu*** *tertulis oleh para* discussant.

(Yes, Ma'am. But I inserted my opinion when seeing how the word is written by the discussant.)

Utterance number 15 is categorized into casual style because of two reasons. First, the word *itu* in this utterance does not have an antecedent. Second, is the use of non-standard word *pas* instead of *ketika.*

[Utterance no. 16, S2]

Iya, Bu. ***Apa*** *ada juga yang harus ditulis sebelum* table, *Bu?*

(Yes, Ma'am. Is there anything that has to be written before the table, Ma'am?)

This utterance is classified into casual style because of non-standard word *apa* used in the utterance instead of *apakah.*

[Utterance no. 17, S2]

***Kalo kayak gini**, Bu, kata-kata apa saja yang mengelilingi* keyword, *itu ditulis di deskripsinya, Bu?*

(How about this, Ma'am, what words surrounds the keyword, is it written in the description, Ma'am?)

This utterance is considered as casual style. Mainly because of some non-standard words used in the utterance. Those words are, *kalo* instead of *kalau, kayak* instead of *seperti, gini.*

[Utterance no. 18, S2]

***Berarti** setelah* table *dan grafik, sudah tidak ada penjelasan, Bu?*

(So, after the table and graphic, there will be no more explanation, Ma'am?)

This utterance is identified as casual style because the speaker did not use a question word in the utterance. Also, the word *berarti* should be replace with another conjunction like *jadi.*

[Utterance no. 19, S2]

Kedua, Bu.

(Second, Ma'am.)

This short utterance is considered as casual style because there is no subject or object. Which make this sentence incomplete.

[Utterance no. 21 , S2]

Nanti revisi yang ini saya kirim e-mail *saja,* ***ya****, Bu? Ada acara di rumah* ***mau*** *pulang, Bu.*

(I will send this revision via e-mail, Ma'am. I have agenda at home, and I want to go home.)

This utterance is identified as casual style. Mainly because of the formula of the second sentence. It does not have a subject. The use of *ya* in the first sentence and the use of the word *mau* instead of *ingin* indicate that this utterance is a casual style.

[Utterance no. 24, S2]

Oh, makasih, ya*, Bu. Assalamu'alaikum.*

(Oh, thanks, Ma'am. Assalamu'alaikum.)

This utterance is classified into casual style because the speaker used the non-standard words *oh* and *makasih* instead of *terimakasih*. In addition, there is a word *ya,* that indicates that this utterance is a casual style.

[Utterance no.1, S3]

Yang belief *ini, Bu. Permisi.*

(This one is the belief, Ma'am. Excuse me.)

The first utterance from Student 3 is classified into casual style. Mainly because of the sentence pattern. The word *yang* in this utterance is put in the beginning of the sentence where subject should be at the beginning.

[Utterance no. 3, S3]

Kalau secara konsep, mmm, jadi ***kalo*** *yang dijelaskan lebih ke superstition. Kalau ini* ***cuman kayak*** *menurut saya pelengkap. Definisinya.*

(From the concept, mmm, it explains more about superstition. I think this is just complement. The definition.)

This utterance is identified as casual style. First, because of the use of non-standard words, such as, *kalo* instead of *kalau, cuman* instead of *hanya, kayak* instead

of *seperti*. Second, the first sentence doe not have standard sentence pattern because it does not have subject and object.

[Utterance no. 4, S3]

Kalau mungkin, ini ***ya****, Bu. Yang* value *di setiap misalnya setiap* sacred literature*nya, jadinya* value*nya ini masuk ke poin-poin spesifiknya itu* ***ya****?*
(Maybe like this Ma'am. For the value in every sacred literature, the value s included the specific points, isn't it?)

This utterance is categorized into casual style because of the use of *ya* in the end of all the sentences in the utterance. Moreover, the speaker did not use question words such as *apakah* to ask the question in the second sentence and only ended the question with *ya*.

[Utterance no. 6, S3]

*Sama ini, permisi, Bu. Ini, Bu****, kayaknya*** *yang ini saya belum* ***koneksikan sama****..*
(And this, excuse me, Ma'am. I have not connected it with..)

This utterane is considered as casual style because of the sentence pattern in first sentence. The sentence should be started with a subject instead of the word *sama*. Then, the use of non-standard words such as *sama* in both sentence instead of *dengan*, the word *kayaknya* instead of *sepertinya, koneksikan* instead of *hubungkan*.

[Utterance no. 8, S3]

Kalau saya, em, ini Bu. Di vow nya saya tambahkan yang untuk vow*nya di depan* ***kayak*** *di* vow*nya* god ***sama*** goddesses ***terus*** *nanti ada* ***kayak*** *tujuannya* ***apa****. Untuk menghormati empat elemen bumi.*
(In the vow, I added in the vow of god and goddesses and the purposes. To respect the four elements of earth.)

This utterance is identified as casual style, mainly because of some non-standard words used by the speaker. Such as, *kayak* nstead of *seperti, sama* instead of *dan, terus* nstead of *kemudian.* Also, the use of *apa* in the end of second sentence. *Apa* is a question word, but the speaker used it in a statement.

[Utterance no. 9, S3]

Kebetulan saya sudah ***tambah*** *yang poin* four elements *bumi* ***sama*** god and goddesses*nya* ***dimasukkin*** *juga. Permisi* ***ya,*** *Bu.*

(I have added the point of four elements of earth and god and goddesses. Excuse me, Ma'am.)

This utterance is identified as casual style because the speaker used the words *tambah* instead of *menambahkan, sama* instead of *dan, dimasukkin* instead of *dimasukkan.* The use of *yang* in *sudah tambah yang poin four elements bumi* and the use of *ya* in the end of the utterance are also indications that the speaker used casual style.

[Utterance no. 10, S3]

Celticnya kebetulan sama Viking. Ada Freya ***gitu gitu****,* ***cuman*** *untuk namanya saya masih lupa.*

(Celtic is the same with Viking. There is Freya and the like, but I forgot the names.)

This utterance is categorized into casual style. Mainly because of the use of some non-standard words, such as, *gitu, cuman* instead of *tetapi.* The speaker also only used *sama* in the first sentence instead of *sama dengan.* The sentence pattern of the first sentence is not standard because it does not follow the rule of SPOK in Bahasa Indonesia.

[Utterance no. 11, S3]

Yang di folk tales *kebetulan* ***ngga*** *ada yang dirubah Bu.* ***Cuman*** *nanti mungkin ada bold-bold nya* ***aja.***

(In the folk tales, there is nothing that needs to be changed. But later on there will be some bold printed text.)

Utterance number eleven from S3 is included into casual style. First, because the speaker used *yang* in the beginning of the first sentence where it should be subject in the beginning. Second, the speaker used some non-standard words, such as, *ngga* instead of *tidak*, *cuman* instead of *tetapi*, *aja* instead of *saja*. In addition, the speaker used foreign word which is not a borrowed word in Bahasa Indonesia, and repeated it.

[Utterance no. 12, S3]

Iya Bu. Ini ***catetannya*** *Ibu,* ***terus*** *ini saya coba lebih general di paragraf kedua Bu.* ***Yang*** the culture of celtic, ***cuman*** *mungkin masih terlalu sedikit.*

(Yes, Ma'am, these are your notes, and I tried to be more general in the second paragraph, Ma'am. For the culture of Celtic, but I think it still needs more explanation.)

This utterance is identified as casual style because of some chracteristics. First is the use of non-standar words such as, *catetannya* instead of *catatan dari*, *terus* instead of *kemudian*, *cuman* instead of *tetapi*. Second is because of the formula of the second sentence. The speaker used *yang* in the beginning of second sentence instead of using the subject. Moreover, the position of subject, verb, object and complement in the last sentence is not clear. Those are the reasons this utterance is identified as casual style.

[Utterance no. 13, S3]

Kalo *misalnya* equipment *nanti* ***kan*** *ada* ***kayak*** castle, clothing ***sama*** baveragesnya, *Bu*. ***Jadinya*** *itu apa di uraikan juga?*
(For the equipment there are castle, clothing, and baverages, Ma'am. Are those need to be described?)

This utterance is considered as casual style because of the formula of the second sentence is not standard. The question word like *apakah* should be put in the beginning of the question, instead, the speaker used *jadinya* which is a non-standard word in Bahasa Indonesia. Other indication of casual style is the use of non-standard words. Such as, *kalo* instead of *kalau, kayak* instead of s*eperti, sama* instead of *dan.* The influence of local dialect can be seen from the use of *kan.* The characteristics above are the reason this utterance is considered as casual style.

[Utterance no. 14, S3]

Oh, *iya, Bu. Saya sudah* ***susun*** *juga sampai di* medication, belief*nya masih ompong jadi belum saya*..
(Oh yes, Ma'am. I have written it until medication, the belief is still not complete, so, I have not...)

This utterance is considered as casual style. First, because the speaker used and expression of *oh* in the beginning of the first sentence. Second, there is no conjunction that connects both sentences in the utterance. The last is the use of non-standard word *susun* instead of *menyusun.* Those are the reasons why this utterance is considered as casual style.

[Utterance no. 15, S3]

Ini, Bu, sudah saya kurang lebih padatkan. Jadi sedikit saya singgung budaya Celtic ***di*** *mempengaruhi aksen.* ***Trus kayak*** Scottish farmingnya, celebration *itu yang* mark Scottish farm economy system *itu*, *Bu.*

(Here, Ma'am, I have shortened it. So, I mentioned a little about Celtic culture in influencing accent. And for the Scottish farming, the celebration that marks Scottish farm economy system, Ma'am.)

There are some reasons why this utterance is considered as casual style. First is the sentence pattern of the last sentence, it does not have the right sentence formula of SPOK. Second, the use of preposition *di-* in *di mempengaruhi aksen* is not appropriate. *Di-* should be replaced with conjunction *dalam*. The last is the use of non-standard words of *trus kayak* in the beginning of the last sentence instead of *kemudian seperti.*

[Utterance no. 16, S3]

*Iya, Bu. **Kalo** misalnya Bu, saya pulang ini **mau** ke SAC liat-liat abstrak, **bikin** abstrak langsung...*

(Yes, Ma'am. If after this I go to SAC to check out the abstracts, and make it...)

This utterance is classified into casual style because of the formula of the sentence. The second sentence does not have standard sentence pattern, there is no clear position of SPOK. The use of non-standard words such as, *kalo* instead of *kalau*, *mau* instead of *ingin*, *bikin* instead of *membuat*, are also indications of casual style.

[Utterance no. 17, S3]

*Iya. Kemarin saya **mau** buat abstrak **tapi**, tunggu dulu **deh**, **liat** ke SAC.*

(Yes. I wanted to make it yesterday, but I decided to wait and go to SAC first.)

This utterance is considered as casual style mainly because of the use of non-standard words. *Mau* nstead of *ingin*, *buat* instead of *membuat*, *tapi* instead of *tetapi,* and *liat* instead of *lihat*. According to Kridalaksana (1980), the use of *deh* in this utterance makes it a casual style.

[Utterance no. 18, S3]

Iya. Jadi untuk yang ke 3 ***tunggu*** *Bu A dulu* ***trus*** *nanti setelah Bu A selesai nanti saya rangkai,* ***kasih*** *link* ***ya****, Bu,* ***ya****. Trus selesai kirim ke Ibu* ***sama*** *bab 4 nya.*

(Yes. So, for chapter 3, I wait for Ms. A first and then I arrange it, give linking words. After that I send it to you along with chapter 4.)

This utterance is identified as casual style. The writer found some non-standard words in the utterance. Such as, *tunggu* instead of *menunggu, trus* instead of *kemudian, kasih* instead of *diberi, sama* instead of *dengan*. In addition, the last sentence does not have standard sentence pattern because it does not have a subject. The use of *ya* in this utterance is also an indication of casual style.

[Utterance no. 19, S3]

Iya. ***Trus*** *untuk abstrak segera saya* ***bikin****. Terimakasih banyak, Bu, atas bantuannya.*

(Yes. For the abstract, I will make it right away. Thank you very much for your help, Ma'am.)

This utterance is included into casual style because the speaker used some non-standard words. Such as, *trus* instead of *kemudian, bikin* instead of *buat*.

[Utterance no. 1, S4]

Problem of study ***nya*** how Hazel Grace Lancaster's struggles to find her existence.

(The problem of the study is how Hazel Grace Lancaster's struggles to find her existence.)

This utterance is identified as casual style because of the formula of the sentence. The sentence above should use *adalah* to introduce the problem of the study instead of only using affix *–nya*.

[Utterance no. 2, S4]

*Dijadikan satu **kemaren,** Bu.*

(I put them together yesterday, Ma'am.)

This utterance is categorized into casual style. The main reason is because of the formula of the sentence. This shirt sentence does not have subject and object and does not conform with standard sentence pattern. In addition, the speaker used non-standard word of *kemaren* instead of *kemarin.*

[Utterance no. 3, S4]

***Kayaknya** nantinya dari sudut pandanganya Hazel sendiri saya **mau nulis** dulu bagaimana pemikiran-pemikiran Hazel yang ada di **situ**. Bagaimana dia bisa mendapatkan konsep-konsepnya dia tentang kematian, **terus** tentang awal mulanya dia punya pemikiran hal itu **gara-gara** dia ada pandangan sosial tentang penyakitnya juga.*

(Maybe, later on, from Hazel's own point of view I want to write how Hazel's thoughts in there. How she can get the concept of death, and the beginning of her having the thoughts because she has social point of view about her disease.)

This utterance is considered as casual style because of some non-standard words used by the speaker. Such as, *situ, kayaknya* instead of *sepertinya, mau* instead of *ingin, nulis* instead of *menulis,* the use of conjunction *terus* instead of *kemudian, gara-gara* instead of *karena.* Other than the use of non-standard words, the sentence pattern of the first sentence is not standard because the subject is not put at the beginning of the sentence. Another indication of casual style, according to Kridalaksana (1980), is the use of the word *situ* in the first sentence.

[Utterance no. 4, S4]

*Sosial itu, **kalo** dari Hazel sendiri **kan** kehidupannya **kayak** tertutup, jadi dia punya beberapa orang yang dia percaya. Orang tuanya **sama** penulis novel*

*yang dia suka itu. Jadi **cuma** tiga orang itu yang ada di lingkaran kehidupannya.*

(Social is, Hazel's life was really reclusive, so she had some people she trusted. Her parents and the writer she liked. So, only three people that were in her life.)

This utterance is classified into casual style because the speaker used some non-standard words. Such as, *kalo* instead of *kalau, kayak* instead of *seperti, sama* instead of *dan, cuma* instead of *hanya*. There is an influence of local dialect in the first sentence from the use of *kan.*

[Utterance no. 5, S4]

*Jadi karna dia **cuma** ada beberapa orang yang berhubungan dengannya, dia jadi punya pemikiran sendiri **kalo** orang lain, dunia luar itu **bener-bener ngga ngerti** apa yang dirasakan dia. Jadi nanti pemikirannya **ada** bertentangan **terus** dia bertentangan dengan orang lain. Jadi nanti konsepnya kematiannya dia **kan** juga berbeda dengan orang luar. **Kalo** orang-orang pada umumnya berpikir kematian itu adalah suatu akhir, dia akan bilang **kalo** kematian itu sebagai kunci untuk kehidupan yang lebih baik*.

(So, because there were few people in her life, she had her own thought that other people, the outside world did not really understand what she felt. So, her thought was different from other peole. So, her concept of death was different from other people. If people in general thought that death was an end, she would say that death was the key to a better life.)

This utterance is considered as casual style. Mainly because of the use of some non-standard words, such as, *cuma* instead of *hanya, kalo* instead of *kalau, bener-bener* instead of *benar-benar, ngga* instead of *tidak, ngerti* instead of *mengerti, terus* instead of *kemudian, bilang*. Moreover, the second sentence does not have standard sentence pattern, there is no clear position for the word *ada*. Also, the use of

kan that indicates an influence of local dialect. The last sentence consists of two sentences, but there is no conjunction to connect them.

[Utterance no. 6, S4]

*Tentang, cara dia memaknai hidup. **Kalo** orang lain **kayak** Smoker atau orang yang **ngga** vegetarian itu **kan kayak** kurang memperhatikan tentang makna hidup. Dia punya kesempatan hidup tapi...*

(About, how she intrepreted life. Other people like Smoker or the non vegetarian person did not really care about the meaning of life. They had chances to live.)

This utterance is classified into casual style because the formula of the first sentence is not standard, there is no subject in the sentence. In addition, the use of non-standard words makes this utterance a casual style. The speaker used the words *kalo* instead of *kalau, kayak* instead of *seperti, ngga* instead of *tidak*. There is an influence of local dialect from the use of *kan,* which indicates that this utterance is classified into casual style.

[Utterance no. 7, S4]

*Iya. Tapi **kalo** Hazel **kan** dia **ngerti** bagaimana hidup itu sangat berarti **buat** dia, jadi punya makna lebih **buat** Hazel.*

(Yes. But Hazel, she understood how life was valueable to her, so it meant more for Hazel.)

This utterance is considered as casual style because there is an influence of local dialect from the use of *kan*. The speaker also used some non-standard words, such as, *kalo* instead of *kalau, ngerti* instead of *mengerti* and *buat* instead of *untuk*.

[Utterance no. 9, S4]

*Maksut**nya** dia **ngga** bisa membagi kematiannya **untuk** orang lain. **Kalo** memang itu gilirannya dia untuk mati berarti dia yang harus* take the consequence.

(I mean, she couldn't share her death for someone else. If it were her turn to die, she had to take the consequence.)

This utterance is classified into casual style. The speaker use some non standard words, such as, *ngga* instead of *tidak, kalo* instead of *kalau.* Other indication of casual style is the fact that the affix *–nya* in *maksutnya* does not have an antecedent. The speaker also used the wrong conjunction in the phrase *membagi kematiannya untuk orang lain,* where the word *untuk* should be replaced with *dengan.*

[Utterance no. 10, S4]

***Soalnya** di novel itu.. dia penelitian sendiri sebelumnya, mungkin saja penulisnya menulis, itu **kan** tentang tokoh yang juga punya penyakit kanker. Jadi mungkin dia mati di tengah-tengah tulisannya atau merefleksikan hidup. Kalau hidup itu bisa tiba-tiba berhenti **gitu.** Tapi dia **bener-bener** penasaran tentang nasib orang-orang yang ada di sekitar karakter yang punya penyakit itu. **Kayak** ibunya atau temennya.*

(Because in the novel.. she had her own research before, maybe the writer wrote, that was about a character who also has cancer. So, maybe she died in the middle of her novel or reflected life. Reflected that life can stop in a sudden. But she was really curious about the people around the character who had cancer. Like her mother or her friends.)

This utterance is considered as casual style because the speaker used some non-standard words, such as, *soalnya* instead of *karena, bener-bener* instead of *benar-benar* and *kayak* instead of *seperti.* The use of *kan* and *gitu* is an indication that the speaker used casual style when speaking with the supervisor.

[Utterance no. 11, S4]

*Menurut yang saya tonton itu dia **pingin** tahu nasib orang-orang disekitar tokoh yang punya kanker itu.*
(According to what I watched, she wanted to know the story of the people around the character with cancer.)

This utterance is considered as casual style because of non-standard word of *pingin* instead of *ingin*.

[Utterance no. 12, S4]
*Iya, tokohnya fiktif. Tapi **kalo** menurut saya itu si Hazel **pingin** tahu nasib orang-orang yang ada di sekitarnya juga, ayahnya atau ibunya ketika nanti dia meninggal. Dia **pingin** tahu kelanjutannya novel itu untuk tahu kehidupannya nanti.*
(Yes, the character is fictitious. But I think Hazel wanted to know the story of the people in her own life, her father, or her mother when she died. She wanted to know the continuance of the novel to know her future.)

Some non-standard words used by the speaker is the main reason this utterance is classified into casual style. Those words are, *tapi* instead of *tetapi*, *kalo* instead of *kalau*, *pingin* instead of *ingin*. In addition, this utterance is included in casual style because the word *itu* in second sentence does not have clear antecedent.

[Utterance no. 14, S4]
*Dia difasilitasi oleh **kayak** semacam institusi yang menangani tentang anak-anak yang punya penyakit kanker, itu **kan** ada* wish *khusus. Jadi di **situ** dia **pake*** wish *nya August, pacarnya itu untuk pergi ke* Amsterdam. *Di **situ** dia tinggal di hotel, **trus** makan **malem** dengan August menikmati kebebasan yang sebelumnya belum pernah dia rasakan. Dia **kan ngga** pernah pergi **bener-bener** sendiri. Dan akhirnya **gitu, trus** ke tempat penulisnya juga **itu**, **terus** akhirnya ke museum.*
(She was facilitated by some kind of institution that dealt with kids with cancer, so there was special wish. So, she used August's wish, her boyfriend, to go to Amsterdam. There, she stayed in a hotel, and had dinner with August, enjoying the freedom that she never felt before. She never went anywhere

alone. And that was that, and they went to the writer's place, and finally to the museum.)

The use of some non-standard words in this utterance is the reason this utterance is classified as casual style. Those words are, *situ, gitu* instead of *begitu, kayak* instead of *seperti, pake* instead of *pakai, trus* instead of *kemudian, malem* instead of *malam, ngga* instead of *tidak, bener-bener* instead of *benar-benar*. The use of *kan* indicates the influence of local dialect which is a characteristic of casual style. The word *itu* in the last sentence does not have a clear antecedent. Those are the reasons why this utterance is classified as casual style.

[Utterance no. 15, S4]

***Kalo** di Amsterdamnya **ngga ketemu** yang penyakit kanker.*
(In Amsterdam, did not meet anyone with cancer.)

This utterance is identified as casual style. First, because there is an ellipsis of subject. Second is because of non-standard words used by the speaker, such as, *kalo* instead of *kalau, ngga* instead of *tidak, ketemu* instead of *bertemu*.

[Utterance no. 16, S4]

*Ya **cuma nyari itu**, **mau ketemu** penulisnya itu. **Tapi** karna di kotanya Amsterdam erat dengan kebebasan, jadi saya pikir itu merefleksikan sesuatu **kalo** si Hazel itu punya kebebasan yang tidak bisa dia dapatkan.*
(Only looked for, wanted to meet the writer. But because Amsterdam was close with freedom, so I thought that reflected something that Hazel had the freedom she could not get.)

This utterance is considered as casual style mainly because of the use of non-standard words. Those words are, *cuma* instead of *hanya, nyari* instead of *mencari, mau* instead of *ingin, ketemu* instead of *bertemu, tapi* instead of *tetapi, kalo* instead of

kalau. An ellipsis of subject and the use of *ya* in the first sentence indicates that this utterance is a casual style. Another reason is because the word *itu* in the first sentence does not have an antecedent.

[Utterance no. 17, S4]

*Belum terlalu paham. **Tapi** yang jelas dari **situ** dia punya pemikiran lain tentang, sebelumnya kan dia tidak mau menerima August **soalnya** dia takut **buat** melukainya setelah dia meninggal.*

(I don't really understand. But clearly, from that she had other thought about, before she did not want to accept August because she was afraid to hurt him after she died.)

Utterance number 17 is identified as casual style mainly because of the formula of the sentences. The first sentence does not have subject and object, which makes it an incomplete sentence and the second sentence does not have subject in the beginning of it. Other reason is because the speaker used some non-standard words, such as, *situ, tapi* instead of *tetapi, soalnya* instead of *karena, buat* instead of *untuk*.

[Utterance no. 18, S4]

*Tidak mau menerima August sebagai kekasihnya karna **dia** takut **kalo** suatu ketika **dia** mati kekasihnya itu akan terluka. Tapi di **situ**, **pas** di Amsterdam **dia** akhirnya sadar kalo dia butuh menerima. Menerima apa yang ada di hadapannya.*

(She did not want to accept Augustas her boyfriend because she was afraid when she died her boyfriend would get hurt. But there, in Amsterdam she finally realized that she needed to accept. To accept what was in front of her.)

This utterance is identified as casual style because of the use of some non-standard words, such as, *situ, kalo* instead of *kalau, pas* instead of *ketika*. The word *dia* that appears three times in the utterence does not have an antecedent. Moreover,

there is an ellipsis of subject in the first sentence which indicates that this sentence is casual style.

[Utterance no. 19, S4]

Belajar untuk menerima.

(Learned to accept.)

This short utterance is included to casual style because of the formula of the sentence. This sentence does not have a subject and object. The ellipsis of those two elements makes the sentence incomplete, therefor, a casual style.

[Utterance no. 20, S4]

*Dia menyatakan **kalo** meskipun kematian itu datang dia masih **tetep** punya cerita dengan orang-orang di sekitarnya.*

(She said even though death came she still had stories with the people around her.)

This utterance is classified into casual style because of some non-stadard words it contains, such as, *kalo* instead of *kalau* and *tetep* instead of *tetap*.

[Utterance no. 21, S4]

*Mmm, **kalo sebenernya** dari penyakitnya **dia** pertama yang hampir mati untuk pertama kalinya itu **sebenernya dia pingin** mengakhiri hidupnya **aja**. Tapi **karna** melihat orang tuanya itu sepertinya lebih bahagia **kalo dia** ada, jadi **dia** berusaha hidup untuk orang tuanya.*

(Mmm, from her first disease the one where she almost died for the first time she wanted to end her life. But seeing her parents happy if she was alive, so she tried to live for her parents.)

The style used by the speaker is casual style. The reason is because the first sentence does not begin with a subject and the second sentence does not have a subject

in the first clause. Other characteristic that makes this utterance a casual style is the use of some non-standard words, such as, *kalo* instead of *kalau, sebenernya* instead of *sebenarnya, pingin* instead of *ingin, aja* instead of *saja, tapi* instead of *tetapi* and *karna* instead of *karena.* In addition, the word *dia* that is used several times in the utterance does not have an antecedent.

[Utterance no. 22, S4]

Itu yang tadi *dia sebelumnya takut untuk menerima Augustus,* ***tapi*** *akhirnya dia menerima dia.*

(That was she was afraid to accept August, but finally she accepted him.)

This utterance is categorized into casual style because of the formula of the sentence is not standard. The first clause of the sentence does not begin with a subject and it is not clear what *itu yang tadi* refers to. The conjunction used to connect the first clause to the second should be *tetapi* instead of *tapi.* The non-standar sentence pattern and the use of non-standard word make this utterance a casual style.

[Utterance no. 23, S4]

Kalo *yang August* ***sama*** *yang* vegetarian *itu dibahas****nya duluan*** *yang* ***ketemu*** *August.*

(Between August and the vegetarian, the meeting with August was presented first.)

An ellipsis of subject in this utterance makes it considered as casual style because the sentence is not complete. The use of some non-standard words supports the consideration. Those words are *kalo* instead of *kalau, sama* instead of *dan, duluan* instead of *lebih dulu, ketemu* instead of *bertemu.* The use of affix *–nya* in *dibahasnya* is incorrect because the affix does not have an antecedent.

[Utterance no. 24, S4]

Menurut saya, awalnya itu Hazel tidak menganggap kematian sebagai akhir, ***tapi*** *cenderung acuh,* ***ngga*** *terlalu memikirkannya juga.*

(I think, in the beginning Hazel did not think death was the end, but tend to be ignorant, did not really think about it.)

The reason this utterance is classified into casual style is because the use of non-standard words. Those words are, *ngga* instead of *tidak, tapi* instead of *tetapi.*

[Utterance no. 25, S4]

Dia tahu kalau kematian itu juga akan datang padanya, tapi dia tetap menjalani hidup dia. Meskipun dia di rumah ***aja cuma*** *baca buku.* ***Sampe*** *orang tuanya* ***bilang*** *dia* ***tuh*** *depresi,* ***sampe*** *dia dikirim ke* support group. ***Sebenernya*** *dia* ***ngga mau tapi*** *dia terpaksa pergi juga karna orang tuanya memaksa.*

(She knew that death will come to her, but she went on with her life. Though she was only home reading books. Until her parents thought that she was depressed and she was sent to a support group of sick people. She actually did not want to, but she had to because her parents insisted.)

This utterance is considered as casual style, mainly because of the use of some non-standard words. Such as, *aja* instead of *saja, cuma* instead of *hanya, sampe* instead of *sehingga, bilang* instead of *mengatakan,* the word *tuh, ngga* instead of *tidak, mau* instead of *ingin, tapi* instead of *tetapi.* In addition, the third sentence contains of two clauses, but the second clause does not have a subject.

4.1.2 Factors Affecting the Use of Speech Style

According to Holmes (2001), there are some factors that affect a speaker uses a certain speech style. A speaker will choose the speech style he will use based on the

people he is talking to. There are some factors that affect styles of speech in terms of addressee such as, age of addressee, social background of addressee, speech convergence and speech divergence. In this study, the writer found that some of the factors purposed by Holmes affect speech style of students in consulting their thesis with their supervisor.

According to the questionnaire, S1 stated that the reason she used casual style when consulting her thesis to Supervisor A was based on politeness. She considered casual style as the most appropriate style in speaking with her supervisor. The writer concluded that the use of casual style in S1's speech was affected by the some factors purposed by Holmes. The most dominant factor is the age of addressee, the fact that her supervisor was older than her, made S1 chose casual style when consulting her thesis to Supervisor A in order to be polite. The student's speech style is also affected by the social background of the supervisor. Having different role in the consultation, student and supervisor, S1 considered casual style as the most suitable style to speak to a supervisor in a consultation session. Speech convergence took role in affecting S1's speech style though not really dominant. In the audio-recording, the writer noticed that S1's speech style is not very different from the supervisor. This happened because the student probably like the supervisor, so her speech converged with the supervior's without even knowing it. In short, age of the addressee is the most affecting factor in S1's speech style among other factors.

In her questionnaire, S2 stated that she used mostly casual style when consulting her thesis was because Supervisor A created an atmosphere where she could speak freely but with respect with the supervisor. S2 stated that her supervisor

spoke to her like a friend. From the statement in the questionnaire, it can be seen that the most dominant factor that affected S2's speech style is speech convergence. Being treated like a friend, put S2 at ease when talking to Supervisor A, which made her speech converged with the supervisor's. The age of the supervisor also affected the student's speech style, because when speaking to the supervisor, S2 still showed respect despite being treated like a friend. In addition, social background of the addressee, in this case the supervisor, affected S2's speech style when speaking to her supervisor. Being the student, S2 spoke in casual style because Supervisor A was the one that created the atmosphere for her to do so. To conclude, speech convergence affected S2's speech style the most because of the way the supervisor treated S2.

S3 stated that she used mostly casual speech style because she wanted to be polite but not too formal so she could consult her thesis comfortably with Supervisor B. S3 considered casual style as the most suitable style when talking to Supervisor B, because with this style she could maintain the politeness in talking to someone older. From her reason, the writer concluded that S3 was affected by the age of addressee when consulting her thesis to Supervisor B. Having age difference with the supervisor made S3 use a speech style that was polite but not too formal. The social background of the addressee affected S3's speech style in a small amount. The fact that she was talking to her supervisor and not her friend, made S3 tried to speak in a respectfull way. During the consultation, S3's speech style is not too different from Supervisor B. The speech convergence happened because the student , stated in the questionnaire, wanted to create an atmosphere that was not very formal yet still polite. That was why

S3's speech converged with the supervisor's. In conclusion, the dominant factor that affected S3 speech style is the age of the addressee.

The last student stated in the questionnaire that she mostly used casual style when consulting her thesis was because she felt comfortable to talk to Supervisor B. The way Supervisor B talked to her that was so maternal, made S4 felt close and comfortable with her supervisor. Based on the factors affecting the use of speech style purposed by Holmes, speech convergence affect the use of speech style when S4 was consulting her thesis. From the student's statement, it can be inferred that she likes her supervisor or feels comfortable with her. This was why her speech converge with the supervisor's. Other factors from Holmes also affected S4's speech style. The age of the supervisor, that was almost the same as her mother, made S4 chose casual style when consulting her thesis to Supervisor B. In addition, the social background of the supervisor affected the student's choice of speech style. Being comfortable with someone that had different social background affected S4's speech style. So, in a way, three factors purposed by Holmes, in this case, are related to one another. They all afeected S4's choice of speech style simultaneously.

4.2 Discussion

In the findings, the writer showed the type of speech style used by the students when consulting their thesis to their supervisors. There are three types of speech style that the writer found based on the analysis of the data using theory from Martin Joos.

Based on the analysis using Martin Joos theory, the writer found three types of speech style used by four students when consulting their thesis. There are one formal style, 11 consultative style and 75 casual style. There is only one utterance with formal style because it is the only utterance that fulfill the criterias of a formal style, which are the use of standard vocabulary words, the use of subject and predicate and the presence of background information.

The writer found 11 utterances with consultative style mostly because of the respond from the addressees. Sometimes the addressees responded with *ya, oh ya,* and *oke, ngga masalah.* Then, casual style, the style which dominated the utterances of the four students, was found in 75 utterances mainly because of the use of non-standard vocabulary words and non-standard sentence pattern. The students sometimes omitted the subject in their sentences, they also used several words that indicated local dialect, such as *nah* and *kan.*

Before doing the research, the writer expected that the students would use formal style since they were speaking to someone older and with higher status. Wardhaugh even states that someone's choice of speech style is governed by the circumstances. In this case, the circumstance is students and supervisors communicate for academic purpose, that is consulting the students' thesis. This kid of circumstance usually require the students to speak formally to the supervisors. However, based on the finding of this research, the students mostly used casual style when consulting to their supervisors. The writer argue that this could happen because in Faculty of Cultural Studies, the teachers or supervisors treat their students like their own young friends which means that there is no distance between supervisors and students when

they speak. This treatment given by the supervisors affect the students' speech style in certain occasions when both parties are interacting, in this case in thesis consultation sessions.

Based on the questionnaire filled out by the students, the writer found two dominant factors influencing the students' use of speech style, the age of addressee and speech convergence. The age of addressee affected the speech of S1 and S3 because, in the questionnaire, they stated that the reason they used casual style because they wanted to be polite but not too formal and they considered casual style as the most suitable speech style for the situation.

On the other hand, speech convergence affected the speech of S2 and S4 because both of them were comfortable in talking with their supervisors which made their speech subconsciously converged with their supervisors. The two factors affected the students' speech style the most. While other factors affected in a small amount. However, speech divergence did not seem to have a role in affecting the students' speech style. This is probably because the four students did not have difference of opinion or discomfort feeling with their supervisors, so the writer did not find particular switch of speech style that affected by those reasons.

In conclusion, speech styles used by the student during thesis consultation thesis are formal style, consultative style and casual style, which is the most used speech style in the consultation sessions. The reason S1 and S3 used mostly casual style because they wanted to be polite during the session, which means that the factor of the age of addressee affected them the most. In contrast, S2 and S4 used casual style in the consultation sessions because of their feelings toward their supervisors. Being

comfortable and treated as a friend made their speech converged with the supervisors'. Only two factors out of four that affected the students' speech the most. Other factors only affected them in a small amount.

To show the sifnificance of the present study, there are some comparisons with the first previous study from Sari (2011) entitled 'The Study of Speech Styles of Helmi Yahya and Dian Nitami in *Masihkah Kau Mencintaiku* Reality Show', this study found that there are four kinds of speech styles used by Helmi Yahya and Dian Nitami such as frozen, formal, consultative and casual style. While in the present study, it was found that there are three speech styles used by the students in thesis consultation sessions, formal, consultative and casual style.

The second previous study from Soliha (2010) entitled 'Speech Style Used by Anggodo in a Wiretapped Conversation' found three types of speech styles, they were formal style, consultative style and casual style. In addition, Soliha found that ethnicity affected Anggodo's speech style. Compared to the second previous study, the writer of the present study found that age of addressee and speech convergence were the factors that affected the use of casual speech style.

CHAPTER V

CONCLUSION AND SUGGESTION

5.1 Conclusion

This study focuses on the speech styles used by students when consulting their thesis to their supervisors and the factors affecting the use of speech style. The writer recorded the consultation sessions from Supervisor A and Supervisor B from December 11th 2014 – December 24th 2014 and obtained four recordings from four students. The writer analysed the kind of speech style used by the students using the theory of Martin Joos (1967) and theory from Holmes (2001) in analyzing the factors affecting the use of speech style.

The result of the study shows that there are three kinds of speech style used by the students, formal style, consultative style and casual style. 19 utterances from S1 who consulted to Supervisor A, contain casual style in all of them. While the utterances from S2 contain 7 consultative style and 17 casual style. 16 casual style and 3 consultative style were found in the utterances from S3 who consulted her thesis to Supervisor B. Meanwhile, from the utterances of S4 the writer found one formal style, one consultative style and 23 casual style. Overall, the four students mostly used casual style in their consultation sessions.

For the second problem of the study, factors affecting the use of speech style, there are two factors from Holmes that affected the use of the students' speech style based on the questionnaire filled out by the students. Age of addressee and speech

convergence are the two main factors. While the other factors only affected the speech style in a small amount.

5.2 Suggestion

After conducting the study, the writer suggests the other researchers to observed type of speech style in other object and new topics of the study such as students' organization campaign, advertisement or other occurance in life. The writer hopes this speech style study can be a reference for other researchers, especially the students of Faculty of Cultural Studies Universitas Brawijaya, who want to conduct similar study. The writer also hopes that this research can be useful for the students who are about to consult their thesis to their supervisors. Finally, the writer expects that next researchers can analyze the type of speech style using other theory aside from theory of Martin Joos.

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Appendix 1: Questionnaire

QUESTIONNAIRE

You are consulting your thesis with _____as your...

- Supervisor
- Co-supervisor

Below are some sentences represent different styles in communicating with your supervisor. Choose one of these sentences to match your preferences and usual application.

- Sesungguhnya saya telah melaksanakan penilitian, namun jumlah data yang saya peroleh tidak memenuhi syarat.
- Saya telah melakukan penelitian, tetapi data yang saya dapat belum cukup.
- Hari senin yang lalu saya telah melakukan penelitian, namun data yang saya dapat tidak cukup.
- Saya udah penelitian, tapi datanya ngga cukup.
- Peneltiannya udah, datanya yang kurang.

What are your reasons of using the language style you chose above when consulting your thesis with your supervisor?

.....

.....

.....

Appendix 2: Transcription of Thesis Consultation Session of Student 1

Sup : Mbak, nanti setelah kompre itu ke penguji, ya.

Stu : Oh iya. Saya masih ada yang bingung, Bu di bab 1. Sama Ibu cuma di coret-coret.

Sup : Tambahin contoh, kan ini nanti, ya?

Stu : Iya ada yang sudah saya tambahin contoh. Nah yang digaris-garis itu...

Sup : Bukan, kemaren buat batasan saya aja

Stu : Oooh.

Sup : Urut-urutannya gitu lho Mbak, setelah ini trus yg ini.

Stu : Kan kemaren yang *previous study*nya kan katanya terlalu banyak, terus udah dipindahin di bab 1 ngga papa. Itu saya hanya mindahin 1, Bu. Jadi di bab 1 nya ada dua *previous study*. Ini sama dibaliknya. Trus yang buat partisipannya itu, Bu, kan kemaren saya sudah penelitian, sudah nyebarin kuesioner itu waktu UAS. Itu data yang saya dapet 36 apa 34 gitu tapi ngga seimbang, Bu. Yang introvert itu lebih banyak dari yang extrovert. Yang extrovert itu cuman ada 9 orang yang datanya bisa dipakai terus kalo yang introvertnya itu 20 an gitu, Bu. Nah itu, sayanya jadi kan.. karna pragmatics ada empat kelas, jadi saya katanya kan pake yang *purposive sampling* itu jadi satu kelas biasanya 30 sampe 35 anak, itu saya ambil 10% nya gitu terlalu sedikit ya?

Sup : Sebenernya kan udah 10%, 10%, 10% sudah cukup.

Stu : Iya jadi cuman 12 itu kalo cuman sampelnya ambil 12, datanya sudah bisa dikerjakan buat yang bab 4. Tapi kalo datanya nyari ulang lagi berarti tunggu masuk, masuk kuliah. Jadi bingung ini,mau pake yang 12 apa...

Sup : Yang *purposive sampling* itu sudah cukup Mbak. Jadi *purposive sampling* itu adalah kita sudah punya *purposive*, yaitu anak-anaknya harus melalui mata kuliah pragmatics terlebih dahulu. Untuk apa? Ya untuk mengetahui bahwa mahasiswa tersebut mengetahui 'oh *disagreement strategies* itu dapat membantu mereka berkomunikasi' seperti itu. Itu yg *purposive* itu kan, trus nanti *sampling*nya adalah dari 4 kelas ini kita mengambil sekian persen itu untuk dijadikan sebagai orang coba kita. Seperti itu. Nah, kalo nanti masalah 'oh ternyata pake yang introvert itu lebih baik daripada extrovert' kalo seperti itu kasusnya, mmm, kalo menurut saya ngga papa Mbak. Kalo memang datanya berbicara bahwa orang introvert itu datanya lebih banyak daripada extrovert ya dari data itu kita bekerja. Nanti belom tentu juga misalnya 4 kelas itu diberikan kuesioner semua, 4 kelas itu. Ternyata hasilnya sama, kan tidak ada jaminan. Jadi dari purposive sampling itu sudah bisa, Mbak. Ini kan sudah dibagi ya?

Stu : Iya, jadi saya cuma ngambil 12, Bu. Awalnya kan mau pake yang 30 an gitu, Bu. Terus datanya ngga sampe, kalo misalnya nunggu masuk molor lagi. Jadi saya cuma ambil 12, itu ambil 6 yang introvert, 6 yang extrovert.

Sup : Ini berarti Mbak memperpanjang skripsi gitu ya?

Stu : Iya Bu.

Sup : Pokoknya nanti gini, di *data source you have to explain about purposive sampling*.

Stu : Ooh iya. Nanti ditambahin. Itu sama dikasih jumlahnya juga Bu? Ambil ada 4 kelas pragmatics trus diambil berapa persen, eh, 10%.

Sup : Kalo bisa gitu. Kalo menurut saya sih ngga suka Mbak kalo ada batasan bahwa harus mengambil mata kuliah pragmatics. Mbak tuh bisa menyebarkan kuesioner itu ke siapa pun. Seperti itu. Sejauh dia itu mahasiswa FIB, seperti itu. Karna orang, apa ya Mbak ya, dosen aja lho ngga ngerti cara how *to minimize the effect of disagreement*.

Stu : Trus ini jadinya diapain, Bu?

Sup : Maksutnya semua manusia itu ya sama gitu. Dari awal kan dulu kenapa harus diberi batasan seperti itu. Semua orang pasti melakukan *disagreement* berapapun usianya, kapanpun, terus, lalu kita kan ingin tahu., strategi apa sih yang digunakan mereka itu untuk mengurangi efek *disagreement* tersebut, seperti itu. Tapi kalau memang sudah seperti ini, nanti itu takutnya ada permintaan 'lho kenapa ngga semua kelas itu empat kelas itu kamu beri semua?'

Stu : Ya itu nanti kalo ditanya saya bingung jawabnya.

Sup : Kenapa ngga diberi semua. Padahal kan kamu ingin tahu introvert dan extrovert nya, seperti itu. Mungkin menjawabnya ya dari *purposive sampling* tersebut, seperti itu. Makanya saya kemaren kan, Mbak tolong dibaca teori tentang *purposive sampling*. Nanti makanya teori *purposive sampling* dibaca, maksutnya apa sih *purposive sampling* itu. Banyak kok, setiap buku *method* pasti ada *purposive sampling* itu. Masalah *data source* itu ya, jadi tolong kuatkan dulu teori *purposive sampling* sama nanti dikaitkan teori dan partisipan.

Stu : Itu dikaitkannya..

Sup : Kaitannya nanti, maksut saya sambil Mbak mikir-mikir. Kalo misalnya teorinya seperti ini, *purposive sampling*, trus nanti kan ada contoh-contoh seperti itu kan. Trus abis gitu, 'kalau dalam penelitian saya ini kira-kira jumlah partisipannya sudah sesuai mengikuti teori *purposive sampling* atau belum.

Stu : Terus yang itu Bu. *Problem study* yang nomer dua itu yang *to what extent* itu kemaren sama dosen pembimbing 2 itu ada catetannya, ini nanti menjawabnya seperti apa. Kan awalnya menjawabnya itu nanti dijelaskan konteksnya situasinya seperti apa sama siapa partisipannya berhadapan. Tapi kan kalo gitu bisa dijawab di, sudah terjawab di nomer 1 Bu.

Sup : Jadi kan ini nanti strateginya pas aja, kan begitu ada... ini dari kuesioner ya?

Stu : Iya

Sup : Dari kuesioner kan nanti strateginya yang digunakan apa sih kalo ada situasi seperti ini mereka seperti ini ini ini. Itu kan ada berapa...

Stu : Ada 4 strategi Bu.

Sup : Ada 4 strategi itu kan. Nah strateginya apa saja. Trus nanti untuk menjawab *to what extent* ini, ini nanti bisa dihubungkan dengan *open questionnaire* itu tadi. Ya kan? Kan *open* dan *close* punya Mbak kan?

Stu : Iya

Sup : Ini belum dijelaskan ini kemaren. Makanya saya minta dijelaskan *close ended questionnaire* itu seperti apa, *open ended questionnaire* itu isinya apa.

Stu : Oh jadi dijelaskan Bu

Sup : Apa sih isinya. *Close* dan *open* itu apa fungsinya. Kalo yang *open* kan ini. *Open* itu untuk mengetahui apa *open* itu?

Stu : *Open* itu yang *disagreement* ya Bu. Kalo yang *close* itu yang pribadinya.

Sup : Kata-kata yang introvert kan?

Stu : Iya

Sup : Nanti ditambahkan disini ya, Mbak, ya. Ini kan belum ada penjelasannya yang disini, *short administered questionnaire* ini isinya apa yaitu berhubungan dengan strategi apa saja sih yang mereka gunakan. Terus sejauh apa strategi itu. Itu nanti larinya ke konteks yang ada di kuesioner tersebut. Jadi kalo misalnya *situation* A itu *how they employ the strategy* kalau dihadapkan dengan permasalahan A. Memang jawaban antara *to what extent* dan strategi apa ini hampir sama. Tapi kalo yang strategi ini kita hanya membuat *list* seperti *identify*. Identifikasi aja, strategi yang digunakan itu A B C D E. Kan nanti kayak dibuat tabel kan?

Stu : Iya ini saya sudah, data yang extrovert itu saya sudah coba menganalisiskan, Bu. Nah, jadi saya pisah-pisah, kalo situasi 1 ini jawabannya. Jawabannya tuh kadang ada yang nyambung, ada yang ngga. Rata-rata tuh ngomongnya pake 'maaf Bu maaf' itu antara introvert sama extrovert semuanya kalo ngomong sama dosen itu pasti pake maaf..maaf. itu jadi saya 'ini mau dimasukkin strategi yang mana'

Sup : Oiya masalah mengenai introvert atau extrovert tadi baca yang *purposive sampling* dan kalau dari *purposive sampling* itu kan namanya juga kita udah memberi batasan pada sampel kita itu udah cukup gitu, Mbak. Kita kan bukan mengetahui seberapa banyak orang yang introvert dan extrovert di angkatan 2012. Kan tidak seperti itu. Kita hanya ingin mengetahui, topik utamanya kan *disagreement strategy*, lalu ingin mengetahui kalo mahasiswa itu seperti apa sih. Kalo yang introvert seperti apa, yang extrovert seperti apa. Baru nanti kalo ditanyain 'lho kenapa kamu kok ini tanya introvert dan extrovert?' 'harapan saya adalah, saya memiliki hipotesis bahwa saya memiliki peranggapan bahwa introvert dan extrovert itu memiliki strategi yang berbeda saat melakukan penolakan'. Seperti itu. Kalau memang ternyata nanti tidak terjawab di penelitian ini berarti ya seperti itu, kualitatif kan seperti itu. Kualitatif itu hasilnya tidak harus eksak, satu tambah satu dua, tidak. Tapi kualitatif itu bisa satu tambah satu bisa sepuluh, gitu. Kalau ada masalah seperti itu, nanti itu bisa masuk ke diskusi. Di diskusi itu ternyata setelah findingnya kok pada anak introvert dan extrovert kok sama, strategi yang digunakan kok sama. Nah itu bukan merupakan suatu kebingungan, tidak. Karna kita penelitian itu berawal kan dari data makanya tuh saya ngga suka kalo ada mahasiswa penelitian berawal dari teori. Nanti larinya semua ini dari data. Nanti bisa masuk ke diskusi, ternyata kalo strategi yang digunakan untuk A dan E itu sama. Jangan bingung, pokoknya data mengatakan apa, yaudah seperti itu. Terus berarti ndak ada bedanya dong antara introvert dan extrovert? Pasti kan nanti ditanya gitu.

Stu : Iyaaa

Sup : Ya saya berharapnya ada perbedaannya. Nanti larinya ke *previous studies*. *Previous studiesnya* seperti apa?

Stu : Kalo yang di gender itu cowok sama cewek ngga ada bedanya, sama. Trus kalo yang diambil dari sudut pandang yang EFL itu nilai kemampuan bahasa Inggris itu, itu baru ada bedanya. Yang nilainya tinggi mereka cenderung pake yang *indirect*. Tapi kalo yang nilainya rendah itu pake yang *direct*.

Sup : Tapi kan kita batasannya kan introvert dan extrovert.

Stu : Iya

Sup : Kita tidak memandang gender, kita tidak memandang nilai. Udah gitu aja, ngga usah bingung. Nanti kan pasti ini statementnya trus abis gitu ini introvert dan extrovert, kok sama ya temuannya. Yaudah, ya memang seperti itu. Penelitian tu gitu, Mbak, kalo penelitian *ndak* usah takut. Trus nanti ini kan kita menulis, membuat identifikasi strategi apa saja. Trus kalo dipertanyaan kedua seperti elaborasi dari konteks. Oiya, disini udah ditambahin kata konteks ya? Di bab 2?

Stu : Konteks, belom. Belom.

Sup : Coba nanti ditambahin konteks ya. Konteks itu kan yang paling utama ada tiga. Pokoknya ditambahin penjelasan tentang konteks. Kedua disini adalah nanti menjawabnya nanti berdasarkan konteks yang ada di kuesioner. Jadi mereka kalau dihadapkan pada situasi seperti ini itu strateginya yang introvert dan extrovert seperti ini.

Stu : Itu ditambahinnya di setelah yang *disagreement strategies* apa nanti di bawah sendiri setelah ee..

Sup : Setelah *disagreement strategies*

Stu : Oh, setelah itu aja.

Sup : Jadi kan nanti gini. Nomer 1 kan jawabannya gini ya, ini berarti *situation* gitu? *Situation*?

Stu : Iya, situasinya kan ada 6 itu. Nah, saya bingung, Bu. Itu mau yang seperti ini apa gimana? Kalo yang extrovert introvert gitu berarti.

Sup : Oh gini, *situation* lalu *disagreement strategies*. *Situation* antara introvert dan extrovert sama?

Stu : Sama

Sup : *Disagreement strategies* disebutkan ini

Stu : Yang 4 itu Bu

Sup : Iya, 1 sampai 4. Situasinya sama kan antara introvert dan extrovert?

Stu : Sama

Sup : Strateginya kan juga patokannya kan sama, jadi keliatan. Seperti itu. Terus abis itu nanti, di setelah tabel, jadi saat membuat analisis *finding* itu jangan cuma tabel tok tapi juga dikasih penjelasan satu paragraf gitu. Oh dari tabel itu keliatan apa sih.

Stu : Itu nanti introvert sama extrovert nya kan misalnya anaknya ambil yang 12 itu Bu. 6 yang introvert, 6 yang extrovert. Itu statementnya mereka ditaro dimana kalo tabelnya seperti itu?

Sup : Oiya ya statement ya.

Stu : Apa dibikin satu-satu aja? Jadi situasi 1 tabel sendiri, nanti situasi 2 tabel sendiri.

Sup : Kayak gini?
Stu : Iya seperti itu
Sup : Iya kayak gini juga ngga papa. Iya ya, ada statementnya, ya. Iya, ini, Mbak, ya.
Stu : Iya.
Sup : Nanti Mbak baca. Nomer 2 nanti yang jawabnya itu elaboratif, elaborasi. Jadi ternyata kalo ada situasi seperti ini mereka menjawabnya dengan strategi yang seperti itu jadi ini ...
Stu : Dijelaskan lagi. Jadi yang di problem yang satu itu cuman tabel ini sama dijelaskan sedikit.
Sup : Iya baru nanti *to what extent* itu nanti kita lari ke hasil keusioner seperti apa.
Stu : Konteks itu berarti teorinya dimasukkin di bab 2 itu ya Bu?
Sup : Iya gitu ya?
Stu : Iya Bu.
Sup : Nanti kalo ada bingung apa gitu sms aja ya
Stu : Oh iya.

Appendix 3: Transcription of Thesis Consultation Session of Student 2

Stu : Bu, iya nih, Bu susah revisiannya. Iya ini sub bab 3 sama 4 nya sudah dikerjakan.

Sup : Lho yang satu duanya sudah ta mbak?

Stu : Iya sekalian direvisi, Bu. Waktu itu Ibu suruh terusin.

Sup : Ya, saya koreksi yang satu dua dulu ya mbak disini. Nanti sub bab 3 dan bab 4nya biar taruh sini dulu aja. Yang pertama ini sudah jadi mbak, sudah fix. Nanti konsep *keyword-keyword* selanjutnya mau seperti ini, atau dengan format yang berbeda, Mbak?

Stu : Berbeda, Bu. Karena tiap keyword itu mengesankan *image* dan *aura meaning* yang berbeda, tapi nanti Ibu lihat saja apa sudah benar atau belum.

Sup : Seperti yang ini, Mbak, ini pake teorinya siapa, Mbak, yang *keyword* kedua?

Stu :Itu saya bikin buat nunjukkin karakternya Prabowo menurut *discussants* setelah kata *"man"*.

Sup : Oh, kalo misalnya nanti Mbak revisi, lebih baik ditulis teorinya dari siapa. Misalnya, dari salah satu *expert*nya *semantic prosody*. Atau kalau memang hanya berpacu pada jurnal saja, Mbak tuliskan apa *background*nya menggunakan konsep tersebut, apa karena itu untuk mendeskripsikan *image* seseorang, atau apa mungkin. Jadi Mbak tulis dulu sebelum masuk kategorinya.

Stu : Ooh, saya baca di jurnal soalnya dia itu pake teorinya Ferclough tapi setelah masuk *keyword* dia mengkategorikannya dengan jabarannya sendiri.

Sup : Iya, nanti Mbak lengkapi frekuensi kemunculan kata itu, *semantic prosody* nya itu apa trus langsung jelasin ideologinya. Sebenernya gini ini lebih lengkap kalo Mbak ngejabarin seperti ini, tapi sebelumnya, sebelum masuk ke kategorinya, Mbak jelasin dulu, kenapa pake ini, ini pake teorinya siapa. Apa hubungannya dengan yang Mbak cari, *semantic prosody* dan ideologinya.

Stu : Iya nanti saya baca ulang lagi jurnalnya, Bu.

Sup : Iya, disana pasti ada penjelasan dia mengkategorikannya itu berdasarkan apa. Kan, tidak mungkin langsung ditulis begitu saja. Atau mungkin sebenarnya dia mempunyai *different point of view* tentang *semantic prosody*.

Stu : Oh, iya, Bu.

Sup : Jadi ini Mbak tulis 4.1.3 Man, terus dibawahnya kayak biasanya ditulis definisinya *according to oxford dictionary* 'man is blablabla'. Sudah abis itu mbak jelasin frekuensinya, tabel, *semantic prosody*nya apa. Nah, terus pas masuk ideologi dibilang, *to ease the description of discussant ideology, the result of SP will be divided into three categories*. Setelah itu baru masuk penjelasannya. Setelah itu Mbak bikin tabel lagi pembagian tiga kategori itu. Jadi setelah itu Mbak tidak usah menulis penjelasan ideologi lagi, kan, sudah disini.

Stu : Jadi tidak perlu penjabaran menurut Van Dijk di bawahnya, Bu?

Sup : Iya, karena format yang ini berbeda dengan yang pertama. Kalo yang pertama kan langsung masuk ke SP positif, netral, dan negatif. Disini dikategorikan menjadi *behavioural, descriptive* dan semacamnya jadi tidak perlu dijabarkan lagi. Nanti kalo Mbak mau membuat *keyword* ketiga, juga

disesuaikan dengan formatnya. Mungkin Mbak bisa cari referensi atau bisa konsultasi dulu untuk *keyword* itu cocoknya menggunakan format seperti apa.

Stu : Iya, Bu, nanti saya revisi.

Sup : Mangenai grafik, apa memang tidak dilampirkan, Mbak?

Stu : Oh, iya itu saya memang maunya pake grafik, Bu. Tapi saya ngga ngerti cara bikinnya. Diletakkannya dimana, Bu?

Sup : Grafik itu kan sebenarnya hanya result dalam *table* yang diaplikasikan dalam bentuk grafik, nanti tulis saja di bawahnya *table*. Jangan dibedakan ya, Mbak, hasil di table dengan grafiknya, karena dulu pernah ada yang salah tulis, berbeda antara *table* dan grafik, akhirnya ditanyakan oleh penguji ketika *result seminar*. Karena mereka sangat *concern to detail*, tidak hanya dilihat *big picture*-nya saja.

Stu : Nanti saya minta bikinkan ke Z saja ya, Bu.

Sup : Mas Z minggu kemaren baru selesai sempro, nanti *result*nya sudah bias dikerjakan sama-sama, Mbak.

Stu : Iya, Bu, kemaren sudah saya tanyain, katanya dia masih proses cari *result*nya , Bu, belum masuk penjabaran. Aplikasinya katanya kurang memenuhi, dia pake antconc yang 4.23.

Sup : Suruh *download* yang versi baru aja, Mbak, mungkin sudah tidak sesuai dengan *windows* laptopnya Mas Z. Ada yang keluaran 2014, 3.4.3 mungkin kalo tidak salah. Di *website* yang memang khusus untuk *download*, karna biasanya ada *website* yang hanya *announce* dan deskripsi tentang aplikasinya saja. Yang Mbak V bisa?

Stu : Bisa, Bu. Saya pake yang keluaran lama yang *copy* dari Ibu.

Sup : Kalo yang Mas H, Mbak?

Stu : Kurang ngerti, Bu. Kemaren saya ketemu katanya masih konsul-konsul dengan Bu E. Rencananya bulan ini sudah mau sempro.

Sup : Ya, bilang dipercepat saja, Mbak. Biar bisa langsung mengerjakan *result*nya bareng-bareng dengan Mbak dan Mas Z. Karena memang susah kalo referensinya hanya dari jurnal saja, formatnya jelas berbeda dengan skripsi seperti ini. Kalo ada temen untuk mengerjakan, kan, lebih gampang, bisa *share* satu sama lain harus bagaimana. Walaupun topiknya tidak sama, tapi bilang ke Mas Z sama Mas H, tetap baca-baca skripsi yang di perpustakaan untuk konsep skripsi seperti apa, jadi menyesuaikan. Sub bab-sub babnya juga dirapikan, karena nanti yang detail itu tetap diperhatikan.

Stu : Iya saya kadang bingung, Bu, kalo baca jurnal. Dari *introduction* itu bisa langsung loncat ke *method* terus *research findings,* setelah itu langsung *result* dengan cara yang dia mau. Trus pas saya buka-buka halaman sebelumnya, penjelasan cara itu ngga ada, Bu. Kayak yang tadi itu, Bu. Jadi di *research method*nya hanya menjelaskan seputar *corpus* tapi tidak di cara detail kayak yang di *findings*.

Sup : Iya, Mbak lebih baik menggunakan konsep di skripsi saja, semuanya, setiap *take a step* itu dijelaskan dulu sebelumnya, jadi tidak membingungkan untuk selanjutnya. Karena yang baca, kan, mahasiswa, terus untuk referensi mereka juga.

Stu : Iya, Bu.

Sup : Ini kalo kalimat pembuka tiap sub-bab, berdasarkan penjelasan ideologi Van Dijk atau seperti apa, Mbak?

Stu : Iya, Bu. Tapi saya sisipkan juga opini saya pas melihat bagaimana kata itu tertulis oleh para *discussant*.

Sup : Kalimatnya lebih yang formal, ya, Mbak. Jadi biar terlihatnya opini yang berdasarkan *statement*nya Dijk, bukan yang hanya ditulis begitu saja. Tidak banyak tidak apa-apa, Mbak, ini kan cuma *opening line* saja bukan masuk ke inti yaitu *result*nya. 3 baris tidak apa-apa, Mbak, yang penting tidak mengganggu *concern* orang terhadap *result* itu sendiri. Setiap *keyword* ada *opening line* semua seperti ini, Mbak?

Stu : Iya, Bu. Apa ada juga yang harus ditulis sebelum *table*, Bu?

Sup : Deskripsi mengenai hasilnya, Mbak. Jadi ditulis dulu *result*nya dalam tulisan, ada berapa *tokens*, *covers up* berapa persen.

Stu : Kalo kayak gini, Bu, kata-kata apa saja yang mengelilingi *keyword*, itu ditulis di deskripsinya, Bu?

Sup : Oh, yang itu tidak usah, Mbak, dijabarkan melalui *table* saja biar tidak bingung di *description text*-nya. Ini kan yang kemudian menentukan *keyword*-nya masuk *negative or positive semantic prosody*. Berapa banyak frekuensinya, ya, Mbak.

Stu : Berarti setelah *table* dan grafik, sudah tidak ada penjelasan, Bu?

Sup : Penjelasannya sudah masuk *ideology*, Mbak, sudah tidak bahas SP lagi. Kecuali yang tadi itu, ya, Mbak, yang *keyword* berapa tadi?

Stu : Kedua, Bu.

Sup : Iya, yang kedua itu kan sudah dikategorikan terlebih dahulu, jadi itu sudah cukup untuk menjelaskan bagaimana *ideology*-nya..Nanti *for the rest*, tergantung Mbak mau menggunakan format seperti apa. Jadi menyesuaikan. Yang pertama tadi itu sudah *fix*, Mbak. Yang kedua sesuai yang saya intruksikan tadi, dijelaskan dulu *step* apa yang mau diambil, cara-caranya, baru masuk eksekusinya.

Stu : Berarti saya revisi yang kedua, ya, Bu?

Sup : Iya, Mbak, direvisi saja dulu, untuk yang 3 dan 4 bisa ditaruh di sini.

Stu : Nanti revisi yang ini saya kirim email saja, ya, Bu? Ada acara di rumah mau pulang, Bu.

Sup : Iya tidak apa-apa, Mbak. Berapa lama, Mbak? Kan, kalo yang 3 dan 4 ini harus diambil kesini, Mbak.

Stu : Sekitar seminggu, Bu.

Sup : Iya nanti saya kabari aja, ya, Mbak. Minta tolong dikasih tau Mas Z sama Mas H tentang yang konsepnya tetap seperti skripsi tadi, ya, Mbak. Oh ya, untuk semester ini saya sama dosen-dosen lain rencananya akan mengadakan seminar tentang *corpus*, sekitar bulan April atau Mei. Mbak tanyakan ke Mas Z dan Mas H, apa ingin berpartisipasi. Dengan mahasiswa yang juga ambil *corpus* semester ini.

Stu : Wah, kurang tau, Bu yang ambil semester ini. Ada yang saya tau namanya Z juga, Bu.

Sup : Oh, iya, nanti biar saya kasih tau kalo anaknya konsultasi saja.

Stu : Oh, makasih, ya, Bu. Assalamu'alaikum.

Sup : Waalaikumsalam.

Appendix 4: Transcription of Thesis Consultation Session of Student 3

Sup : Kemaren sudah Ibu kirimkan empat ya, Non, ya? Yang sudah Ibu *approve* dua yang revisi kemaren.

Stu : Yang *belief*, ini, Bu, permisi.

Sup : Kalo yang *belief* itu sebenarnya hanya di definisi, Non. Karna di definisinya punya Koencoro Ningrat itu , nah ini, ada *religious system*. Ini kamu pake format yang lain nak ya? Pake laptop yang lain ya?

Stu : Iya, Bu.

Sup : Formatnya jadi ini, liat.

Stu : Oiya, Bu.

Sup : Ini dua ribu something gitu jadinya mungkin tidak compatible akhirnya ini lho, Non, gandeng-gandeng.

Stu : Iya, dempet ya, Bu, ya.

Sup : Oke deh, nanti kamu cek lagi aja. Nah, ini kan, disitu ada *religious system consists of belief*. *Sacred literature*. Kenapa *literature* itu *sacred* di situ? Kenapa dia spesifik *sacred literature* menurut F?

Stu : Karna dia mengandung *value* tentang keagamaan.

Sup : Iya, karna dinggap *sacred* itu disana posisi *religion* di dalam *society* itu kan tinggi ya, sehingga dia jadi *sacred literature*. Kemudian *religious ceremonies* yang sifatnya *religious*, kemudian ada *superstition* karna dia masuk ke *belief*. Tapi ini yang mengganggu Ibu itu lho *value system and way of life*, itu berarti lak besar sekali. Itu termasuk di dalamnya ekonomi, *food and baverage*, hahaha, itu masuk semua. Nah, itu mungkin untuk analisa yang ini, yang *belief* ini sudah bagus sekali, sudah detail sekali cuman ini yang mengganggu Ibu itu disini. Nanti ditanyakan pasti sama pengujinya. Nah, ini masuk ada *value system and way of life* itu lha berarti mencakup semuanya, nanti masuk ke konteks *culture in general*. Secara konsep, apa Koencoro Ningrat memang memasukkan *value system and way of life*?

Stu : Kalau secara konsep, mmm.. jadi kalo yang dijelaskan lebih ke *superstition*. Kalau ini cuman kayak menurut saya pelengkap. Definisinya.

Sup : Naah, itu jangan jangan yang *value system and way of life* itu seperti yang ini. Spesifik, jadi *value system and way of life* yang *concern* di *in terms of religious theme*, misalnya. Nanti mungkin F bisa cek lagi itu. Karna kalo ini dimasukkan malah jadi memperlebar.

Stu : Kalau mungkin, ini ya Bu. Yang *value* di setiap misalnya setiap *sacred literature* nya, jadinya *value*nya ini masuk ke poin-poin spesifiknya itu ya?

Sup : Maksutnya masuk ke poin-poin spesifik?

Stu : Jadi kalo nanti *religious ceremonies* kayak mungkin *value system* yang dimaksud Koencoro Ningrat masuknya ke *ceremony* ada *value* apa di ritualnya.

Sup : Iyaaaa. Maksutnya *valuenya* itu yang sifatnya *religious*. Kan ini masuknya di *people's belief in the existence of superbeing. Superbeing* diterjemahkan *god, goddesses*. Mungkin maksutnya disitu, jadi mungkin nanti dilihat lagi konsep *value system and way of life* dalam konteks *system of belief* menurut Koencoro Ningrat itu seperti apa. Takutnya ini dipahami sebagai sesuatu yang besar sekali. Dicek berarti ya.

Stu : Iya, Bu.

Sup : Kalau untuk yang itu kayaknya itu aja, Non. Kayaknya yg lain *grammar-grammar* ya?

Stu : Sama ini, permisi, Bu. Ini Bu, kayaknya yang ini saya belum koneksikan sama..

Sup : Sama *marriage* ya?

Stu : Iya. Belum saya hubungkan sama *superbeing*nya jadi saya buat dua, saya tambahkan. Sebentar, ya Bu.

Sup : Iya, silahkan. Mungkin yang *black vow* itu, mungkin lebih ke *beliefnya* apa. Kalo yang kemarin Ibu baca di *marriage custom*nya itu masih di *custom*nya. Jadi *rituals* ya, *rituals* yang ada di *wedding ceremony* itu seperti apa. Nah mungkin bisa diberi tambahan itu tadi. Sudah?

Stu : Kalau saya, em, ini Bu. Di *vow* nya saya tambahkan yang untuk *vow* nya di depan kayak di *vow* nya *god* sama *goddesses* terus nanti ada kayak tujuannya apa. Untuk menghormati empat elemen bumi.

Sup : Nah itu. Itu mungkin yang dimasukkan. Cuma, *sub chapter* itu kamu beri judul apa, Nak? Jangan memberi kesan seolah itu lebih ke *rituals* tapi ke *belief*nya *wedding ceremony* itu apa.

Stu : Kalau ini belum saya ubah, Bu.

Sup : Masih *marriage custom*, ya

Stu : Iya

Sup : Nah mungkin lebih di spesifikkan misalnya, *blood vow* ya namanya?

Stu : *Blood vow*.

Sup : *Blood vow in wedding ceremony* misalnya. Nah itu akan lebih *blood vow* nya yang akan ditemukan. Kalau *the marriege of the highlanders* itu nantinya lebih bisa masuk ke *social system, social structure* nya, bisa masuk ke *rituals* yang umum itu lho. Seperti biasa nanti F bisa diluar dibaca lagi. Karna ini hari Kamis kan sebetulnya bukan hari konsultasi tapi karna anak-anak nonton movie, jadi bisa ditinggal. Nanti bisa diganti mungkin, *blood vow in highlanders wedding ceremony* misalnya.

Stu : Kebetulan saya sudah tambah yang poin *four elements* bumi sama *god* and *goddesses* nya dimasukkin juga. Permisi ya Bu.

Sup : Ini untuk nambah *zoom* mana? Oh ini ini ini. Kalo bukan punyanya sendiri tuh mesti bingung, Non.

Stu : Laptop saya suka rusak Bu, jadi saya..

Sup : Pake yang kecil?

Stu : Iya.

Sup : Eee, *by the way*, *gods and goddesses*nya *Scottish* itu apa aja sih? Masuk Thor gitu ta? Itu Anglo ya?

Stu : Itu Vikings

Sup : Ooh Vikings. Yang Celtic nya apa? *Goddesses*nya?

Stu : Celticnya kebetulan sama Viking. Ada Freya gitu gitu, cuman untuk namanya saya masih lupa.

Sup : Anu aja, *just prepare yourself of having that kind of onformation*.

Stu : *Oh yes*.

Sup : Udah *good*. Nah ini nanti mungkin judul dari *subchapter*nya di *consider* untuk dirubah ya, Nak. Atau diganti apa tadi? *Hand fasting*...

Stu : *Advansting in highlander wedding ceremony*.

Sup : Oke. Setelah ini nanti kalau sudah di *approve* ya, nanti Ibu dikirimi yang sudah dirubah tadi. Terus judul *subchapter*nya juga.

Stu : Oiya, Bu. Yang di Bu Archie *folk tales*, baru *folk tales*, yang lain masih diperiksa.

Sup : Okay.

Stu : Yang di *folk tales* kebetulan ngga ada yang dirubah, Bu. Cuman nanti mungkin ada *bold-bold* nya aja.

Sup : Karna secara bahasa kamu juga ngga bermasalah, F. Jadi harapan Ibu kamu tanggal 26 itu ya? 26 Januari itu sudah apa itu?

Stu : Kompre Bu.

Sup : Sudah harus kompre. Paling lambat 26 Januari itu. *Hopefully we can catch up the schedule*. Berarti Ibu sudah, tinggal dikirim ya.

Stu : Iya dikirim, sama mungkin bab 4 nya, ya, Bu.

Sup : Iya, bab 4 itu masih *summary* ya?

Stu : Iya, Bu

Sup : Karna kamu mengulang, menyebutkan kembali hasil dari analisa.

Stu : Saya kira ringkasan dari setiap sub bab.

Sup : Mungkin bisa, *the lessons learned* untuk setiap *finding*nya itu apa, tapi tidak perlu di sebutkan dari beberapa *findings*, 1, 2, 3, masing-masing apa, ngga. Mungkin bisa *in terms of religious belief* misalnya, *in terms of system of belief Scottish tend to be bla bla bla* gitu. Jadi tidak perlu disebutkan bahwa *the first finding* apa *lesson learned* nya apa. Jadi tidak muncul seperti sebuah *summary* untuk masing-masing *findings*.

Stu : Iya Bu. Ini catetannya Ibu, terus ini saya coba lebih general di paragraf kedua Bu. Yang the *culture of Celtic*, cuman mungkin masih terlalu sedikit.

Sup : Ini mungkin ditambahi, belum *rich* ya nak ya. Seperti yang Ibu bilang tadi, *findings* mu kan banyak sekali ya, mungkin bisa diurai secara umum saja, secara singkat gitu ya, secara *concise*. *Concise* itu singkat tapi padat. *The lessons learned* untuk masing-masing elemen *culture* yang kamu temukan disana. Misalnya *in terms* of apa...

Stu : *Of language*

Sup : Iya, *of language* itu apa, *in terms of medication*. Oh ini mereka menggunakan *local genius* gitu misalnya. Jadi ini terlalu singkat belum padat. Jadi elemen-elemen *findings* tadi dimasukkan tapi lebih ke apa yang F lihat apa yang F dapatkan setelah menganalisa. Kalo *suggestion* ngga masalah.

Stu : Kalo misalnya *equipment* nanti kan ada kayak *castle, clothing* sama *baverages*nya Bu. Jadinya itu apa di uraikan juga?

Sup : Ngga, secara umum saja. Jadi kan mereka masuk ke kategori *equipment*. Nah *in terms of equipments* di dalamnya ada beberapa, itu F melihat apa? Seperti nilai apa yang dipahami oleh Scotland. Misalnya mereka dari ikan hering atau oatmeal itu, mereka kan sangat potensial, sangat banyak yang mudah didapatkn disitu. Ternyata orang Scottish ini bisa memanfaatkan sumber daya alam yang ada di sekitar mereka untuk misalnya makanan mereka sehari-hari. Dan disitu makanan itu bisa menjadi *habit, eating habit* itu kan bisa di *passed down from generation to generation* bahkan bisa masuk ke *folklore* atau *folksong*

misalnya. Misalnya masuk ke *children song*, makan hering bagus untuk kesehatan, nah, untuk anak-anak diberikan *understanding* seperti itu dengan dimasukkan ke dalam *folksong*. Contohnya kayak gitu. Oiya, nanti kan ini kamu sudah bab 4 ya, sudah terakhir ini, jadi nanti bab 3 nya kamu gabung utuh bersamaan dengan yang terakhir itu ya nak, dari *belief*. Itu kamu susun mulai dari apa? Kan Ibu selama ini menerima potongan jadi kamu gabungkan utuh jadi satu kamu kirim ke Ibu.

Stu : Oh iya Bu. Saya sudah susun juga sampai di *medication*, *belief*nya masih ompong jadi belum saya..

Sup : Nanti waktu F menyusun karna tadi kecil-kecil *subchapter-subchapter* kamu gabung jadi satu *chapter* utuh, jangan lupa untuk memberi *linking*.

Stu : Oooh iya

Sup : *Linking* untuk masing-masing *subchapter*, jadi mungkin dikasih *bridge* yang menghubungkan satu *subchapter* dengan *subchapter* yang lain.

Stu : Yang ini saya revisi diluar..

Sup : Silahkan kalau memang seperti biasanya karna ibu masih ada waktu toh ini. Kalau misalnya bisa ketemu lagi ngga usah ditunda-tunda.

Stu : Iya, supaya nanti langsung *e-mail*nya ini jadi ya Bu ya.

Sup : Okay.

Stu : Sebentar Bu ya. Oiya Bu terus kalo abstrak itu

Sup : Iya itu sekalian. Di abstrak itu kan ringkasan dari skripsimu secara keseluruhan. Dan untuk translasi bahasa Indonesianya dibuat seluwes mungkin. Kalo memang ada *term* yang ngga bisa kamu terjemahkan ke dalam bahasa Indonesia, *yowes* tetap dalam bahasa Inggris ngga papa.

Stu : Iya, Bu, saya mau segera buat.

Stu : Ini Bu, sudah saya kurang lebih padatkan. Jadi sedikit saya singgung budaya Celtic di mempengaruhi aksen. Trus kayak *Scottish farmingnya, celebration* itu yang *mark Scottish farm economy system* itu Bu.

Sup : Sebenarnya, F ini sebenarnya ingin melihat, eh... tidak ingin melihat ya. Dari *exposure Scottish culture* disitu F mensinyalir bahwa *the influence of Celtic culture* itu *very dominant*, ya.

Stu : Iya

Sup : Secara konten mungkin oke, cuma F bisa memberi secara *grammar*. Kalo yang ibu *highlight* itu mungkin kalimatnya bisa F ganti. Misalnya ini dari *language*, kemudian masuk ke *herbs*, itu mungkin bisa dikasih *linking words*. Misalnya, *in different field*, nah misalnya kayak gitu. Jadi mungkin lebih akan, ini sudah mencakup semuanya, cuma supaya lebih manis lagi diberi *linking words*.

Stu : Oya, kurang *linking* aja. Iya.

Sup : Okay. Bisa sekalian, Non? Sekalian aja.

Stu : Iya Bu. Kalo misalnya Bu, saya pulang ini mau ke SAC liat-liat abstrak, bikin abstrak langsung...

Sup : Ngga masalah. *As soon as possible*. Asal kalau sudah selesai langsung kirim, selesai kirim gitu aja. Soalnya kita juga ngejar waktu.

Stu : Iya. Kemarin saya mau buat abstrak tapi, tunggu dulu deh, liat ke SAC.

Sup : Oh gitu, kadang orang itu butuh referensi untuk *style* nya. Sudah tau mungkin apa yang akan ditulis, cuma *style* nya apa gitu. Gimana yang cocok buat kamu. Ngga masalah.

Stu : Iya, Bu.

Sup : Ini kamu kasih *linking words* ya.

Stu : Iya, Bu.

Sup : Okay. *So, in terms of content* sudah. Jadi tinggal *trivial mistake* masih ada kecil-kecil, nanti F perbaiki sendiri. Setelah itu, berarti sekalian aja ya, Nak, ya, *chapter* 1 utuh.

Stu : Utuh?

Sup : Atau ini aja deh, masalahnya kan belom ke Bu A ya.

Stu : Iya.

Sup : Kalo sama Bu A nanti, anu, di*print* atau bentuknya seperti yang kita lakukan seperti ini?

Stu : Di*print*

Sup : Oh di*print*, soalnya *grammar* ya? Oke mungkin setelah dari Bu anu aja ya, dari Bu A selesai, itu dari 1 sampai 4. Kalo ini nanti F perbaiki, F kirim, Ibu kasih label *approve* trus nanti untuk yang chapter 4 dirangkai itu ya yang dari awal *sub chapter* 1 sampe *sub chapter* yang terakhir.

Stu : Oh yang abstraknya ya Bu?

Sup : Bukan, yang *chapter* 3 yang kamu rangkai jadi satu nanti kamu kirimkan ke Ibu sekalian nanti F kirim abstrak dan *front pages* macem-macem. Nanti dilihat di buku panduannya.

Stu : Iya. Jadi untuk yang ke 3 tunggu Bu A dulu trus nanti setelah Bu A selesai nanti saya rangkai, kasih *link* ya, Bu, ya. Trus selesai kirim ke Ibu sama bab 4 nya.

Sup : Kalau bab 4 kan kamu perbaiki sendiri. Ini secara konten sudah Ibu *approve*, cuma kamu kirimkan seperti biasa supaya Ibu punya *file* nya.

Stu : Iya, Bu.

Sup : Trus ke Bu A. Bu A kan masih bekerja di *chapter* 3 ya?

Stu : Iya.

Sup : *Chapter* 3 sudah selesai, *wes* rangkai semuanya.

Stu : Iya. Trus untuk abstrak segera saya bikin. Terimakasih banyak Bu atas bantuannya

Sup : Sama-sama. Tinggal menunggu *approval* terakhir. Nah nanti sebelum, apa namanya, ACC ya? ACC dari kami berdua, nanti kamu *print* yang utuh, yang udah siap uji bener. Nanti ibu liat dulu secara jelas.

Stu : Iya. Makasih banyak, Bu.

Appendix 5: Transcription of Thesis Consultation Session of Student 4

Sup : Sudah bawa *outline* nya ya. Kalau *chapter* 2 langsung aja ke pembimbing 2 masing-masing ya. Tinggal *grammar-grammar* aja. Bab satu dua nanti yang sudah direvisi oleh pembimbing dua dikirim ke *e-mail* Ibu. Jadi secara konten dan *grammar* sudah oke, nah, nanti kalo sudah segera kita pikirkan untuk sempro. Ini sambil jalan ngurusi *chapter* 3. *Chapter 3, structure of findings* yang penting ya. Coba kamu jelaskan dulu ke Ibu *problem of your study* mu apa, kemudian nanti kita liat apakah ini cocok untuk menjawab itu Nak.

Stu : *Problem of study* nya *how Hazel Grace Lancester's struggle to find her existence in John Green's The Fault in Our Stars*.

Sup : Kan lebih ke pertanyaannya adalah menganalisa *struggles* nya ya. Dari konteks eksistensialisme kemudian memakai teori yang itu ya. Kamu bawa ngga, Nak, *chapter* 2 mu? Lupa ya. Nanti kamu jelaskan aja Nak, kamu jelaskan aja ada 3 konsep kalo ngga salah ya? Ada 3 konsep, yang *key of life* itu lho. Ada berapa konsep itu?

Stu : Dijadikan satu kemaren Bu.

Sup : Ngga, tiga ada berapa itu lho. Ada tiga cara pandang itu lho, Nak, kalo ngga salah. Ada tiga sub.

Stu : Satu, dua.

Sup : Ini ya, dua, ya. Ini nanti, 3.1 ini mungkin D bisa menjelaskan ke Ibu kenapa kamu mem-*propose* bahwa ada *sub chapter* yang khusus menjelaskan dia sebagai individu itu gimana coba, D?

Stu : Kayaknya nantinya dari sudut pandanganya Hazel sendiri saya mau nulis dulu bagaimana pemikiran-pemikiran Hazel yang ada di situ. Bagaimana dia bisa mendapatkan konsep-konsepnya dia tentang kematian, terus tentang awal mulanya dia punya pemikiran hal itu gara-gara dia ada pandangan sosial tentang penyakitnya juga.

Sup : Menurut D nanti kira-kira ada risiko utntuk *overlap* ngga dengan yang *sub chapter* selanjutnya? Kan cara pandang dia tentang kematian ya. Nanti takutnya ada *overlap* dengan *sub chapter* selanjutnya. Atau mungkin gini, mungkin maksutnya D itu pingin menunjukkan secara jalan ceritanya gitu lho, apa yang dialami Hazel, kemudian *obstacles*nya gitu ya?

Stu :Iya

Sup : Nah, itu mungkin saran Ibu ngga usah dijadikan satu *sub chapter* khusus, non. Karna ini sebenarnya hanya ingin mengantar kesini kan?

Stu : Iya

Sup : Jadi, ini dijadikan *opening* aja. Mestinya hanya *opening* untuk mengantarkan pembaca ke 3.1 ke *strugglesnya*, ya. Terus kemudian, *the effect of her illness, how society treat her*. Nah, konteks eksistensialisme itu kan sebenarnya kita melihat lebih ke individunya, ya. Cara pandang si individu ini terhadap permasalahan yang dia hadapi, dalam konteks mencari makna hidup. Nah, menurut D, kenapa D perlu menjelaskan dari konteks sosialnya, Nak?

Stu : Sosial itu, kalo dari Hazel sendiri kan kehidupannya kayak tertutup, jadi dia punya beberapa orang yang dia percaya. Orang tuanya sama penulis novel yang dia suka itu. Jadi cuma tiga orang itu yang ada di lingkaran kehidupannya.

Sup : Terus nanti itu menghubungkan dengan eksistensial konteks... kamu memasukkan konteks sosialnya si Hazel ke konteks eksistensialismenya gimana, Non?

Stu : Jadi karna dia cuma ada beberapa orang yang berhubungan dengannya, dia jadi punya pemikiran sendiri kalo orang lain, dunia luar itu bener-bener ngga ngerti apa yang dirasakan dia. Jadi nanti pemikirannya ada bertentangan terus dia bertentangan dengan orang lain. Jadi nanti konsepnya kematiannya dia kan juga berbeda dengan orang luar. Kalo orang-orang pada umumnya berpikir kematian itu adalah suatu akhir, dia akan bilang kalo kematian itu sebagai kunci untuk kehidupan yang lebih baik.

Sup : Bagus ya itu, cuma saran Ibu, nanti ini kan harus masuk ke konsep eksistensialisme ya, Nak. Berarti nanti untuk porsi *social life* nya itu sedikit. Untuk *opening*nya itu nanti kan D hanya akan *telling the plot* saja. Apa yang terjadi dalam kehidupan si Hazel, kemudian disinggung sedikit apa namanya, hubungan interpersonalnya dengan orang lain. Tapi kan dalam konteksnya plot saja toh, Nak? Ini untuk *social life* nya tidak usah dilihat secara detail, hanya diceritakan saja bahwa tadi orangnya kurang *sociable*, dia tertutup, hanya ada beberapa orang saja yang dekat. Kemudian sehingga cara pandang dia berbeda tentang kematian dengan cara pandang orang lain. Gitu aja, ya. Tapi ini jangan diberi *emphasize* lebih, karna fokusmu disini, lebih ke individu toh ini. Jadi porsinya kecil saja. Terus kemudian, ini nanti kan berubah jadi 3.1 ya. Kalau 3.1 nanti 3.2 nya apa? Nah, jadi mungkin lebih baik begini, memang judul mu ini, toh. Atau *problem of study* mu ini, *object of study* mu itu *analyze* ini, gitu. Ya sudah ini 3.1, 3.2, 3.3, gitu aja. Jadi langsung ke *struggle*nya, ya. Sekarang kita mulai ke yang 1. Ini lebih ke konsep *death* nya Hazel itu ya?

Stu : Iya.

Sup : Ini nanti secara plot ini nanti hubungannya apa Nak? Apa yang terjadi, sih, ketika dia ketemu dengan *Smoker*, ketika dia ketemu dengan *vegetarian*, dengan konsepnya dia tentang *death*.

Stu : Tentang, cara dia memaknai hidup. Kalo orang lain kayak *Smoker* atau orang yang ngga *vegetarian* itu kan kayak kurang memperhatikan tentang makna hidup. Dia punya kesempatan hidup tapi...

Sup : Disia-sia kan gitu?

Stu : Iya. Tapi kalo Hazel kan dia ngerti bagaimana hidup itu sangat berarti buat dia, jadi punya makna lebih buat Hazel.

Sup : Sekarang kita liat strukturnya dulu. Apakah ini kamu melihatnya itu berdasarkan kronologi dari plotnya? Misalnya, di awal cerita itu dia bertemu dengan *Smoker*, dia bertemu dengan *Vegetarian*, dia tahu bahwa kondisinya seperti ini 'Aku punya kesempatan kecil, mereka punya kesempatan lebih kok disia-siakan,' misalnya kayak gitu. Itu di awal cerita, ini berdasarkan kronologi ceritanya atau gimana, Nak? Kemudian setelah itu dia pergi ke Amsterdam, kemudian ini...

Stu : Ngga, sebetulnya..

Sup : Ngga? Oke, ngga papa, ngga masalah.

Stu : Mmm, soalnya saya nemunya di depan, ada yang di belakang, jadinya ngga berurutan.

Sup : Oke, ngga masalah. Jadi kan, *structure of findings* itu tidak selalu harus mengikuti plotnya. Yang penting, saya tujuannya adalah *to analyze the struggles*. Berarti, jawabannya adalah *struggles*nya apa saja. Kan gitu. *Struggles*nya apa saja itu dihubungkan dengan ini, sekarang kita lihat. Ini, ada beberapa elemen ini, toh? *Missing up to death something you can do alone*. Maksutnya dengan ini Hideger mau ngomong apa sih?

Stu : Maksutnya dia ngga bisa membagi kematiannya untuk orang lain. Kalo memang itu gilirannya dia untuk mati berarti dia yang harus *take the consequence*.

Sup : Berarti kan sebenarnya ini lebih ke *awareness* bahwa *death* itu akan datang kapanpun, tanpa siapa pun yang bisa menolongnya. Nah ini nanti, basis mu kan ini, Nak, ya, teorinya? Nah, nanti aplikasinya, bagaimana kamu mengaplikasikan ini ke ini nantinya. Kita kan misalnya bertanyanya seperti ini, *'to analyze Hazel's struggles, to find her existence.' Struggles*nya, satu, *Hazel's fought towards death*. Nah, mungkin bisa di formulasi. Kan ini harus merupakan jawaban dari *problem of study* mu. Jadi, mungkin bisa dibuat frase kata kerja gitu. *Verb phrase* gitu, misalnya, redefining *death*. Misalnya kayak gitu. Nah, redefining *death* nanti kamu misalnya harus bisa mengaplikasikan ini, konsep Hideger bahwa *death should be faced by that very person alone*. Ngga bisa dia nyari temen untuk kemudian menghadapi *death* bersama-sama. Nah, mungkin bisa kesitu. *Redefinition* atau *redefining*, nah, itu kan aktif kan, Nak, ya. *Redefining death*. Misalnya lho ya, ini Ibu ngga ngerti plotnya seperti apa. Pertama mungkin *redefining death* nya, anggapan orang-orang itu apa sih. Pandangan umum tentang *death* apa. Kemudian mungkin dalam proses dia ketemu *Smoker*, dia ketemu vegetarian, kan proses ya. Dia bisa me-redefinisi kembali, 'oh ternyata *death* itu seperti ini.' Yang mungkin in line dengan konsepnya Hideger. Bahwa *death* itu bukan sesuatu yang harus ditakuti, justru itu kesempatan paling besar untuk manusia membuat hidupnya lebih baik. Nah, gitu ya. Mungkin bisa gitu, *redifining*. Yang kedua misalnya, nah ini bisa untuk Hilda juga kalau membuat judul dari *sub chapter* itu diusahakan secara *grammar* itu paralel. Misalnya ini kan lebih ke *active participle* ya, nah, itu mungkin yang lain juga dibuat yang sama. Lalu selanjutnya, ini *Hazel goes to Amsterdam*. Dia ngapain disitu? Yang mencari akhir cerita novel ya? Kemudian *ending*nya gimana kata Hazel kok dia sampe pergi ke Amsterdam?

Stu : Soalnya di novel itu.. dia penelitian sendiri sebelumnya, mungkin saja penulisnya menulis, itu kan tentang tokoh yang juga punya penyakit kanker. Jadi mungkin dia mati di tengah-tengah tulisannya atau merefleksikan hidup. Kalau hidup itu bisa tiba-tiba berhenti gitu. Tapi dia bener-bener penasaran tentang nasib orang-orang yang ada di sekitar karakter yang punya penyakit itu. Kayak ibunya atau temennya.

Sup : Lalu apakah Hazel tau kalau karakter di dalam novel itu karakter yang memang hidup di kenyataan si penulisnya?

Stu : Sebelumnya belum.

Sup : Tapi setelah itu, kok, dia sampe pergi ke Amsterdam itu bagaimana dia sampe berkeputusan 'aku pingin tahu kehidupan tokoh-tokoh yang mengidap kanker ini di dunia nyata itu gimana.' Prosesnya gimana Nak? Karna ini novel.

Stu : Menurut yang saya tonton itu dia pingin tau nasib orang-orang disekitar tokoh yang punya kanker itu.

Sup : Nah tokoh itu lak fiktif, toh?

Stu : Iya, tokohnya fiktif. Tapi kalo menurut saya itu si Hazel pingin tau nasib orang-orang yang ada di sekitarnya juga, ayahnya atau ibunya ketika nanti dia meninggal. Dia pingin tau kelanjutannya novel itu untuk tahu kehidupannya nanti.

Sup : Ibu bingungnya, nanti kamu harus bisa menjelaskan ke Ibu pertama kali, nanti selanjutnya ke penguji. Karna novel ini 'kan fiksi, yang bolong disini, ide yang lompat disini, kenapa kok dia sampe berkeputusan untuk mencari kelanjutan ceritanya itu sampe pergi ke Amsterdam. Padahal itu hanya novel, pingin tahu kehidupan tokohnya, tokoh fiktif. Apakah misalnya ada si Hazel dapet informasi bahwa tokoh-tokoh di dalam novel itu ada modelnya di dunia nyata, jadi bener-bener ada orang yang mengidap kanker, dipake sebagai model. Ada ngga?

Stu : Akhirnya diketahui kalau novel itu berdasarkan kisah nyata penulisnya. Tapi itu di akhir cerita.

Sup : Gini, Nak. Kamu harus cari tau alasan sebenarnya Hazel untuk pergi ke Amsterdam itu sebenarnya apa. Karna ini kan novel, secara logika nanti akan jadi *plot hole*, jadi bolong gitu lho, Nak. Nah, sebenarnya dia pingin tau apa. Itu satu lubang di dalam logika yang harus D cari tau. Cuma mungkin idenya memang misalnya, dengan ke Amsterdam dia itu ke tempatnya siapa? Atau dia hidup dimana? Adakah penderita kanker di situ misalnya?

Stu : Dia difasilitasi oleh kayak semacam institusi yang menangani tentang anak-anak yang punya penyakit kanker, itu kan ada *wish* khusus. Jadi di situ dia pake *wish* nya August, pacarnya itu untuk pergi ke Amsterdam. Disitu dia tinggal di hotel, trus makan malem dengan August menikmati kebebasan yang sebelumnya belum pernah dia rasakan. Dia kan ngga pernah pergi bener-bener sendiri. Dan akhirnya gitu, trus ke tempat penulisnya juga itu, terus akhirnya ke museum.

Sup : Oke, kemudian, dia kan sebenarnya ingin mencari referensi. Dia pengidap kanker, dia ingin tahu apa yang dirasakan oleh orang lain dengan nasib yang sama. Misalnya kan seperti itu konteksnya. Dia ngapain? Dia melakukan *research* semacam apa dengan pengidap kanker yang ada disitu, di Amsterdam?

Stu : Kalo di Amsterdamnya ngga ketemu yang penyakit kanker.

Sup : Terus dia ngapain di situ? Secara filosofi dia sedang mencari apa di Amsterdam itu?

Stu : Ya cuma nyari itu, mau ketemu penulisnya itu. Tapi karna di kotanya Amsterdam erat dengan kebebasan, jadi saya pikir itu merefleksikan sesuatu kalo si Hazel itu punya kebebasan yang tidak bisa dia dapatkan.

Sup : Oke. Berarti dia itu sebenarnya ke Amsterdam kalo dalam konteksnya 'kan, kamu pernah baca skripsinya Avida?

Stu : Iya

Sup : Itu kan sebenarnya dia ingin menembus *boundary situation*, kalo mudahnya dia meninggalkan zona nyamannya dia. Jadi selama ini dia diam, mungkin dia sebenarnya sedang menguji dirinya sendiri. Mampu ngga kalo aku kesana pergi sendirian, merasakan kebebasan. Di dalam parti ini, ketika dia pergi ke Amsterdam, adakah *insight* yang dia dapatkan? Pelajaran yang dia dapatkan, tentang hidup.

Stu : Belum terlalu paham. Tapi yang jelas dari situ dia punya pemikiran lain tentang, sebelumnya kan dia tidak mau menerima Augustus soalnya dia takut buat melukainya setelah dia meninggal.

Sup : Dia tidak mau apa tadi?

Stu : Tidak mau menerima August sebagai kekasihnya karna dia takut kalo suatu ketika dia mati kekasihnya itu akan terluka. Tapi disitu, pas di Amsterdam dia akhirnya sadar kalo dia butuh menerima. Menerima apa yang ada di hadapannya.

Sup : Berarti kan sebenarnya, konteksnya pergi ke Amsterdam itu kan, dalam pikiran Ibu mungkin masih dalam proses me-redefinisikan *death* itu sebenarnya apa. Tapi kemudian setelah dia pergi ke Amsterdam ternyata dia belajar untuk apa tadi?

Stu : Belajar untuk menerima.

Sup : Untuk menerima. Atau setelah *redefining death* dia mencoba untuk *accepting death*, mungkin. Atau justru itu mungkin malah proses terakhir itu mungkin. Jadi nanti hubungannya dengan ini. Ya, Nak, ya. Ini nanti kamu harus bisa melandasi. Kan sebenarnya ini *basic*nya, itu kalo kita membayangkan tuh, kalo kamu bangun rumah ini tuh struktur fondasinya. Tapi kita usahakan supaya judul dari *sub chapter* di bab 3 itu tidak seperti rumus ditempel angka. Tapi sesuai fakta yang ada di dalam karyanya. Lalu di akhir cerita gimana itu? Si August nya mati, kemudian dari kematian itu dia belajar apa? Efek dari kematian August terhadap konsep dia akan kematian apa, Nak?

Stu : Dia menyatakan kalo meskipun kematian itu datang dia masih tetep punya cerita dengan orang-orang di sekitarnya.

Sup : Nah dari argumenmu itu kamu bisa bilang kalau kematian itu tidak mengakhiri sebuah cerita. Jadi kamu bisa menyimpulkan bahwa *death is not the end*. Itu akhir ceritanya seperti itu?

Stu : Iya

Sup : Nah itu mungkin bisa akhirnya masuk ke *acceptance* gitu, toh. Bagaimana *she accepts death*. Ini nanti bisa di formulasi lagi. Eeeh, Hazel dan *parents*, apa yang terjadi dengan hubungan mereka, Nak?

Stu : Mmm, kalo sebenernya dari penyakitnya dia pertama yang hampir mati untuk pertama kalinya itu sebenernya dia pingin sudah mengakhiri hidupnya aja. Tapi karna melihat orang tuanya itu sepertinya lebih bahagia kalo dia ada, jadi dia berusaha hidup untuk orang tuanya.

Sup : Nah, berarti kan bisa dikatakan, *at the very first time she has a problem with her parents she cannot accept death yet*. Terus akhirnya dia *finally accept death*. Tapi *in the proccess* itu dia *frustrated*. Tapi kemudian dia melihat orang lain, bahwa hidup ini ternyata bukan miliknya saja. Kemudian dengan pacarnya ini kenapa?

Stu : Itu yang tadi dia sebelumnya takut untuk menerima Augustus, tapi akhirnya dia menerima dia.

Sup : Ini dalam konteksnya Hideger kan dalam level ini to. Dia mencoba membuat hidupnya itu lebih berarti. Sekarang kita lihat urutan prosesnya, Nak. Urutan prosesnya yang mana dulu. Apakah yang ini dulu atau ini dulu, kalo ini mungkin terakhir.

Stu : Kalo yang August sama yang *vegetarian* itu dibahasnya duluan yang ketemu August.

Sup : Jadi awalnya apa bisa Ibu katakan, secara plot apakah penulisnya, John Green, menyusunnya seperti ini. Awalnya Hazel tidak bisa menerima kondisinya. Masih memahami *death* sebagai *end of life* seperti pandangan umum. Tapi kemudian dia melihat orang tuanya dan pacarnya. Kemudian dia mulai berpikir kalau harus menerima konsekuensinya. Kemudian dia pergi ke Amsterdam untuk merekonstruksi cara pandangnya, keluar dar zona nyamannya. Dan akhirnya dia menerima *death* setelah kematian August. Sampai akhirnya dia sampai pada *new understanding*, 'oh ya bener kata hideger bahwa *death is not the end of everything*.' Apakah seperti itu?

Stu : Menurut saya, awalnya itu Hazel enggak menganggap kematian sebagai akhir, tapi cenderung acuh, ngga terlalu memikirkannya juga.

Sup : Nah, pertanyaannya, mengapa dia acuh?

Stu : Dia tahu kalo kematian itu juga akan datang padanya, tapi dia tetap menjalani hidup dia. Meskipun dia di rumah aja cuma baca buku. Sampe orang tuanya bilang dia tuh depresi, sampe dia dikirim ke support group kumpulan orang-orang sakit. Sebenernya dia ngga mau tapi dia terpaksa pergi juga karna orang tuanya memaksa.

Sup : Kalau dia ngga mau keluar, dirumah aja tidak melakukan apa-apa, mungkin dia masih memahami *death* sebagaimana orang-orang lain memahami *death*. Atau mungkin nanti novelnya dibaca berkali-kali, Nak, filmnya ditonton berpuluh-puluh kali ya.

Appendix 6: Questionnaire Filled Out by Student 1

QUESTIONNAIRE

You are consulting your thesis with Ms. Tantri Reta .I as your...

- ☐ Supervisor
- ☐ Co-supervisor

Which one of these sentences represents your language style in speaking with your supervisor?

- ☐ Sesungguhnya saya telah melaksanakan penelitian, namun jumlah data yang saya peroleh tidak memenuhi syarat.
- ☐ Saya telah melakukan penelitian, tetapi data yang saya dapat belum cukup.
- ☐ Hari Senin yang lalu saya telah melakukan penelitian, namun data yang saya dapat tidak cukup.
- ☑ Saya udah penelitian, tapi datanya ngga cukup.
- ☐ Peneltiannya udah, datanya yang kurang.

What are your reasons of using the language style you chose above when consulting your thesis to your supervisor?

- Because I want to be polite when talking to Ms. Tantri.
- I feel comfortable using casual style because the style is still polite but not weird

Appendix 7: Questionnaire Filled Out by Student 2

QUESTIONNAIRE

You are consulting your thesis with Ms. Tanti Refa. I as your...

- [x] Supervisor
- [ ] Co-supervisor

Which one of these sentences represents your language style in speaking with your supervisor?

- [ ] Sesungguhnya saya telah melaksanakan penelitian, namun jumlah data yang saya peroleh tidak memenuhi syarat.
- [ ] Saya telah melakukan penelitian, tetapi data yang saya dapat belum cukup.
- [ ] Hari Senin yang lalu saya telah melakukan penelitian, namun data yang saya dapat tidak cukup.
- [x] Saya udah penelitian, tapi datanya ngga cukup.
- [ ] Peneltiannya udah, datanya yang kurang.

What are your reasons of using the language style you chose above when consulting your thesis to your supervisor?

Bu tanti creates an atmosphere where I can talk freely like to my peer but with respect.

Appendix 8: Questionnaire Filled Out by Student 3

QUESTIONNAIRE

You are consulting your thesis with Mrs. Dyan Eko Hapsari as your...

- [x] Supervisor
- [ ] Co-supervisor

Which one of these sentences represents your language style in speaking with your supervisor?

- [ ] Sesungguhnya saya telah melaksanakan penelitian, namun jumlah data yang saya peroleh tidak memenuhi syarat.
- [ ] Saya telah melakukan penelitian, tetapi data yang saya dapat belum cukup.
- [x] Hari Senin yang lalu saya telah melakukan penelitian, namun data yang saya dapat tidak cukup.
- [ ] Saya udah penelitian, tapi datanya ngga cukup.
- [ ] Peneltiannya udah, datanya yang kurang.

What are your reasons of using the language style you chose above when consulting your thesis to your supervisor?

Because I want to build an atmosphere that is not very formal yet still sopan. I think it is necessary so the stripsi topic can be discussed very well / well - discussed

Appendix 9: Questionnaire Filled Out by Student 4

QUESTIONNAIRE

You are consulting your thesis with Mrs. Dyah Eko Haesari as your...

- [x] Supervisor
- [ ] Co-supervisor

Which one of these sentences represents your language style in speaking with your supervisor?

- [ ] Sesungguhnya saya telah melaksanakan penelitian, namun jumlah data yang saya peroleh tidak memenuhi syarat.
- [ ] Saya telah melakukan penelitian, tetapi data yang saya dapat belum cukup.
- [x] Hari Senin yang lalu saya telah melakukan penelitian, namun data yang saya dapat tidak cukup.
- [ ] Saya udah penelitian, tapi datanya ngga cukup.
- [ ] Peneltiannya udah, datanya yang kurang.

What are your reasons of using the language style you chose above when consulting your thesis to your supervisor?

Because I feel comfortable to talk with my supervisor during the consultation